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A

# BIOGRAPHICAL DICTIONARY

OF

## MUSICIANS

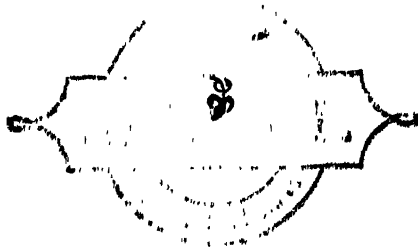
COMPILED AND EDITED BY

THEODORE BAKER, PH.D.

WITH PORTRAITS FROM DRAWINGS IN PEN AND INK

BY

ALEX. GRIBAYÉDOFF



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# PREFACE

CONCISE biographical dictionaries of musicians are no longer a novelty ; but their contents and tendency are too apt to be influenced by the immediate environment, the nationality, or the idiosyncrasies of the compilers. In the present lexicon it has been the editor's endeavor to give an impartial general view of musical biography, past and present, favoring no nation or period unduly. It has been his especial aim to make up for the scant attention which leading English and American musicians have received at the hands of foreign biographers ; in this point, no other work of similar scope can compare with this in completeness, recentness, and accuracy. It will be noticed that living musicians have, in general, a somewhat larger relative space allotted them than those whose career is closed. The reasons which determined this course are, firstly, that full and correct information about contemporaries is frequently unavailable for the general public, being either scattered in numerous periodicals and books of reference, or not published at all ; secondly, that earlier lexica already contain the life-histories of most musicians of prominence. It is true, that in such published biographical sketches many errors of fact occur ; in the difficult matter of dates, especially, much requires rectification. Hundreds of emendations are contained in the present work, which will, it is hoped, prove more trustworthy than its predecessors. A careful collation of the standard works of reference has resulted in a weeding-out of very many mistakes, due to carelessness or inadvertence, in the biographical matter belonging to past epochs. A large amount of reliable and valuable information has been obtained by direct correspondence with musicians and writers of note, though many inquiries remained unanswered. The comparative brevity of sketches of certain prominent contemporaries is due to the impossibility of gathering sufficient and reliable data.

A feature of peculiar interest and value is presented in the three hundred accompanying pen-and-ink vignettes, by the Russian artist Gribayedoff, after authentic portraits or recent photographs. In their selection, again, a preponderance of contemporary over deceased musicians will be observed, the general plan having been, to portray individuals in whom a personal interest is felt. It was impossible to make the list as complete as projected, owing to the difficulty of procuring originals.

Despite all vigilance, many of the statements made in the nearly six thousand biographies given in the Dictionary doubtless require correction. Any suggestions tending to the improvement of the work will be gratefully received by the editor, to whom communications may be addressed in care of the publishers.

The editor wishes to extend sincere thanks to all the distinguished contributors who have so kindly furnished the material requested, and so essentially lightened his task. Special thanks are due to Mr. Richard Aldrich, of New York, for careful and critical proof-reading, and for timely assistance in completing several important articles.

THE EDITOR.

NEW YORK, *January 1, 1900.*



# ABBREVIATIONS AND FOREIGN WORDS

- A.**, alto.  
**Abate** }  
**Abbate** } abbot [often a merely honorary title].  
**Abbé** }  
**Abt.**, about.  
**Acad.**, Academy.  
**A capp.**, a cappella.  
**Acc.**, according(ly).  
**Accomp.**, accompaniment.  
**Acct.**, account.  
**A. G. O.**, American Guild of Organists  
**Allg.**, **Allgem.** (Ger., allgemein), universal, general.  
**Antiq.**, antiquarian.  
**App.**, appointed, appointment.  
**Arr.**, arranged, arrangement.  
**Art.**, article.  
**Aspirant** (Ger.), an unsalaried orchestra-player awaiting advancement.  
**Assoc.**, association.  
**Asst.**, assistant.  
**Augm.**, augmented.  
**b.**, born.  
**B.**, bass.  
**Bar.**, baritone.  
**b. cont.**, basso continuo.  
**Bürgerregiment** (Ger.), militia regiment.  
**Camerlingo** (It.), Chamberlain.  
**Cantab.** (Lat., Cantabrigiēnsis), of Cambridge.  
**Cath.**, cathedral.  
**Cav.** (It., Cavaliere), Chevalier.  
**'Cello**, violoncello.  
**Cent.**, century.  
**Cf.** (Lat., confer), compare.  
**Ch.**, church.  
**ch.**, chorus, choir.  
**Chantre** (Fr.), singer.  
**Chapelle** (Fr.), chapel, choir.  
**Chef de chant** (Fr.), chorumaster.  
**Chef de musique** (Fr.), bandmaster, conductor.  
**Chef d'orchestre** (Fr.), conductor.  
**Chev.**, Chevalier.  
**Ch.m.**, **choirm.**, choirmaster.  
**Choragus** (Lat.), precentor.  
**Chormeister** (Ger.), conductor (of a choral society).  
**Circa** (Lat.), about.  
**Clar.**, clarinet.  
**Coll.**, collected, collection; college.  
**Commercierrath** (Ger.), Counsellor of Commerce [often honorary title].  
**Comp.**, composed, composer, composition.  
**Comte** (Fr.), Count.  
**Concertmeister** (Ger.), leader.  
**Cond.**, conducted, conductor, conducting.  
**Congr.**, Congregational.  
**Cons.**, Conservatory (Conservatorium, Conservatoire, Conservatorio).  
**cont.**, continuo.  
**Conte** (It.), Count.  
**Contraltista** (It.), male contralto.  
**Cpt.**, counterpoint.  
**d.**, died.  
**d.-bass**, double-bass.  
**Deutsch** (Ger.), German.  
**Dir.**, director.  
**Dom** (Ger.), cathedral.  
**Domchor** (Ger.), cathedral-choir.  
**Dram.**, dramatic.  
**Dr. jur.** (Lat., doctor juris), doctor of law(s).  
**Dr. phil.** (Lat., doctor philosophiæ), Doctor of Philosophy.  
**Duc** (Fr.), Duke.  
**Ed.**, edited, editor, edition.  
**e.g.** (Lat., exempli gratia), for example.  
**Eng.**, engaged.  
**Engl.**, England, English.  
**Eut.**, entered.  
**Episc.**, Episcopal.  
**Est., establ.**, established.  
**Et al.** (Lat., et alii, aliæ, alia), and others.  
**Et seq.** (Lat., et sequentes, sequentia), and the following.  
**Evang.**, Evangelical.  
**F.**, Fellow.  
**f.**, for.  
**Fest.**, Festival.  
**fl.**, flute.  
**Fr.**, French.



ABBREVIATIONS AND FOREIGN WORDS

- fragm.**, fragmentary.  
**Frau** (Ger.), Mrs., Madam.  
**Fräulein** (Ger.), Miss.  
**F. (R.) C. O.**, Fellow of the (Royal) College of Organists.  
**Freiherr** (Ger.), Baron.  
**Geheim** (Ger.), Privy, **Geheimrath**, Privy Counsellor.  
**Ger.**, German.  
**Gesellschaft** (Ger.), Society, Association.  
**Gov.t**, Government.  
**Grossherzoglich** (Ger.), Grandducal.  
**Harm.**, harmony.  
**Harps.**, harpsichord.  
**Hauptkirche** (Ger.), principal church.  
**Herr** (Ger.), Mr.  
**Herzoglich** (Ger.), Ducal.  
**H. M.'s Th.**, Her Majesty's Theatre.  
**Hochschule** (Ger.), "High School," college, university.  
**Hof** (Ger.), court; a frequent prefix, as in **Hofkapelle**, court chapel, or court orchestra; **Hofkapellmeister**, court conductor; **Hofmusikintendant**, Superintendent of the court music; etc.  
**Hon.**, honorary.  
**hon. causa** (Lat., honoris causa), because of respect [affixed to honorary titles].  
**ib.**, **ibid.** (Lat., ibidem), in the same place.  
**id.** (Lat., idem), the same.  
**i.e.** (Lat., id est), that is.  
**Imp.**, Imperial.  
**Incid.**, incidental.  
**Inst.**, institution, institute.  
**Instr.**, instrument; **instr.l.**, instrumental; **instr.s.**, instruments.  
**Introd.**, introduction.  
**It.**, **Ital.**, Italian.  
**Justizrath** (Ger.), Counsellor of justice [often honorary title].  
**Kammersänger** (Ger.), chamber-singer.  
**Kapelle** (Ger.), chapel, choir, orchestra.  
**Kapellm.** (Ger., Kapellmeister), conductor.  
**Kerk** (Dutch), church.  
**Kirche** (Ger.), church (often compounded with Saints' names; as **Thomaskirche**, Church of St. Thomas; **Nikoläikirche**, Ch. of St. Nicholas; **Petrikirche**, Ch. of St. Peter; etc.).  
**Kommerzienrat.** Same as **Commerzienrath**.  
**Kreuzkirche** (Ger.), Church of the Holy Cross; that in Dresden, with the Gymnasium (**Kreuzschule**) attached, is most frequently mentioned.  
**Künstler** (Ger.), artist.  
**Lehrergesangverein** (Ger.), Teachers' Singing-society.  
**Liceo** (It.), Lyceum, College.  
**Liederkrantz, Liedertafel** (Ger.), male choral society with social tendency.  
**Lustspiel** (Ger.), comedy.  
**Lutheric** (Fr.), the art of making bow-instruments.  
**Lyr.**, lyric.  
**Maestro** (It.), teacher; conductor; **m. al cembalo**, (formerly) the orchestral conductor, who sat at the harpsichord; **m. dei putti**, Master of the Boys.  
**Maitre de chant** (Fr.), conductor of a chorus; singing-master.  
**Männerchor** (Ger.), male chorus; Men's Choral Society (**Männergesangverein**).  
**Märchenspiel** (Ger.), fairy-play, fairy-opera.  
**Marchese** (It.), Marquis.  
**M. de chap.** (Fr., maître de chapelle), conductor.  
**M. di capp.** (It., maestro di cappella), conductor.  
**M. E.**, Methodist Episcopal.  
**Melodr.**, melodrama.  
**mod.**, moderately.  
**m.-sopr.**, mezzo-soprano.  
**M. T. A.**, Music Teachers' Association.  
**Mus.**, music; musical; musician.  
**Mus. Antiq. Soc.**, Musical Antiquarian Society.  
**Mus. Bac.** (Lat., Musicæ Baccalaureus), Bachelor of Music.  
**Mus. Doc.** (Lat., Musicæ Doctor), Doctor of Music.  
**Musico** (It.), male soprano.  
**Musik** (Ger.), music; often compounded, as **Musikdirector**, musical director; **Musiklehrer**, music-teacher; **Musikverein**, Musical Society.  
**n.**, near.  
**n. d.**, no date.  
**N. E.**, New England.  
**N. M. T. A.**, National Music Teachers' Association.

ABBREVIATIONS AND FOREIGN WORDS

- N. S.**, New Style.  
**Op.**, opus ; opera.  
**Oper** (Ger.), opera.  
**Orch.**, **orchl.**, orchestra, orchestral.  
**Org.**, organ, organist.  
**Orig.**, original.  
**O. S.**, Old Style.  
**Oxon.** (Lat., Oxoniæ), of Oxford.  
**p.**, part.  
**Pcs.**, pieces.  
**P. E.**, Protestant Episcopal.  
**Perf.**, performed.  
**Pf.**, pianoforte.  
**Philh.**, **Philharm.**, Philharmonic.  
**Pres.**, President.  
**Presb.**, Presbyterian.  
**Principe** (It.), president, chairman.  
**Proc.**, Proceedings.  
**Prof.**, Professor.  
**Publ.**, published.  
**R.**, Royal.  
**R. A. M.**, Royal Academy of Music.  
**R. C.**, Roman Catholic.  
**R. C. M.**, Royal College of Music.  
**recte** (Lat.), correctly, properly.  
**rectius** (Lat.), more correctly, more properly.  
**Regens chori** (Lat.), choirmaster, precentor.  
**Regius musicus**, Royal musician.  
**Reichsfreiherr** (Ger.), Baron of the Empire.  
**Répétiteur** (Fr.), **Repetitor** (Ger.),  
 coach or drillmaster for soloists or chorus.  
**rev.**, revised.  
**Rev.**, Reverend.  
**Ritter** (Ger.), Knight, Baronet.  
**Rom.**, romantic.  
**S.**, soprano ; **S. A. T. B.**, soprano, alto, tenor,  
 bass.  
**Sängervereinigung** (Ger.), Singers' Association.
- Sch.**, school.  
**Schule** (Ger.), school.  
**Schulrath** (Ger.) Inspector of Schools.  
**Siebenbürgen** (Ger.), Transylvania.  
**Singakademie** (Ger.), Singing-Society.  
**Soc.**, Society.  
**Sopr.**, soprano.  
**Sopranista** (It.), male soprano.  
**St.**, studied.  
**Staatsbibliothek** (Ger.), State (National)  
 Library.  
**succ.**, successful.  
**T.**, tenor.  
**Th.**, theatre.  
**Thaler** (Ger.), silver coin ; value about 75  
 cents.  
**Thomaskirche** (Ger.), Church of St.  
 Thomas.  
**Thomasschule** (Ger.), the celebrated Gym-  
 nasium connected with the Thomaskirche  
 at Leipzig.  
**Tonkünstler** (Ger.), "tone-artist," mu-  
 sician.  
**Transcr.**, transcribed, transcription.  
**Transl.**, translated, translation.  
**u.** (Ger.), und.  
**Unit.**, Unitarian.  
**Univ.**, University.  
**U. S.**, United States.  
**v.**, very ; (Lat.) **vide**, see ; (Ger.) **von**, of.  
**Var.**, variation.  
**vcs.**, voices.  
**Verein** (Ger.), Society, Association, Union.  
**via.**, viola.  
**vl.**, violin.  
**Volksooper** (Ger.), folk-opera (opera in popu-  
 lar style on a popular or national subject).  
**w.**, with.  
**Ztg.** (Ger., Zeitung), Gazette.



# BIOGRAPHICAL DICTIONARY

OF

## MUSICIANS

### A

**Aaron**, —, abbot of the monasteries of St. Martin and St. Pantaleon at Cologne, where he died in 1052. Wrote "De utilitate cantus vocalis et de modo cantandi atque psallendi" (in library of St. Martin), and "De regulis tonorum et symphoniarum." He introduced the Gregorian nocturnes into Germany.

**Aaron (or Aron), Pietro**, b. Florence, 1480 or '90; d. between 1545-62. Noted theorist; in turn cantor of boy-choir at Imola, canon and choir-master at Rimini, monk (order of Hospitallers) at Bergamo, Padua and Venice. Wrote "Lucidario in musica di alcune opinioni antiche e moderne" (1545); "Il Toscanello in musica" (1523, '25, '29, '39, '62), "Trattato della natura e cognitione di tutti gli tuoni di canto figurato" (1525), "Compendiolo di molti dubbj, segreti, et sentenze intorno al canto feimo et figurato . . ." (Milan, no date); this last also in Latin as "Libri tres de institutione harmonica" (Bologna, 1516).

**A'bacho, Evarista Felice dell'**, b. Verona, 1662; d. Munich, Feb. 26, 1726, as leader of orch. to the Grand Duke of Bavaria. Comp. violin-sonatas w. *continuo*, and concertos for bow-instrs.

**Abbà-Corna'glia, Pietro**, b. Alessandria, Piedmont, Mar. 20, 1851; d. there May 2, 1894. Pupil of Milan Cons., 1868-71. Talented opera-comp. (*Isabella Spinola*, 1877; *Maria di Parden*, 1884; *Una partita di scacchi*, Pavia, 1892); also wrote good chamber- and sacred music (Requiem Mass).

**Abbadia, Natale**, b. Genoa, Mar. 11, 1792, d. Milan, abt. 1875. Chorus-master 1831-37 at Carlo Felice Th., Milan. Comp. the opera, *Giannina di Pontieri*, *ovv. La villanella d'onore* (Genoa, 1812), and the farce *L'imbroglione ed il castigmanti* (do.); also masses, motets, etc.

**Abbadia, Luigia**, daughter of Natale A.; b. Genoa, 1821. Celebrated mezzo-soprano

stage-singer; début Sassari, 1836. Rôles: Maria Padilla (written for her by Donizetti), Saffo, Vestale, Elvira (in *Ernani*). In 1870 she established a singing-school at Milan.

**Abbatini, Antonio Maria**, Roman composer; b. Castello, 1595 (1605 ?); d. there 1677. *Maestro di cappella* at the Lateran, 1626-8, and thereafter successively at 4 other Roman churches. Comp. much church-music, most still in MS.; publ. 3 books of Masses, 4 of Psalms, various 24-part Antiphons (1630, '38, '77), and 5 books of Motets (1635). Co-worker with Kircher on the "Musurgia." Prod. 2 operas, *Del male in bene* (Rome, 1654), and *Love* (Vienna, 1666).

**Abbey, John**, noted English organ-builder; b. Whilton, Northamptonshire, Dec. 22, 1785; d. Versailles, Feb. 19, 1859. On Seb. Erard's invitation he went to Paris in 1826, settled there, and built many organs for churches, cathedrals, chapels, etc., throughout France. His sons, E. and J. Abbey, still carry on the business at Versailles.

**Abbott, Emma**, dramatic soprano, b. Chicago, 1850. After years of hard work as a natural singer and guitar-player, she came to New York abt. 1870, took lessons of Eiani, sang in Dr. Chapin's church at \$1,500, and in 1872, aided by the congregation, went to Europe, studying with Sangiovanni at Milan and Delle Sedie at Paris. Has sung with great success abroad and at home. Married, 1878, Mr. E. Wetherell of N. Y. (d. 1888).

**Abd el Kadir (or Abdolkadir), Ben Isa**, Arabian writer in the 14th century, author of 3 mus. treatises noticed by Kiesewetter ("Musik der Araber," 1842, p. 33): "The Collector of Melodies"; "The Aim of Melodies in the Composition of Tones and Measures"; and "The Treasure of Melodies in the Science of Musical Cycles."

**Abd el Mumin (or Abdolmumin)**. See SAFFIEDDIN.

**Abeille, Johann Christian Ludwig**, b. Bayreuth, Feb. 20, 1761, d. Stuttgart, Mar. 2, 1838. Leader of the Duke of Württemberg's private orch.; later court org and mus. director. Fine pianist and organist; comp. the operettas *Amor und Psyche* (Stuttgart, 1801), and *Peter und Annchen* (Stuttg., 1809), harpsichord and chamber-music (concertos, trios, duets, etc.); and songs still sung in schools.

**A'bel, Clamor Heinrich**, b. Westphalia near middle of 17th century; d. (?). Publ. 3 sets of pieces for strings (1674, '76, '77). He was chamber-musician at the Hanoverian court.

**A'bel, Leopold August**, b. 1720 at Kothen (where his father, **Christian Ferdinand A.**, was a viola-da-gamba player); fine violinist; played in court orchestras at Brunswick, Sondershausen, Schwedt, and Schwerin; publ. 6 violin-concertos. Brother of

**A'bel, Karl Friedrich**, renowned player on the viola da gamba; b. Kothen, 1725, d. London, Jan. (or June) 22, 1787. He received thorough training from his father, and from J. S. Bach at the Thomasschule, Leipzig; member of the Royal Polish Band at Dresden, 1748-58; visited Leipzig and other German towns, and went to London in 1750, where the Duke of York assisted him. In 1765, chamber-musician to Queen Charlotte. He was intimate with Joh. Chr. Bach. He comp. 2 operas: *Love in a Village* (London, 1760), and *Berenice* (1764); also popular symphonies, overtures, quartets, sonatas for harpsichord, concertos for harpsichord and strings, etc. He revisited Germany 1783-5, returning to London *via* Paris. He was the last great virtuoso on the gamba.

**A'bel, Ludwig**, b. Eckartsberga, Thuringia, Jan. 14, 1835; d. Neu-Pasing, n. Munich, Aug. 13, 1895. Pupil of Ferd. David, member of Gewandhaus orch. at Leipzig, the Weimar court orch. (1853), leader of court orch. at Munich (1867), teacher in and (1878) Inspector of the Royal Music-School then managed by v. Bülow; 1880, royal Professor; retired on pension, 1894. Violin-virtuoso of high rank, and an excellent orch. conductor; wrote a good Violin Method, also studies, variations, etc.

**Abe'la, Don Placido**, b. Syracuse, 1814; prior of abbey at Monte Cassino, where he died July 6, 1876. Fine organist; comp. much good church-music.

**Abe'la, Karl Gottlieb**, b. Borna, Saxony, Apr. 29, 1803; d. Halle, Apr. 22, 1841, as cantor of the Francke Institute. Publ. a volume of school-songs; also male choruses.

**A'bell, John**, a celebrated alto singer (*mezzo*), and lutenist; b. London, abt. 1660; d. Cambridge (?), abt. 1724. In 1679, member of the Chapel Royal; fled to the Continent during the Revolution of 1688, and won fame and wealth by his singing. In Kassel he was made

Intendant of Music (1698-9). About 1700 he returned to England. He was also a songwriter and collector (collections publ. in 1701, and 1740).

**A'benheim, Joseph**, violinist; b. Worms, 1804, d. Stuttgart, Jan. 19, 1891. Member and (1854) musical director of the Stuttgart Cons. Orch.—Comp. overtures, entr'acte music, etc.; some minor pf.-pcs. and songs have been publ.

**A'bert, Johann Joseph**, b. Koehowitz, Bohemia, Sept. 21, 1832. Choir-boy at Gastdorf and, from 8 to 15, at Leipa monastery, whence he fled to an uncle in Prague, who sent him (1848) to the Prague Cons. (Kittl, Tomáček). He first st. the double-bass; his études, concertos, etc., for this inst. are classics. He also wrote overtures, and graduated in 1852 with a symphony in B minor. Engaged as double-bass player in the court orch. at Stuttgart, he comp. 2 symphonies (G min. and A maj.) and an opera, *Anna von Landskron* (Stuttgart, 1859); in 1860 a second opera, *Die Almohaden*, was prod. Studied further in Paris and London; wrote opera *König Enzo* (1862) after returning to Germany, and his "Columbus" symphony, which made him famous. A 3-act romantic opera, *Ashuga* (Stuttgart, 1866), followed; A. was then app. *Musikdirektor* and (1867) *Kapellm.* at the Stuttgart Court Th., succeeding Eckert; he retired in 1888. Other works are the 5-act opera *Eckehard* (Berlin, 1878), probably his *magnum opus*; a 5th symphony in C min., and a 6th "lyric" symphony in D min.; a mass f. mixed ch. w. org.-accomp.; overtures, string-quartets, pf.-pcs. and songs.

**Abes'ser, Edmund**, b. Margolitz, Saxony, Jan. 13, 1837; d. Vienna, July 15, 1889. One opera, *Die liebliche Fee*; much salon-music.

**Abos** (or **Avos, Avossa**), **Girolamo**, comp. for stage and church; b. Malta, shortly after 1700; d. Naples, 1786 (?). Pupil of Leo and Durante at Naples; in 1756, *maestro al cembalo* at the Italian Th., London; in 1758, teacher in the Cons. della Pietà de' Turchini, Naples (Paisiello was his pupil). Wrote 9 operas for Naples, Rome and London, and, after 1758, much sacred music (7 masses, several litanies, etc.).

**Abraham, John**. See **BRAHAM**.

**Abraham, (Dr.) Max**. See **PETERS, C. F.**

**Ábrányi, Kornel**, b. 1822 at Szent Györgz Ábrányi, Hungary, of the noble Hungarian family Eördögh; the founder of the first Hungarian musical journal (1860), of the Singers' Union (1867), and one of the chief promoters of the National Mus. Acad. at Pesth, of which he is a professor and the secretary (1875). His publ. comp.s (songs, choruses, etc.) are in the national vein.

**Abt, Franz**, song-writer and conductor, b. Eilenburg, Dec. 22, 1819; d. Wiesbaden, Mai. 31, 1885. He was sent to the Leipzig Thomasschule to study theology, his father being a clergyman, and later obtained an excellent musical education both there and at the Univ. On his father's death he gave up theology, having already made several successful attempts at composition, and having conducted a students' philharmonic society. In 1841 he went to Bernburg as *Kapellm.* of the Court Th., but in the same year relinquished this post for a similar one at the Zurich Th. Here he remained till 1852, conducting several singing-societies and composing many vocal works, particularly for men's voices. He was then app. 2nd *Kapellm.* at Brunswick, 3 years later becoming 1st *Kapellm.*, a position held up to 1882, when he retired to Wiesbaden.—Abt wrote over 500 works, comprising more than 3,000 numbers; the largest are the 7 secular cantatas. His popularity as a song-writer is due chiefly to the flowing, easy and elegant style of his vocal melodies, many of which ("Wenn die Schwalben heimwärts zieh'n," "Gute Nacht, du mein herziges Kind," "So viele tausend Blumen," etc.) have become true folk-songs; numerous part-songs are likewise deservedly prime favorites; in these and his choruses for men's and for women's voices, he rivals Mendelssohn in the hearts of his countrymen. On his vocal works rests his lasting fame; his pf.-compositions, of a light and popular character, are already forgotten.—His son,

**Abt, Alfred**, b. Brunswick, May 25, 1855; d. of consumption at Geneva, Apr. 29, 1888. Had been *Kapellm.* at theatres in Rudolstadt, Kiel and Rostock.

**Achard, Léon**, lyric tenor; b. Lyons, Feb. 16, 1831; st. at Paris Cons. (Nordogni); début at Théâtre-Lyrique, 1854. Engaged 1856-62 at the Grand Th., Lyons; 1862-71 at the Opéra-Comique, Paris; and 1871 at the Grand Opéra.

**Ackermann, A. J.**, b. Rotterdam, Apr. 2, 1836. Studied at The Hague in the R. Music-School, under Lübeck, Nicolas and Wietz; app. teacher of pf. there in 1865; of org. and theory, 1867.—Works: Pf.-pcs. f. 2 and 4 hands; songs.

**Acton, John**, English singing-teacher and composer; b. Manchester (?), 1863. Pupil of Francesco Lamperti at Milan. Prof. of singing at the Manchester R. C. M. since its opening in 1893; since 1894, cond. of the St. Cecilia Choral Soc.—Works: 2 cantatas f. women's voices, *Forest Bells*, and *The Rose and the Nightingale*; a male chorus, "For home and liberty," w. pf.-accomp. (prize from S. London Mus. Club, 1888); also duets, songs and pf.-pieces.

**Adam, Louis**, b. Mültersholtz, Alsatia, Dec. 3, 1758; d. Paris, Apr. 11, 1848. He

went to Paris in 1775, and from 1797-1843 was prof. of pf. at the Paris Cons. He was a close student of the German classic masters, an admirable pianist, a comp. of numerous pf.-pieces much in vogue at the time (especially the variations on "Le roi Dagobert"), and an eminent pedagogogue, the teacher of Kalkbrenner, Hérold, Henri le Moine and F. Chaulieu, and author of two standard instruction-books for piano. "Méthode ou principe générale du doigté pour le Forté-piano" (Paris, Sieber, 1798), and "Méthode nouvelle pour le Piano" (5 editions, 1802-32), written expressly for pupils of the Cons.—His son,

**Adam, Adolphe-Charles**, celebrated opera-composer, was b. Paris, July 24, 1802; d. there May 3, 1856. He

entered the Cons. in 1817, but made little progress until taken in hand by Boieldieu in his class for composition. After publishing various pf.-pieces, he brought out the 1-act opera *Pierre et Cathérine* (1829), the success of which encouraged him to produce 13 more similar works in quick succession, the *Postillon de Longjumeau* (1836) gaining European celebrity for its author, and still keeping his name in grateful memory. In all, he wrote 53 theatrical works, the most popular operas after the *Postillon* being *Le Châlet* (1834), *Le fidèle Berger*, *Le Brasseur de Preston* (1838), *Le Roi d'Yvetot* (1842), *La Poupée de Nuremberg*, *Cagliostro*, and *Richard en Palestine* (1844); also the ballets *Giselle*, *Le Corsaire*, *Faust*, etc. In 1847, on account of difficulties with the director of the Opéra-Comique, A. founded the Théâtre National, but was ruined financially by the revolution of 1848, and entered the Paris Cons. as prof. of composition, succeeding his father, who died that year.—A. does not rank with the foremost dramatic composers of France, his style being distinguished by taking rhythms and light elegance and grace, rather than forceful originality. His *forte* was comic opera, in which he was a worthy successor of Boieldieu.

**A'dam, Karl Ferdinand**, b. Zadel, n. Meissen, Dec. 22, 1806; d. Leisnig, Dec. 23, 1868, as cantor and musical director there.—Works: Popular choruses and quartets f. men's voices; songs; pf.-pcs.

**Adam de la Hale** (or Halle), called *le Bossu d'Arras* (Hunchback of Arras); b. Arras, abt. 1240; d. Naples, 1287. A gifted Trouvère, many of whose works have been preserved (publ. 1872 by Coussemaker as "Œuvres complètes du Trouvère Adam de la Halle"), the most inter-



esting is a dramatic pastoral entitled *Le jeu de Robin et de Marion* (1285), written for the Aragonese court at Naples, resembling an *opéra comique* in its plan. He was a master of the *chanson*, in the dual capacity of poet and composer; his works are of the utmost value as illustrating the music of the period.

**A'dam von Fulda**, noteworthy German theorist and composer; b. abt. 1450, d. after 1537. His treatise on mus. theory is to be found in vol. iii of Gerbert's "Scriptores ecclesiastici"; his compositions were highly prized in their day.

**A'damberger, Valentin** (*not Joseph*), b. Munich, July 6, 1743; d. Vienna, Aug. 25, 1804. Dramatic tenor, pupil of Valesi 1755-61, eng. at Venice, 1762, as 1st tenor, sang with growing success in other Italian cities, and assumed the name of "Adamonti." He sang in London in 1777, and in 1780 was eng. at the Vienna Court Opera, in 1789 also as "Hofkapellsänger." Mozart wrote for him the part of Belmonte, and some concert-anas.

**Ada'mi da Bolse'na** (or *da Volterra*), **Andrea**, b. Bologna, 1664; d. Rome, July 22, 1742. Famed as the author of "Osservazioni per ben regolare il coro dei cantori della cappella Pontificia" (Rome, 1711), a work of historical value. Cantor of the Pontifical Chapel, and music-teacher.

**Adamon'ti**. See ADAMBERGER.

**Adamow'ski** [-moff-], **Timothée**, b. Warsaw, Mar. 24, 1858. Violin-virtuoso; at first a pupil of A. Kontchi at Warsaw Cons.; 1876-9 of Massart in Paris Cons. In 1879 he went to America, and travelled as soloist with M. Strakosch, Clara Louise Kellogg, and finally with a company of his own, with which he played in Boston, New York, Philadelphia, Washington, Chicago, etc. From 1885-6 he taught in the New Engl. Cons., Boston; in 1888 he organized the Adamowski String-quartet (A., E. Fiedler, D. Kuntz, and G. Campanari; reorganized 1890 with A., A. Moldauer, Max Zach and Josef Adamowski, the last a brother of T. A., and an excellent 'cellist). In 1887 A. appeared at London (Crystal Palace, St. James' Hall, Covent Garden), and Warsaw; in 1895, again in London and Paris, since which time he has spent the summer season regularly in these two cities. In 1898 he played at Warsaw with the Philharm. Orch. and the Mus. Society. His quartet gives about 30 concerts annually in the chief towns of the U. S. From 1890-4 he also cond. the six weeks' popular summer concerts of the Boston Symphony Orch.—He has publ. several songs, and has a Novellette f. vln. and pf. in MS.

**Ad'ams, Stephen**. See MAYBRICK, M.

**Ad'ams, Charles R.**, fine dramatic tenor; b. Charlestown, Mass., abt. 1848. Pupil in

Vienna of Barbieri; was then eng. for 3 years at the Royal Opera, Berlin, and thereafter for 9 years at the Imp. Opera, Vienna; has also sung at La Scala, Covent Garden, Madrid, various German towns, in the U. S., etc. Settled in Boston, 1879. Has a predilection for Wagner rôles; is also an excellent actor and teacher.

**Ad'ams, Thomas**, eminent organist and comp. for org.; b. London, Sept. 5, 1785, d. there Sept. 15, 1858. He was a pupil of Dr. Busby, and organist at several prominent London churches. His publ. organ-works include many fugues, voluntaries, 90 interludes, and several variations on popular airs; he also wrote variations (or piano, and many anthems, hymns, and sacred songs. His skill in improvising was remarkable; for years he had charge of the performances on Flight and Robson's "Apollonicon."

**Ad'cock, James**, b. Eton, England, June 29, 1778, d. Cambridge, Apr. 30, 1860. Chorister, 1780, of St. George's chapel, Windsor, and lay-clerk in 1797; later a member of various church-choirs in Cambridge; and, finally, choir-master at King's College.—Works: Several 3- and 4-part glees; an evening service in D<sup>b</sup>; anthems; and a book, "The Rudiments of Singing."

**Ad'dison, John**, composer and double-bass player; b. London, 1765; d. there Jan. 30, 1844.—Works: 6 operettas, very popular at the period; a "sacred drama," *Elijah*; songs, glees, etc.; also "Singing Practically Treated in a Series of Instructions" (London, no date [1836]).

**Adelbol'dus** [ah-], Bishop of Utrecht; d. 1027. Wrote a treatise on mus. theory, publ. by Gerbert in the "Scriptores," vol. i.

**A'delburg, August, Ritter von**; b. Constantinople, Nov. 1, 1830; d. insane at Vienna, (Oct. 20, 1873. Fine violinist, pupil (1850-4) of Mayseder. His tone is said to have been well-nigh unmatched in fullness; his numerous comp.s were chiefly for violin (concertos, sonatas f. pf. and vln., string-quartets), and some sacred pieces; also 3 operas: *Zrinyi* (Pesth, 1868); *Wallenstein*; and *Martinuzzi*.

**A'delung**. See ADLUNG.

**Ad'ler** [ahd-], **Georg**, violinist and composer; b. Ofen, 1806; good pianist and teacher.—Works: Chamber-music, pf.-variations, part-songs, songs.

**Ad'ler** [ahd-], **Guido**, mus. theorist and writer; b. Eibenschütz, Moravia, Nov. 1, 1855. Studied at the Academic Gymnasium in Vienna, where he conducted the pupils' chorus, and at the Vienna Cons. under Bruckner and Dessoff; entered the Univ. in 1874, and founded, in cooperation with Felix Mottl and K. Wolf, the

academical Wagner Society; took the degree of *Dr. jur.* in 1878, and in 1880 that of *Dr. phil.* (dissertation on "Die historischen Grundklassen der christlich-abendlandischen Musik bis 1600"), and in 1881 qualified as private lecturer on music science (thesis, "Studie zur Geschichte der Harmonie"). With Chrystander and Spitta he founded, in 1884, the "Vierteljahrsschrift für Musikwissenschaft"; in 1885 he was app. prof. of music science in the German Univ. at Prague, writing a monograph on the *Lauts bourdon* and the treatise by Gulielmus Monachus. In 1892, he was elected president of the central committee of the "Internat. Ausstellung für Musik und Theater"; in 1895, he succ. Hanslick as prof. of music history, Univ. of Vienna, becoming "prof. in ordinary" in 1898.

**Ad'ler** [ahd-], **Vincent**, pianist and composer; b. Raab, Hungary, Apr. 3, 1826; d. Geneva, Jan. 4, 1871. Pupil of his father, and of Erkel at Pesth; studied in Vienna and Paris; 1865, prof. at Geneva Cons.—Works: Op. 11, Valse rococo; op. 13, Feuilles d'Album; op. 15, Allegro de concert; op. 16, Études de style; op. 24, Grande Marche; op. 26, Barcarolle; etc.

**Ad'lgasser, Anton Cajetan**, b. Innzell, Bavaria, Apr. 3, 1728; d. Dec. 21, 1777, at Salzburg, where he had studied under Eberlin, and, since 1751, was first organist at the cathedral.—Works: Church-comp.s of merit.

**Ad'lung** [ahd-] (or **A'delung**), **Jakob**, b. Bindersleben, near Erfurt, Jan. 14, 1699; d. there July 5, 1762. Studied music at Erfurt; became town organist (1727) and prof. in the gymnasium (1741), also giving private music-lessons. He was not only an indefatigable teacher of the clavichord, but also built 16 clavichords with his own hands. Three of his works, "Anleitung zur mus. Gelahrtheit" (1758; 2d edition 1783, revised by J. A. Hiller), "Musical mechanica organoedi" (1768), and "Musikalisches Stiebengestirn" (1768), have historical value.

**Adolfa'ti, Andrea**, b. Venice, 1711; d. Genoa (?), abt. 1760. Pupil of Galuppi; *m. di capp.* at church of the Madonna della Salute, Venice, and (1750) at the church dell' Annunziata, Genoa. He wrote 5 operas, and much church-music.

**Adras'tos**, pupil of Aristotle; peripatetic philosopher of Philippopolis abt. 330 B.C.; wrote "Three Books of Harmony" (a Latin translation was found 1788 in the library of the King of Sicily).

**Adriano di Bologna**. See **BANCHIERI**.

**A'driansen, Emanuel** (called **Hadrianus**), b. Antwerp. Eminent lutenist of the 16th century; publ., 1592, a coll. of canzonets, dances, tunes, fantasias, madrigals, motets and preludes (by C. di Rore, O. di Lasso, J. van Kerchem, H. Waelrant, etc.), freely transcribed for lute in tablature.

**Adrien (Andrien), Martin-Joseph** [also called **La Neuville**, or **Adrien l'aîné**], b. Liège, May 26, 1767, d. Paris, Nov. 19, 1822. From 1785-1804, bass-singer, then chorus-master, at Paris Grand Opéra, in 1822, singing-teacher at the "École royale de musique"—Works: "Hymne à la Liberté" (1792, celebrating the Prussians' departure); "Hymne à la Victoire" (1795); and the "Hymne aux martyrs de la liberté."

**Ægi'dius Zamoren'sis, Joannes**, Franciscan monk of Zamora, Spain, abt. 1270; wrote "Ars musica" (in MS. at the Vatican, and printed in Gerbert's "Scriptores").

**Ægi'dius de Muri'no**, theorist of the 15th century; wrote treatise on mensural music, printed by Coussemaker, "Scriptores," vol. iii.

**Aerts** [arts], **Égide**, flutist; b. Boom, n. Antwerp, Mar. 1, 1822; d. Brussels, June 9, 1853. Entered Brussels Cons. at 12; at 15, gave brilliant concerts in Paris; app. 1847, teacher of flute in Brussels Cons.—Works (in MS.): Symphonies, flute-concertos, etc.

**Aerts** [arts], **Félix**, b. St.-Trond, Belgium, May 4, 1827; d. Nivelles, Dec. (?), 1888. Pupil of Brussels Cons. (C. Hanssen), violinist in Brussels, conductor in Tournay; lived in Paris for some years, and in Nivelles, as music-teacher, from 1860.—Works: 2 Essays on Plain Song; an elementary instruction-book; also fantasias f. orch., variations f. vln., litanies, school-songs, etc.

**Afflard, Michel P'**, musician and singer from 1683-1708 in the *chapelle* of Louis XIV., wrote a very successful text-book on sight-singing: "Principes très faciles pour bien apprendre la musique . . .", which went through 7 editions (Paris, 1705—Amsterdam, 1717).

**Afra'nio**, canon at Ferrara, inventor of the bassoon; b. Pavia, end of the 15th century. He is mentioned, and the bassoon depicted, in Albonese's work "Introductio in chaldaicam linguam . . ." (Pavia, 1539).

**Afze'lius, Arvid August**, Swedish writer, pastor at Enköping; b. May 6, 1785; d. Sept. 25, 1871. Publ. 2 collections of "Svenska Folkvisor" [Swedish Folk-songs] (1814-16, 3 vols.); and "Åfsked af Svenska Folksharpan" [Farewell of the Swedish Folk's-harp] (1848, 1 vol.).

**Agazza'ri, Agostino**, b. Siena, Dec. 2, 1578; d. there Apr. 10, 1640. Entered the service of the Emperor Matthias as a professional musician; proceeding to Rome, he was in turn *m. di capp.* at the German College (before 1603), the church of S. Apollinaris, and the *Seminario romano*; intimacy with Viadana led to his adoption of the latter's innovations in sacred vocal music (writing church *concerti* for 1 or 2 voices with instrumental harmonic support). From 1630, *m. di capp.* at Siena cathedral. His works, variously reprinted in Ger-



many and Holland, were in great favor, and very numerous (madrigals, psalms, motets, magnificats, and other church-music). His little pamphlet on "La musica ecclesiastica" (Siena, 1638) is a theoretical endeavor to bring the practice of church-music into accord with the Resolution of the Council of Trent; he was also among the first to give written instructions for the performance of the *basso continuo* (Preface to Book iii of the Motets [Zanetti, Rome, 1606]).

**Agela'os** of Tegea, reputed the first virtuoso on the cithara played alone, took first prize given in the Pythian games of 559 B. C. for playing on stringed instruments.

**Agnel'li, Salvatore**, b. Palermo, 1817; pupil of the Naples Cons. under Furno, Zingarelli and Donizetti; began his professional career as a writer of Italian operas for Naples: *Il Lazzarone napoletano* (1839), and *La Locandiera di spirito* (1839); going to Marseilles (where he still lives) in 1846, he brought out the operas *La Jacquie* (1849), *Léonore de Médicis* (1855), and *Les deux Sœurs* (1860), besides several ballets; 3 operas, *Cromwell*, *Stefania*, and *Sforza*, remain in MS. He has also written a cantata (*Apothéose de Napoléon I*, performed by three orchestras in the Jardin des Tuileries, 1856), a *Miserere*, and a *Stabat Mater*.

**Agne'si, Maria Theresia d'**, pianist and dramatic comp.; b. Milan, 1724; d. 1780 (?).—Works: 4 operas (all given in 1771), *Sofonisba* (Naples), *Ciro in Armenia* (Milan), *Atocri* (Venice), *Insubria consolata* (Milan); also sonatas f. pf., and ditto f. harp.

**Agne'si, Luigi** (*recte* Louis-Ferdinand-Léopold Agniez), bass opera- and concert-singer; b. Erpent, Namur, July 17, 1833; d. London, Feb. 2, 1875. Pupil of Brussels Cons.; conductor of several singing-societies, and choir-master at St. Catherine's ch.; comp. the unsuccess. opera *Harold le Normand* (1858); st. 1861 with Duprez; filled numerous engagements in Germany, Holland, Belgium, Paris, and especially in London, where his reputation was high.

**Agniez, L.-F.-L.** See AGNIESI, I.

**Agobar'dus**, Archbishop of Lyons, d. Sain-tonge, 840. Wrote 3 mus. treatises (publ. in vol. xiv of "Bibliotheca Patrum"): "De divina psalmodia," "De ecclesie officiis," and "De correctione Antiphonarum."

**Agostí'ni, Ludovico**, b. Ferrara, 1534; d. there, Sept. 20, 1590, as *m. di capp.* at the cathedral and also to Alphonso II. of Este. He was both poet and composer; his madrigals, motets, masses, vespers, etc., were published in 2 collections at Venice (Giardano) and Ancona (Landrino) respectively.

**Agostí'ni, Paolo**, b. Vallerano, 1593; d. Rome, 1629. Pupil of B. Nanini; was succes-

sively organist of S. Maria in Trastevere, *m. di capp.* at S. Lorenzo at Damaso, and the successor of Ugolini in the similar office at the Vatican. His publ. works, 2 books of psalms (1619), 2 books of Magnificats and Antiphons (1620), and 5 books of Masses (1624-28), form but a small portion of his compositions, which are marvels of contrapuntal ingenuity, some of them in 48 parts. He was the pioneer in the employment of large bodies of singers in divided choirs.

**Agostí'ni, Pietro Simone**, b. Rome abt. 1650; *maestro* to the Duke of Parma. Wrote the opera *Il ratto delle Sabine* (Venice). Publ. Cantatas for solo bass voice (Rome, 1680).

**Agramon'te, Emilio**, b. Puerto Principe, Cuba, Nov. 28, 1844. He studied composition under Balart and Boissini, in Spain, and Madden and David in Paris; piano under Jovell and Biscani (Spain), and Marmontel (Paris); also singing under Roger, Selva, and Delle Sedie. In 1865 he took the degree of LL.D. at the Univ. of Madrid; he taught singing in Barcelona, 1865-6; in Cuba, 1866-8; since then in New York. From 1869-72 A. conducted the "Eight o'clock Mus. Club"; the Vocal Union of New Brunswick (N. J.), from 1878-83; the Amer. Composers' Choral Assoc., from 1890-2; and, since 1886, the "Gounod Society" of New Haven, Conn. (an excellent chorus of 300 voices). During 30 years' active work in N. Y., he has trained many good singers.—Works (in MS.): Numerous songs and sacred compositions (a *Stabat Mater*); of his various lectures, one, "Qualifications necessary in a Vocal Master," was publ. in the "Art Journal."

**Agrell', Johann**, b. Låth, Sweden, Feb. 1, 1701; d. Nuremberg, Jan. 19, 1760. From 1723-46, he was court violinist at Kassel, and also noted as a harpsichord-player; 1746, after visiting Italy, *Kapellm.* at Nuremberg.—Works: Symphonies f. orch.; 7 concertos f. harpsichord and quartet; 7 trios; several duos; 6 sonatas f. harpsichord solo.

**Agri'cola, Alexander**, eminent composer, probably of German nationality; b. abt. 1470; d. abt. 1530 near Valladolid, Spain. He was one of Okeghem's many distinguished pupils; served as a singer under Charles VIII. of France, Lorenzo de' Medici at Milan, and finally Philip I. (the Fair), whom he followed from Brussels in 1505 to Spain. 31 of his songs and motets were printed by Petrucci (Venice, 1502-3), who also published (Venice, 1503) a vol. of 5 masses (*Le Serviteur, Je ne demande, Milleur me lat, Primi toni, Secundi toni*).

**Agri'cola, Martin**, a very important mus. theorist and writer; b. Sorau (Saxony), 1486; d. Magdeburg, June 10, 1556; an authority on the instruments of his time, and a valuable source for the history of notation. Mattheson says that he was the first to abandon the old tablature for

modern notation. From 1510-24 he was a private music-teacher in Magdeburg; 1524, app. cantor at the first Lutheran school there. His friend and patron, Rhaw, of Wittenberg, printed several of his works, chief among which are "Musica figuralis deutsch," "Von den Proportionibus" (both without date or author's name, but reprinted together in 1532); "Musica instrumentalis deutsch" (chief work; 1528, '29, '32); "Rudimenta musices" (1539, '43; this 2nd ed. entitled "Quaestiones vulgares in musicam"), "Duo libri musices" (1561, being the *Rudimenta* and *De Proportionibus* in one vol.); "Scholia in musicam planam Wenceslai de Nova Domo" (1540), Virdung's "Musica getutscht" in verse, with the original illustrations; also a few collections of pieces, "Ein kurz deutsch musica" (1528); "Musica choralis deutsch" (1533); "Deutsche Musica und Gesangbüchlein" (1540); "Ein Sangbüchlein aller Sonntags-Evangelien" (1541).

**Agri'cola, Johann**, b. Nuremberg abt. 1570; d. (?) . Prof. of music at Gymnasium Augusti, Erfurt. Publ. Motets (Nuremberg, 1601), Cantiones (do.), 28 Motets (Erfurt, 1611).

**Agri'cola, Wolfgang Christoph**, German composer. Publ. 8 masses, "Fasciculus musicalis" (Würzburg and Cologne, 1651), and a coll. of motets, "Fasciculus variarum cantionum."

**Agri'cola, Georg Ludwig**, b. Grossfurra, n. Sondershausen, Oct. 25, 1643, d. Feb. 20, 1676, at Gotha, where he was *Kapellm.* from 1670. Publ. "Musikal. Nebenstunden" f. 2 vlns., 2 vlas, and bass (Mühlhausen, 1670), Sonatas, Preludes, etc. (1675); "Deutsche geistliche Madrigalien" (Gotha, 1675).

**Agri'cola, Johann Friedrich**, b. Dobitschen, n. Altenburg, Jan. 4, 1720; d. Berlin, Nov. 12 (Dec. 1?), 1774. He entered the Univ. of Leipzig in 1738 as a law-student, but also studied music for three years with J. S. Bach, and later (1741) with Quantz in Berlin; was made court-composer (1750) and director of the Royal Chapel (1759), succeeding Graun. His compositions, which had no enduring success, were 8 operas (brought out 1750-72 at Berlin and Potsdam), and a variety of sacred music and arrangements of the King's compositions, except a psalm and some chorals, none was published. He was a good singing-teacher (transl. Tosi's "Method of Singing"), and was said to be the finest organist in Berlin. Under the pseudonym "Olibrio," he printed some polemical pamphlets directed against Marpurg, and made some valuable additions to Adlung's "Musica mechanica organii."

**Ag'the** [ahg'tsh], Karl Christian, b. Hettstädt, 1762; d. Nov. 27, 1797, at Ballenstedt, as court-org. to the Prince v. Bernburg.—Works: 5 operas, 1 ballet, sonatas f. pf., songs, etc.

**Ag'the, Wilhelm Joseph Albrecht**, son of

preceding; b. Ballenstedt, 1790; d. after 1848. Pupil of Fischer in Erfurt, in 1810, music-teacher in Leipzig, and member of the Gewandhaus Orchestra, 1823, teacher of Logier's method, in Dresden; 1826 in Posen (Theodor Kullak being one of his pupils); 1830 in Breslau, and 1832 in Berlin, where for 13 years he was director of a music-school. Some of his piano-pieces are of interest.

**Ag'the, Friedrich Wilhelm**, b. Sangershausen, 1794; d. insane at Sonnenstein, n. Pirna, after 1828. Pupil of Muller and Riemann (Dresden), and Weinlig (Leipzig). Cantor of the Dresden Kreuzschule, 1822-8.

**Agua'do, Dionisio**, famous guitar-player; b. Madrid, Apr. 8, 1784; d. there Dec. 20, 1849. Wrote various pieces and études for guitar, also a "Method" (publ. 1825; in French, 1827).

**Agua'ri, Lucrezia**. See AGUJARI.

**Agui'e'ra de Heredia, Sebastiano**, a monk, composer and *maestro de musica* at the cathedral in Saragossa early in the 17th century; publ. (1618) a coll. of Magnificats still sung there, and elsewhere in Spain.

**Aguja'ri** [-yah'-], **Lucrezia** (known as La Bastardina, or Bastardella, being the natural daughter of a nobleman), a brilliant singer with phenomenal compass ( $c^1-c^4$ ); b. Ferrara, 1743; d. Parma, May 18, 1783. Her father entrusted her instruction to P. Lambertini; in 1764 she made a triumphant début at Florence, followed by a succession of brilliant appearances in Milan and other Italian cities, also in London. Mozart wrote of her, that she had "a lovely voice, a flexible throat, and an incredibly high range." She sang by preference the music of Colla, a *maestro di c.*, whom she married in 1780, then retiring from the stage.

**Ah'le, Johann Rudolf**, b. Mühlhausen, Thuringia, Dec. 24, 1625; d. there July 8, 1673. A diligent composer of church-music and writer of theoretical works; his "Compendium pro tonellis" (1648) ran through 4 editions [2d (1673) as "Brevis et perspicua introductio in artem musicam"; 3d and 4th (1690 and 1704) as "Kurze und deutliche Anleitung . . ."]. Principal compositions, "Geistliche Dialoge," songs in several parts (1648); "Thüringischer Lustgarten" (1657); "Geistliche Fest- u. Communionandachten" (posthumous). Many of his chorals are still popular in Thuringia.—For a time he was cantor in Göttingen; in 1654, organist of St. Blasius, Mühlhausen; in 1661, elected burgomaster of the town.

**Ah'le, Johann Georg**, son of the preceding; b. Mühlhausen, 1650; d. there Dec. 2, 1706; succeeded his father as organist, composed numerous works popular at the time, and was made poet-laureate by Emperor Leopold I. He wrote a method of composition, "Musikalische Frühlings-, Sommer-, Herbst- u. Win-

tergespräche" (1695-1701); also "Instrumentalsche Frühlingsmusik," and "Anmuthige zehn vierstimmige Viol-di-gamba-Spiele" (1681).

**Ahlström, A. J. R.**, b. Stockholm, 1762; d. after 1827. Org. and court-accompanist; publ. songs, also sonatas for pf and for vln. (1783, '86). Editor for 2 years of "Musikalisk Tidsfoerdrief." Co-editor (with Bomann) of a coll. of Swedish folk-songs and dances

**Ahlström, Johan Niklas**, b. Wisby, Sweden, June 5, 1805; d. Stockholm, May 14, 1857. He comp. operas, songs, etc.

**Ah'na.** See DE AHNA.

**Ai'bl** [i-bl], **Joseph**, firm of music-publ.s estab. at Munich in 1824; the subsequent heads were Eduard Spitzweg (from 1836), and his sons, Eugen and Otto.

**Ai'blinger** [i-], **Johann Kaspar**, b. Wasserburg, Bavaria, Feb. 23, 1779; d. Munich, May 6, 1867. Studied music in Munich, then at Bergamo under Simon Mayr (1802); lived at Vicenza 1803-11; became (1819) *2d m. di c.* to the viceroy at Milan; founded the "Odeon" (society for the cultivation of classical vocal music) at Venice, in coöperation with Abbé Trentino; was engaged (1825) for Munich as *2d Kapellm.*; returned in 1833 to Bergamo, and made the fine collection of ancient classical music now in the Staatsbibliothek at Munich. He was the foremost promoter of classical vocal performances in All Saints' church, Munich, and wrote many celebrated sacred compositions (masses, requiems, liturgies, psalms, etc.). His one opera, *Rodrigo e Ximene* (Munich, 1821), and 3 ballets, were less successful.

**Ai'chinger** [i-], **Gregor**, b. Augsburg (?), abt. 1565; d. there Jan. 21, 1628, as canon and vicar-choral of the cathedral. Comp. much sacred vocal music: 3 books of "Sacrae cantiones" (Augsburg & Venice, 1590; Venice, 1595; Nuremberg, 1597), "Tricinia," "Divinae laudes" (1602); his "Cantiones ecclesiasticae . . ." (Dillingen, 1607) are noteworthy as one of the earliest works in which the term *basso continuo* appears.

**Aidé, Hamilton**, b. Paris, 1830, of Greek parentage. Vocal comp.; poet.

**Aig'ner** [ig-], **Engelbert**, dramatic comp.; b. Vienna, Feb. 23, 1798; d. abt. 1852. Pupil of Stadler; 1835-7, director of ballet in court theatre.—Works: Opera *Die Wunderkiste* (1827); 2 comic operas: *Das geheime Fenster* (1826), and *Der Angriffsklan* (1826); cantata, *Lob der Tonkunst*; a mass; a quintet in G; 6 choruses f. men's v.; some unpubl. masses; and a requiem.

**A'imo.** See HAYM, N. F.

**Aire'ton, Edward**, violin-maker in London; b. 1727, d. 1807. He worked under Wamsly;

his violins and 'cellos, of pale yellow, were after Nicolò Amati models.

**Ajol'la.** See LAVOLLE.

**Ak'eroyde, Samuel**, Engl. song-writer, b. Yorkshire after 1650. Many of his popular comp.s were printed in collections of the period; e. g., in "D'Ufey's 3rd coll. of Songs" (1685), "Theater of Musick" (1685-6-7), "Banquet of Musick" (1688), "Comes Amoris" (1685-7), "Thesaurus musicus" (1693-6), etc.

**A'la, Giovanni Battista**, org. at ch. of the Serviti in Monza, where he was born 1580 (?); d. 1612 (?). Publ. *Carzonette e Madrigali* (Milan, 1617-25); also *Comerli ecclesiastici* (Milan, 1616-28, 4 vol.s), and *Pratum musicum* (Antwerp, 1635, containing motets).

**Alabieff, Alexander**, a well-known Russian song-composer; b. Moscow, Aug. 30, 1802; d. there in 1852. A special favorite is the "Night ingale" song (*Salavri*).

**Alard, César**, excellent violoncellist, b. Gosse- lies, Belgium, May 4, 1837; entered the Brussels Cons. at 9, as violinist, but was persuaded by Servais to study the 'cello instead, and in 2 years took a second, and soon after a first prize. From Brussels he went to England, travelled with Jullien's orchestra as a soloist, and, after concert-tours for several years, played with Pasdeloup at Paris; in 1866 journeyed to Havana, 1868 to New York, and in 1870 returned to Paris.

**Alard, Jean-Delphin**, a distinguished violinist of the modern French school; b. Bayonne, Mar. 8, 1815; d. Paris, Feb. 22, 1888. A pupil of Habeneck at Paris Cons. (1827), his celebrity dates from 1831; he succeeded Baillot as prof. in 1843, and as leader of the royal orchestra, teaching in the Conserv. till 1875. A fine instructor (Sarasate was his pupil), he published a "Violin School" of high merit, a selection from 18th-century classics ("Les maîtres classiques du violon"), and numerous brilliant and popular compositions for violin (concertos, études, fantasias, duets for pf. and vln., etc.). His playing was full of fire and spirit, and his interpretation of classic German chamber-music was exceptionally fine.



**Ala'ry, Giulio Eugenio Abramo**, b. Mahtun, 1814; d. Paris, Apr. 17, 1891. Pupil (1827-31) of Milan Cons.; then flutist in I.a Scala; since 1838 in Paris as music-teacher.—Works: 9

## ALAYRAC—ALBERT

operas; a "mystery," *La Rédemption*; numerous minor pieces.

**Alayrac.** See DALAYRAC.

**Albane'se**,—b. Albano, n. Rome, 1729; d. Paris, 1800; from 1752–62, principal singer (*musico*) at the Parisian *Concerts Spirituels*. Comp. songs ("romances") very popular in their day.

**Albane'si, Carlo**, b. Naples, Oct. 22, 1856; pupil of his father (pf.) and Sabino Falconi (comp.). In 1893, app. prof. of pf.—playing at R. A. M., London, succeeding Wingham. Fine pianist.—Works. "Sei toglì d'Album," op. 13; a pf.-trio; 2 pf.-sonatas; 12 Preludes, and 40 or 50 minor pcs. f. pf.

**Alba'ni** is the stage-name of Marie Louise Cecilia Emma Lajeunesse, a gifted dramatic soprano, b. Chambly, n. Montreal (Canada), 1852; trained in the Convent of the Sacred Heart at Montreal; removed to Albany, N. Y., in 1864, where her singing in the cathedral attracted such general attention, that her father was persuaded to take her to Europe for study; pupil of Duprez at Paris for 8 mos., and of Lamperti at Milan for a longer period (the latter's treatise on the Trill is dedicated to her); made her debut at Messina in 1870 (*Sonnambula*), under the name of *Albani*, in grateful memory of the town where her public career began. After singing in Florence, London (1872), and Paris, she again studied with Lamperti for several months; sang at Covent Garden in 1873, also at St. Petersburg; returning to America, she revisited Albany, and sang in the cathedral; in 1874 sang again at Covent Garden, where she has since been permanently engaged. Married the lessee of the theatre, Mr. Ernest Gyc, in 1878. Her principal rôles are Amina (*Sonnambula*), Marguerite (*Faust*), Mignon, Ophelia, Elsa, Senta, Elisabeth, Lucia; she is also an oratorio-singer of the first rank, and a fine pianist. She has sung in opera on the continent (Berlin, 1887) with great success. [*v.* Appendix.]

**Alba'ni, Mathias** (father and son), violin-makers of Bozen (Tyrol). A. the elder, b. Bozen, 1621; d. there 1673, was one of Stainer's aptest pupils; A. the younger learned the trade of his father, and worked with the Amatis at Cremona, settling finally in Rome. His instruments, from 1702–9, are considered almost equal to the genuine Amatis; whereas his father's violins, though powerful in tone, are less remarkable in quality.

**Albeniz, Pedro**, b. Logroño (Old Castile, Spain), April 14, 1795; d. Madrid, Apr. 12, 1855. In early youth, organist in various Spanish towns; later, a pupil of Kalkbrenner and Henri Herz in Paris; app. (1830) pf.-prof. at Madrid Cons., and (1834) court organist. An early and powerful promoter of modern methods of piano-playing in Spain, a composer of some 70 piano-

pcs. (rondos, variations, fantasias, études, etc.), also songs; author of a pf. Method adopted by the Madrid Cons.

**Albeniz, Isaac**, fine concert-pianist, grand-nephew of Pedro A.; b. Camprodon, Spain, May 29, 1861. Pupil of Marmontel, Jadasohn, Keinecke, Brassin and Liszt (for pf.), and of Dupont and Gevaert (comp.).—Works. Comic opera, *The Magic Opal* (London, 1893, v. succ.); opera, *Enrico Clifford* (Barcelona, 1895, do.); 1-act zarzuela, *San Antonio de la Florida* (Madrid, 1895, do.); opera, *Pepita Jiménez* (Barcelona, 1896); over 200 publ. comp.s f. pf. (*Concerto fantastico*). Pianist to the Queen of Spain. Living in London.

**Albeniz, Pedro**, Spanish monk; b. Biscay; d. in 1821 in San Sebastian, where he was *maestro* at the cathedral. Wrote many masses, motets, villancicos, etc., also a Method of Music, highly esteemed in Spain.

**Alberga'ti, Pirro Capacelli**, Conte d', comp., b. Bologna, towards end of 17th cent. His works, very popular at the time, were 2 operas: *Gli amici* (1699) and *Il principe selvaggio* (1712); an oratorio *Giobbe* (1688), and many minor oratorios and cantatas: also masses, motets, psalms, sonatas f. 2 vlms. w. continuo, *Cantate morali* f. solo voice, dances, etc.

**Albert**, Prince of Saxe-Coburg-Gotha, Prince Consort of Queen Victoria; b. Schloss Rosenau, Aug. 26, 1819; married Feb. 10, 1840, d. Dec. 14, 1861. A zealous promoter and patron of art, he himself comp. an opera, *Jean le Fol* (Bagnières de Bigorre, 1865); an operetta, *Les Petits du Premier* (Paris, 1864); masses, songs, etc.

**Albert, Heinrich**, b. Lobenstein (Saxony), July 8 (new style), 1604; d. Königsberg, Oct. 6, 1651. In 1622 he went to Dresden to study music under his uncle, Heinrich Schütz, but his parents soon decided that he should study law, and sent him to Leipzig. Going to Königsberg (1626), he was attached to an embassy to Warsaw and taken prisoner by the Swedes; returning to K., he became organist of the cathedral (1631), and resumed mus. study under Stobäus. He was a gifted composer, and a fine poet (of the "Königsberg school"), writing the words for the majority of the songs he set to music. He published 8 famous books of arias ["Arien"] (1638–50), and the "Kürbschütte" (1645), collections of chorales, arias and *Lieder*, for one or several voices; many of his hymn-tunes are still sung in Prussia. He is sometimes called the father of the German *Lied*. A selection of his songs, with the music, has been issued in the "Neudruckten deutscher Litteraturwerke" (Eitner: Halle, 1883–4).

**Albert, Max**, a zither-virtuoso who inv. many improvements for his instr.; b. Munich, Jan. 7, 1833; d. Berlin, Sept. 4, 1882.

**Albert, Eugène (Francis Charles) d'**, [writes his name in German style, *Eugen*],

pianist; b. Glasgow, Apr. 10, 1864. His father, Charles L. N. d' A. (b. Nienstetten, near Hamburg, Feb. 25, 1809; d. London, May 26, 1866), was a musician and dancing-master, and composed many popular dances; he was his son's first teacher.—Eugène was elected New-



castle scholar in the National Training School, London, in 1876, and was taught by Pauer (pf.), and Stainer, Prout and Sullivan (harm. and comp.); in 1881, he was elected Mendelssohn scholar, and studied under Richter (Vienna) and Liszt (Weimar); the latter dubbed him "the young Tausig" on acct. of his remarkable technique. On Feb. 5, 1881, he played the Schumann concerto at the Crystal Palace, London, and, on Oct. 24, a concerto in A, of his own, at a Richter Concert. Since that time he has arrived at full pianistic maturity, one of his feats being the performance of 5 Beethoven sonatas (op. 31, 53, 90, 109, 110) at a Gewandhaus recital on Nov. 20, 1893, thus vying with Bulow's famous programs. As a composer he has publ. 2 pf.-concertos, in B minor and E; 2 overtures (*Hyperion* and *Esther*); a symphony in F; a pf.-suite in 5 movements; a pf.-sonata in F sharp min.; an A minor string-quintet; minor pf.-pcs., and several songs; text (after Fr Hebbel's fairy comedy *Der Rubin*) and music of an opera in 2 acts, *Der Rubin* [*The Ruby*] (Karlsruhe, Oct. 12, 1893), which had a favorable reception; text and music of the 3-act opera *Chismonda* (Dresden, 1895, mod. succ.); opera *Gernot* (Mannheim, 1897; succ.); 1-act mus. comedy *Die Abreise* (Frankfort, 1898; succ.); op. 14, "Der Mensch u. das Leben" (by O. Ludwig), f. 6-p. ch. and orch.; op. 16, 4 pf.-pieces (Waltz, Scherzo, Intermezzo, Ballade).—D'Albert married the celebrated pianist Teresa Carreño in 1892 (divorced 1895), and now resides in Germany. 1895, app. 1st *Kapellm.* at Weimar, as Dr. Lassen's successor; but resigned speedily, being himself succeeded by Bernh. Stavenhagen.

**Albertaz'zi, Emma, née Howson**, stage-contralto; b. London, May 1, 1814; d. there Sept. 25, 1847. Pupil of Sir M. Costa; debut 1829, Argyle Rooms, London. Engaged at King's Th., 1830; at Piacenza, Italy, in 1831, where she married Sgr. Albertazzi. Sang in La Scala, '31; Madrid ('33), and Paris (Ital. Op., '35), her most brilliant period. Reappeared in London, 1837. She had a fine voice, but no passion or animation in singing or acting.

**Alber'ti, Joh. Friedrich**, b. Tonning, Schleswig, Jan. 11, 1642; d. Mersburg, June 14, 1710. Pupil of Werner Fabricius, Leipzig, org. at Mersburg cathedral till 1691. A learned contrapuntist, whose chorals, fugues, etc., were held in estimation.

**Alber'ti, Giuseppe Matteo**, b. Bologna, 1685; d. after 1746. Violinist and comp. of great merit; pupil of Manzolini and Minelli (vln.) and F. Anesti (cpt.); "principe" of the B. Philh. Academy.—Publ. works: 10 *Concerti* (sextets), 12 vln.-sonatas w. *basso continuo*; 12 *Sinfonie* f. 2 vlns., vla., 'cello, and org.

**Alber'ti, Domenico**, b. Venice, 1707; d. Formio, 1740, is still known to fame as the first to develop and extensively employ the style of broken-chord bass-accomp., in similar figures, named "Alberti" or "Albertinian bass" after him. The specimen is the opening measures of



a sonata of his (No. 6 of the "VIII Sonate per cembalo"). He first attracted notice as an amateur singer, developing into a pianist and composer of easy popular piano-music, also 3 operas, *Endimione*, *Galatea*, *Olimpiade*. In 1737 he was attached to the suite of the Venetian ambassador at Rome, and was a much-admired singer and player.

**Alber'ti, Karl Edmund Robert**, writer on music; b. Danzig, July 12, 1801; d. Berlin, 1874. While studying theology and philosophy at Berlin, he also worked hard at music under Zelter. His compositions comprise only a few books of songs; his chief writings were "Die Musik in Kirche und Staat" (1843); "Andeutungen zur Geschichte der Oper" (1845); "Richard Wagner" (1856); "Rafael und Mozart" (1856); "Beethoven als dramatischer Tondichter" (1859); also numerous contributions to the "Neue Berliner Musikzeitung."

**Alberti'ni, Gioacchino**, b. 1751; d. Warsaw, in April, 1811. About 1784, Royal Polish *Kapellm.* His Italian operas, *Circe ed Ulisse* (Hamburg, 1785) and *Virginia* (Rome, 1786), were extremely popular.

**Alberti'ni, Michael** (called **Momoletto**), famous soprano singer (*musico*) at Kassel early in the 18th century. His sister **Giovanna** (called **Romanina**) was *prima donna* there.

**Albica'stro, Henrico** (real name **Weissenburg**), b. Switzerland, end of 17th cent.; d. (?). Violinist and composer. Publ. several sets of sonatas for violin accomp. by bass, or by 2 or 3 other instr.s.

**Albino'ni, Tommaso**, opera-composer and violinist; b. Venice, 1674; d. there 1745; wrote some 46 operas, chiefly for Venice; in Germany he was best known as a violinist and instrumental composer (symphonies, sonatas, concertos, etc., among them some valuable works). He was also an admired singer.

**Albo'ni, Marietta**, celebrated contralto, b. Cesena (Romagna), Mar. 10, 1823; d. Ville d'Avray, France, June 23, 1894. Studied under Mme Bertolotti at Bologna (where she began her stage-career in 1839), and later with Rossini, whose sole pupil she is said to have been. Her debut as Orsini in Donizetti's *Lucresia Borgia*, at La Scala (Milan, 1843), was a brilliant success; with her impresario, Mertelli, she made an Italian tour, then proceeding to Vienna. She visited St. Petersburg, returned to Germany in 1845, sang at the Roman carnival in 1847, and appeared at Covent Garden in London the same spring, entering into not unsuccessful rivalry with Jenny Lind, then at the zenith of her fame. Engaged the following Oct. in the Italian Opera at Paris, she was received with unbounded enthusiasm, and sang for several years alternately in these capitals. In 1853 she made a triumphal progress through the two Americas; married Count Popoli in 1854, and at his death ('66) retired from the stage. Her voice was rich, sweet and powerful, with a compass of 2 octaves (g<sup>2</sup>-g<sup>3</sup>) and perfectly equalized.

**Al'brecht, Johann Lorenz**, b. Gormar, near Mühlhausen (Thuringia), Jan. 8, 1732; d. Mühlhausen, 1773. He studied at Leipzig, and in 1758 became cantor, music-director and teacher in the Gymnasium at M. Edited Adlung's "Musica mechanica" and "Sieben-gestirn" (Berlin, 1768), wrote an "Abhandlung über die Frage: ob die Musik beim Gottesdienst zu dulden sei oder nicht" (1764); "Gründliche Einleitung in die Anfangslehren der Tonkunst" (1761); and a treatise "Vom Hasse der Musik" (1765); contributed articles to Marburg's "Kritische Beiträge," etc. Composed a Passion, some cantatas and harpsichord-lessons.

**Al'brecht, Johann Matthäus**, b. Osterbehningen, n. Gotha, May 1, 1701; d. Frankfurt, 1769. Organist; author of harpsichord-concertos which, though praised, remain unpubl.

**Al'brecht, Eugen Maria**, a fine violinist and musician; b. St. Petersburg, June 16, 1842; d. there Feb. 9 (Jan. 28, O. S.), 1894. 1857-60, a pupil of David at Leipzig Cons.; 1860-77,

leader of the orchestra at the Italian opera, St. Petersburg, and (1867-72) musical director of military schools; since 1877, Mus. Intendant of the Imperial theatres there. Also the founder (1872) of the Chamber-music Society, and violin-master to several of the Imp. princes—His father, **Karl A.**, b. Breslau, 1817 (?), d. Moscow, June 26, 1893, was *Kapellm.* for 12 yrs. of the Imp. Russian Opera, and later Director of Moscow Cons.

**Al'brechtsberger, Johann Georg**, famous theoretical writer, composer, and teacher; b. Klosterneuburg, n. Vienna, Feb. 3, 1736; d. Vienna, Mar. 7, 1809. After holding positions as organist and music-master in smaller towns (especially 12 years in Molk, where his fine playing attracted the Emperor Joseph's notice), he was eng. in Vienna as *Regens chori* to the Carmelites; app. court organist in 1772, and, in 1792, *Kapellm.* at St. Stephen's cathedral. His (very important) theoretical writings (complete ed. publ. by J. v. Seyfried) are: "Grundliche Anweisung zur Composition" (1790 and 1818; French ed., 1814); "Kurzgefasste Methode, den Generalbass zu erlernen" (1792; also in French); "Clavierschule für Anfänger" (1808); the well-known "Modulations from C maj. and C min.;" and some lesser essays. Of his 244 compositions, only 27 have been printed (pf.-fugues; pf.-quartet; a *Concerto léger* f. pf., 2 vlns., and bass; organ-preludes; and quartets, quintets, sextets and octets for strings); the MS. scores (in the possession of Prince Esterhazy-Galantha) comprise 26 masses, 43 graduals, 34 offertories, 6 oratorios; 28 trios, 42 quartets, and 38 quintets, for strings; besides a great variety of church-music. He was Beethoven's teacher in cpt., and expressed but a poor opinion of his pupil's talents.

**Albri'ci, Vincenzo**, born Rome, June 26, 1631; died Prague, 1696. About 1660, *Kapellm.* to Queen Christina, at Stralsund, Sweden; 1664, do. to the Elector, at Dresden; 1680, organist of the Thomaskirche, Leipzig; afterwards, church-music director at Prague. His works (MS.) were destroyed in the Dresden library during the bombardment of 1760; only a few were saved, but never publ.

**Alcarrot'ti, Giovanni Francesco**, Italian comp. of the 16th cent.—Publ. works: 2 vol.s of 5- and 6-part Madrigals (1567, 1569).

**Al'cock, John**, b. London, Apr. 11, 1715; d. Lichfield, Feb. 23, 1806. At 14, a pupil of Stanley, the blind organist; in 1738, organist of two London churches; in 1737, at Plymouth, and 1740, at Reading. In 1748 he was app. organist, master of the choristers, and lay-vicar of Lichfield cathedral; in 1761, he took the degree of Mus. Doc. (Oxford) His publ. comp.s comprise harpsichord-lessons, concertos, collections of psalms, hymns, and anthems; church-services; glees and catches. His son, **John**

(1740-91), was also an organist, and publ. several anthems (1773-6).

**Alday**, family of French musicians. The father (b. Perpignan, 1737) was a mandolinist. His two sons made their reputation as violinists; *A. le vieux* (b. 1763) was a composer of merit, and wrote a Method f vln., of which several editions appeared; *A. le jeune* (b. 1764), a pupil of Viotti, in Paris, was the finer player of the two; he went to England, and settled in Edinburgh, where (1806) he was a conductor, teacher, and composer of many light and pleasing vin.-pcs, now forgotten.

**Alden, John Carver**, b. Boston, Mass., Sept. 11, 1852; pupil, in Boston, of Carl Faellen, in Leipzig, of Paul, Plaidsy, and Papperitz. For some years associate-teacher (with Faellen) at the N. E. Cons.; now (1899) head of the piano dept. at the Quincy Mansion School, Wollaston, Mass.—Works: A pf.-concerto in G minor, and other pf.-music; songs ("Du bist wie eine Blume"), anthems, etc.—A. is known as a very successful pf.-teacher.

**Aldovrandi'ni, Giuseppe Antonio Vincenzo**, b. Bologna, 1665; d. (?). Cpt. pupil of G. A. Perti; 1695, a member, and 1702, "principe," of Bologna Philh. Acad.; also for a time *m. di c.* to the Duke of Mantua, and do. at the Acad. of the Spirito Santo at Ferrara. Wrote 11 operas, besides much church-music (oratorios, concertos, motets, *sinfonie*, etc.), some of which were publ.

**Aldrich, Henry**, b. Westminster, 1647; d. Oxford, Dec. 14, 1710; a man of versatile attainments, being, besides a good musician, a theologian, historian, and architect. He was educated in Christ Church (Oxford), of which he became the Dean in 1689; thus he had great influence on musical instruction and practice in the college. He wrote learned works: "On the Commencement of Greek Music," "Theory of Organ-building," "Theory of Modern Instr.s," etc.; composed many services and anthems, some of which are still sung; also wrote catches, and the like. The collections of Boyce, Arnold, and Page contain numerous compositions of his.

**Alembert, Jean le Rond d'**, mathematician and writer, b. Paris, Nov. 16, 1717; d. there Oct. 29, 1783. His works on musical science were "Éléments de musique théorique et pratique, suivant les principes de M. Rameau," a treatise giving R.'s theories in luminous detail (1st ed. 1752); "Recherches sur la courbe, que forme une corde tendue mise en vibration"; "R.'s sur les cordes sonores"; "R.'s sur la vitesse du son"; "Histoire de la musique française"; most of which were also publ. in German. He contributed many articles on mus. subjects to the great "Dictionnaire encyclopédique" edited by himself and Diderot (Paris, 1751-72, in 28 vol.s).

**Alessan'dri, Felice**, dramatic composer and conductor, b. Rome, 1742; d. Berlin [or in Italy (?)], 1811. Studied music at Naples; *m. di capp* at Turin; then lived in Paris (1768), London, St. Petersburg (1784), and various Italian towns, from 1789-92 was 2nd *Kapellm.* of the Berlin opera, where his *Il Ritorno di Ulisse* had great success; a satirical opera made him many enemies, whose intrigues finally cost him his position; he lived thereafter in retirement. His 26 operas are quite forgotten.

**Alessan'dro Merlo** (or **Aless. Romano**), called *della Viola*, b. Rome (?), abt. 1530; pupil of Goudinel, singer in the Pope's chapel abt. 1570; later Olivetan monk.—Publ. works: 2 vols of *Canzoni alla Neapolitana* (1572-5); 1 of Madrigals (1577); 1 of Motets a 5 voci (1579); and others in collections of the period.

**Alfarabi**, or **Alpharabius**, properly **El Farabi** (abbr. **Farabi**), so named from his birthplace Farab (now transoxiane (Otrar)). Famous Arabian mus. theorist; b. 900 (?); d. Damascus, 950. His works contain descriptions of the different Arabian mus. instr.s, of the mus. scales, and of the different systems of music. He vainly attempted to introduce the Greek system into his own country.

**Alfieri, Abbate Pietro**, Camaldulan monk, prof. of singing at the English college, Rome; b. Rome, June 29, 1801; d. there June 12, 1863. His fine collection of 16th-cent. church-music (mostly by Palestrina), "Raccolta di Musica Sacra," in 7 vol.s, is very valuable, and is supplemented by later and less extensive ones: "Excerpta ex celebrioribus de musica viris" [Praenestino, Vittoria, Allegri] (Rome, 1840); "Raccolta di Motetti" [Palestrina, Vittoria, Avia, Anerio] (Rome, 1841), etc.; his essays on plain song: "Accompagnamento col l'Organo" (1840); "Ristabilimento del Canto e d. Mus. eccl." (1843); "Saggio storico . . . d. Canto Gregoriano" (1855); "Prologo sulla restaur. de' libri di Canto detto Greg." (1857); and many other articles in mus. periodicals on eccl. music, are of noteworthy historical interest; as also his biogr. sketches of N. Jommelli (1845), B. Bittoni, and others.

**Algarot'ti, Francesco**, b. Venice, Dec. 11, 1712; d. Pisa, March 3, 1764; a man of versatile ability and wide knowledge, a favorite of Frederick the Great, who induced him to come to Berlin in 1746, and gave him the title of Count. His musical monument is the "Saggio sopra l'opera in musica," publ. 1755, and in many later editions, and transl. into German and French.

**Alkan, Charles-Henri-Valentin** (**Alkan l'aîné**), b. Paris, Nov. 30, 1813; d. there March 29, 1888; a pupil of Zimmerman in the Paris Cons., to which he was admitted when but 6 years of age; took the first piano-prize at 10, and after 1831 occupied himself with composi-

tion and teaching, with occasional appearances in public as pianist. His romantic comp.s l. pf. are highly original, diversified, and often very difficult, embracing numerous Preludes, characteristic pces., marches, a concerto, several pces. of familiar modern types, and a variety of excellent études. His chief pf.-pces. are: *Études-Caprices*, op. 12, 13, 16; concert-study *Le Preux*, op. 17; 3 *Grandes Études* (op. 15), *Aime-moi*, *Le vent*, *Morte*; *Nocturne*, op. 22; *Saltarelle*, op. 23; *Marche funèbre*, op. 26; *Marche triomphale*, op. 27; *Bourrée d'Auvergne*, op. 29; pf.-trio, op. 30; 25 *Preludes*, op. 31; *Receuil d'Impromptus*, op. 32; *Grande Sonate*, op. 33; *Douze Études*, op. 35; 12 *Grandes Études*, op. 39; *Minuetto alla tedesca*, op. 46; etc.

**Alkan, Napoléon-Morhange** (*le jeune*), b. Paris, Feb. 2, 1826; brother of the foregoing; is also an excellent and popular pianist, and has published several brilliant salon-pces.

**Allac'ci, Leone** (or **Leo Allatius**), b. Chios, 1586; d. Rome, Jan. 19, 1669; was made custodian of the Vatican Library in 1661; compiled and publ. (Rome, 1666) a "*Dramaturgia*," or catalogue of all dramas and operas till then brought out in Italy,—an important historical work (2nd augm. ed. Venice, 1755); wrote a treatise, "*De Melodis Græcorum*."

**Alle'gri, Gregorio**, b. Rome, 1584; d. there Feb. 18, 1662. A pupil of Nanini; entered the Papal Chapel in 1629, after acting for some years as chorister and composer for the cathedral at Fermo. Chiefly known to fame as the comp. of the celebrated *Miserere* in 9 parts, [i. e., for two choirs singing 4 and 5 parts respectively,] regularly sung during Holy Week at the Sistine Chapel, and surreptitiously written out by Mozart after twice hearing it, though its publication was forbidden on pain of excommunication; since then it has been frequently published. Many other comp.s by A. are preserved in MS; 2 books of *Concerti* and 2 of *Mottetti* have been printed.

**Alle'gri, Domenico**, Roman composer, and from 1610 *20 m. di c.* at S. Maria Maggiore, is noteworthy as being among the first to provide vocal music with an independent instrumental accomp. A few of his *Mottetti* are still extant (a sopr. solo with vlns., a tenor duet, and a bass solo, each accomp. by 2 vlns.).

**Allen, Henry Robinson**, Irish dramatic singer (bass), b. Cork, 1809; d. London, Nov. 27, 1876. St. in the R. Acad. of Mus.; sang in opera at Drury Lane; also gave concerts.

**Allen, George Benjamin**, composer and singer; b. London, Apr. 21, 1822; d. Brisbane, Queensland, Nov. 30, 1897. Successively chorister, conductor, and organist, in England, Ireland and Australia; also manager of a comedy-opera company, producing several of Sullivan's operas.—Works: 2-act opera, *Castle Cim* (London, 1865); 5-act opera, *The Viking* (not perf.);

opera, *The Wicklow Rose* (Manchester, 1882); two others in MS.; 3 cantatas, 2 *Te Deums*; anthems; much concerted vocal music, many songs, etc.

**Allen, Nathan H.**, b. Marion, Mass., 1848. Pupil (1867-70) of Haupt in Berlin (organ); then settled in Hartford, Conn., as org. of the Cent. Ch. and teacher.—Works: Church-music (hymns, anthems, quartets); concert-pcs. f. org., and f. pf. and org., vln. and pf., etc.; pf.-pces. (*Fantaisie-Improptu*; *Nocturne*; 3 *Winter Sketches*); exercises and arrangements f. org., songs, and part-songs. Also "Hymns of M. Luther," w. the original melodies, and Ger. and Engl. text (New York).

**Allihn, Heinrich Max**, b. Halle-on-Saale, Aug. 31, 1841; from 1885 pastor and school-inspector at Athenstedt, near Halberstadt (Harz); edited the 2nd edition (1888) of Töpfer's "*Lehrbuch der Orgelbaukunst*," and has contributed articles on organ-building to the "*Zeitschrift für Instrumentenbau*."

**Allitsen, Frances**, contemporary comp. and concert-singer; début as vocalist at Grosvenor Hall, London, in July, 1882. Her settings of songs by Tennyson, Heine, and other poets, are admired.

**Alma'gro, Antonio Lopez**, Spanish comp. and pianist; b. Murcia, Sept. 17, 1839.

**Alme'ida, Fernando d'**, b. Lisbon, abt. 1618. Distinguished pupil of Duarte Lobo; in 1638, entered the Order of Christ at Thomar, where he died Mar. 21, 1660.—Of his many church-compositions, only one folio vol. in MS is extant: "*Lamentações, Responsorias e Misereres das tres officias da Quarta, Quinta e Sexta-feria da Semana Santa*."

**Al'menröder, Karl**, bassoon-virtuoso; b. Ronsdorf, n. Dusseldorf, Oct. 3, 1786; d. Nassau, Sept. 14, 1843. Was in turn prof. of bassoon at Cologne Music-school (1810), member of Frankfort theatre-orch. (1812), and regimental bandmaster; started a manufactory for wind-instr.s (1820) at Nassau, but gave it up in 2 years, entering the Nassau Court Orch. at Dieblich. He materially improved the bassoon, wrote a treatise on it (Mainz, 1824), and a method for it. Publ. a bassoon-concerto; potpourri f. b. and orch.; variations f. b. w. vln., vla. and cello; introd. and var.s f. bassoon and quartet; *Duetinos* f. 2 bassoons; etc.; also the popular ballad, "*Des Hauses letzte Stunde*." In MS. are 3 concertos, and other works.

**Alphar'bius**. See ALFARABI.

**Alquen, Peter Cornelius Johann d'**, popular song-writer, b. Arnberg, Westphalia, 1795; d. Mülheim-on-Rhine, Nov. 27, 1863. A medical student in Berlin, he was a music-pupil of Klein and Zelter, and gave up med. practice to devote himself to composition.



**Alquen, Franz d'**, younger brother of preceding; b. Arnsberg, 1810; d. London, June 18, 1887, a law-student, but took piano-lessons of Ferd. Ries, with whom he travelled, and adopted the career of a professional pianist and teacher. In 1827, teacher in Brussels; 1830, went to London. Publ. concertos, sonatas, and other pf.-pcs.

**Aishalabi, Mohammed**, Spanish-Arabian writer, early in the 15th century. The MS. of his work on mus. instr.s is in the Escorial.

**Alsleben, Julius**, b. Berlin, Mar. 24, 1832; d. there Dec 8, 1894. *Di phil.*, Kiel Univ. Pf.-pupil of Leuchtenberg and Zech; st. theory with S. Dehn. First a concert-pianist and teacher; 1865, president of Berlin "Tonkünstlerverein"; 1872, "Professor"; 1879, pres. of the "Musiklehrerverein," being one of its founders. Editor (from 1874) of "Harmonic," has publ. "12 Vorlesungen über Musikgeschichte," and "Licht- und Wendepunkte in der Entwicklung der Musik" (1880); contributor to several musical papers.—Comp.s: Requiem f. 6- and 8-part choruses *a cappella*; a liturgy; overtures and march f. orch.; songs; pf.-pcs.

**Alsted(t), Johann Heinrich**, b. Herborn, Nassau, in 1588; d. Weissenburg, Siebenbürgen, 1638. Prof. of phil. and theol. at both those towns. Articles on music are found in his "Encyclopadie der gesammten Wissenschaften" (1610); wrote "Elementale musicum" (in his "Elementale mathematicum," publ. 1611), transl. into English by Birchensha (1644).

**Altenburg, Michael**, b. Alach, n. Erfurt, May 27, 1584; d. Erfurt, Feb. 12, 1640. St. theology at Halle; in 1611, pastor at Trochtelborn; 1621, in Gross-Sommerda; 1637, asst.-pastor (Diakonus) at Erfurt.—Composed much excellent church-music; 7-part Wedding-motet; 5-, 6-, and 8-part Church and Home-Songs; Festival Songs in 5-14 parts; 6-part "Intraden" f. instr.s or voices; etc.

**Altenburg, Johann Ernst**, b. Weissenfels, 1734; d. Bitterfeld, 1796. Trumpet-virtuoso; field-trumpeter in the 7 Years' War, then organist at Bitterfeld. Wrote a valuable treatise: "Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukenkunst" (Halle, 1795); also pcs. f. 2, 4, 6 and 8 trumpets, and a concerto f. 7 trumpets and kettle-drums.

**Altès, Joseph-Henri**, b. Rouen, Jan. 18, 1826; d. Paris, July 24, 1895. Pupil of the Paris Cons., and a fine flute-player (Grand Opéra); successor of Dorus as Cons. professor (1868-94); publ. flute-pcs., many with accomp. of pf. or orch.

**Altès, Ernest-Eugène**, brother of preceding; b. Paris, March 28, 1830. Violinist and conductor; pupil of Habeneck, in Paris Cons.; took 1st vln. prize in 1848, and the 2nd for harmony (under Bazin) in 1849; in 1871, app.

deputy-conductor of the Opéra, 1879-87 conductor, then retired.—Principal comp.s: A symphony, string-quartet, trio f. pf. and strings, sonata f. pf. and vln., etc.

**Alt'nikol, Johann Christoph** (J. S. Bach's pupil and son-in-law), b (?) ; d. Naumburg, 1759, as organist there. Publ. works. Several cantatas w. gr. orch.; Magnificat; some others in MS. in Berlin Royal Library.

**Alvary, Max**, dram. tenor, b. Hamburg (?), 1858; d. at his country-seat Datenberg, near Gross-Tabarz, Thuringia, Nov. 8, 1898. His real name was **Achenbach**, his father being the celebrated painter. His début was at Weimar; he became famous in New York, 1884-9, as a Wagner singer (Siegfried was his finest rôle); then returned to Hamburg, but visited N. Y. during two subsequent seasons.

**Alvsleben, Melitta**. See OTTO-ALVSLIBEN.

**Alypios**, Grecian musical theorist, abt 360 B.C., whose "Intro. to Music," containing all the Greek transposing scales both in vocal and instr. notation, is the chief source for our knowledge of ancient Greek notation. It has been publ. by Meursius (1616) and Meibom ("Antiquae musicae auctores septem," Amsterdam, 1652); the notation has been reprinted more recently by Bellermann, Paul, Riemann, etc.

**Amadé, Ladislav, Baron von**, b. Kaschau, Hungary, Mar. 12, 1793; d. Felbar, Dec. 22, 1764. National poet, and composer of folk-songs, which were coll. and publ. (Pesth, 1836) by

**Amadé, Thaddäus, Graf von**, b. Pressburg, Jan. 12, 1783; d. Vienna, May 17, 1845, a successful pianist and composer, who discovered, and provided means for developing, Liszt's mus. genius.

**Amade'i, Roberto**, b. Loreto, Italy, Nov. 29, 1840. Organist and *m. dir.* at Loreto, succeeding his father.—Works: The operas *Luchino Visconti* (Lugo, 1869); *Bianca de' Rossi* (Bari); *Il Baccellone* (comic); the 1-act "bazzetto" *Amore allegro* (Loreto, '96; succ.); also much church-music, and pf. and vocal music.

**Amalia**, the name of three artists, princesses by birth. (1) **Anna A.**, Princess of Prussia, sister of Frederick the Great, b. Nov. 9, 1723; d. Mar. 30, 1782; composed a series of excellent chorales, and also wrote new music to the text-book of Graun's "Tod Jesu."—(2) **Anna A.**, Duchess of Weimar, mother of the Grand-duke Ernst August, b. Oct. 24, 1739; d. Apr. 10, 1807; composed the operetta *Erwin und Elmire* (text by Goethe).—(3) **Marie A. Friederike**, Princess of Saxony, sister of King John of Saxony, b. Aug. 10, 1794, Dresden; d. there Sept. 18, 1870. As a writer of comedies she was known under the name "Amalie Heiter"; composed also church-music and several operas (*Una*

*donna, Le tre cinture, Die Siegesfahne, Der Kanonenschuss, etc.*) [RIEMANN]

**Ama'ti**, a renowned family of violin-makers at Cremona, Italy. (1) **Andrea**, b. 1520 (?), d. 1577 (?), was the first violin-maker of the family; his violins were usually of small pattern, but show a marked advance over the Brescia instr.s.—His 2 sons (2), **Antonio**, b. 1550, d. 1635, and (3) **Geronimo**, d. 1638, worked for a time together, producing violins of nearly the same style as their father.—(4) **Niccolò**, b. Sept. 3, 1596, d. Aug. 12, 1684, the most celebrated of the Amatis, improved the model in several respects, and, though generally working with a small pattern, built some so-called "grand Amatis"—large violins of more powerful tone, and in great request. The tone of his instr.s is clearer, purer, and more sonorous than in those of his predecessors. His label is "Nicolaus Amati Cremonens. Hieronimi filius Antonii nepos. Fecit anno 16—." In his workshop were trained both **Andrea Guarneri** and **Antonio Stradivari**.—(5) **Niccolò's son Geronimo**, the last of the family, was far inferior to his father as a workman.

**Ama'ti, Vincenzo** (called **Amatus**), Dr. of theol., and *m. di capp.* at Palermo cathedral abt. 1665; b. Ciminna, Sicily, Jan. 6, 1629; d. Palermo, July 29, 1670. Publ. sacred comp.s, and the opera *L'Isauro* (Aquila, 1664).

**Ama'ti, Antonio and Angelo**, organ-builders at Pavia abt. 1830.

**Am'ros, August Wilhelm**, distinguished musical historiograph and critic; b. Mauth, n. Prague, Nov. 17, 1816; d. Vienna, June 28, 1876; divided his student-years at Prague Univ. between law and music; was app. Public Prosecutor at Prague in 1850, but continued his musical work and study, and in 1856 attracted general notice by his essay on "Die Grenzen der Musik und Poesie" (2nd ed. Leipzig, 1885; Engl. transl. N. Y., 1893), a study in mus. aesthetics put forth in reply to Hanslick's "Vom Musikalisch-Schönen," and a treatise of high and lasting value as a corrective to Hanslick's extreme views. This was followed by "Cultur-historische Bilder aus dem Musikleben der Gegenwart" (1860; 2d ed. Leipzig, 1865), a collection of admirable essays; he was then (1860) engaged by Leuckart of Breslau (now in Leipzig) to write a History of Music, his principal work, and a life-task destined to render him famous. In 1869 he was app. prof. of music, Prague Univ., and prof. of mus. history at Prague Cons.; 1872, app. to a position in the Ministry of Justice, Vienna, and also prof. in the Cons. at Vienna. In gathering the materials necessary for the history, he spent years of labor in the libraries of Munich, Vienna, and several Italian cities, having leave of absence for this purpose, and likewise a grant of money from the Vienna Academy. Vol. iii, down to **Palestrina**, appeared 1868; A. died before com-

pleting the fourth, which was edited from his notes and materials by C. F. Becker and G. Nottebohm, a fifth vol. was published (1882) by O. Kade from further collected materials, and W. Langhans has written a sequel, in a more popular style, bringing the work up to date (2 vol. s, 1882-6). A list of names and general indexes were also published by W. Baumker in 1882. A 2nd ed. (Leuckart, Leipzig, 1880) of the original 4 vol.s has been printed; contents. Vol. i, The Beginnings of Music, Mus. of the Antique World, of the Greeks, etc.; Vol. ii, from the Christian era down to the First Flemish School; Vol. iii, from the Netherlanders to **Palestrina**; Vol. iv, **Palestrina**, his contemporaries and immediate successors. Vol. i has been rewritten, not wholly to its advantage, by B. Sokolovsky. Vol.s ii and iii are of peculiar value. Two series of entertaining essays, "Bunte Blätter" (1872-74), are interesting to either amateurs or professionals. **Ambros** was also an excellent practical musician, being a fine pianist, and the composer of an opera, *Bretislaw a jítka*, overtures to *Orhello* and the *Magico prodigioso*, several piano-pcs., numerous songs, and 2 masses, a *Stabat Mater*, etc.

**Ambrose (Ambrosius)**, b. Trier (Trèves), A.D. 333; d. Milan, Apr. 4, 397; elected Bishop of Milan in 374; canonized after death. Celebrated for his regulation (384) and development of singing in the Western Churches, by the introduction and cultivation of ritual (antiphonal and congregational) song, as practised at the time in the Eastern Church, and by the consequent adoption of the 4 authentic church-modes; his indisputable authorship of many sacred songs has earned him the title of "Father of Christian Hymnology." It does not appear that St. Ambrose was acquainted with the use of the letters A-G as signs of notation; his reputed authorship of the "Ambr. Chant," *Te Deum laudamus*, is mythical.

**Am'(m)erbach, Elias Nikolaus**, contrapuntist and organist; b. abt. 1540; d. Leipzig, Jan. 27, 1597. In 1570 was organist of the Thomaskirche, Leipzig; publ. (Leipzig, 1571) an "Orgel- oder Instrument-Tabulatur," a work important as bearing historical witness to the progress in the practice of tuning, the fingering of keyboard-instr.s, and the execution of graces, etc. (described by Becker, "Die Hausmusik in Deutschland," Leipzig, 1840); and "Ein neu künstlich Tabulaturbuch" (1573; 2nd ed., 1583). Also printed many comp.s for organ and clavichord.

**Amiot**, Father, b. Toulon, 1718, Jesuit missionary to China; transl. Li Koang Ti's work on Chinese music: "Commentaire sur le livre classique touchant la musique des anciens"; also wrote "Mémoire sur la musique des Chinois, tant anciens que modernes" (Vol. vi of "Mémoires concernant l'histoire, les sciences, les arts, etc., des Chinois"; Paris, 1780, 15 vol.s, edited by Abbé Rouffier).

**Am(m)on, Blasius**, d. Vienna, June, 1590; a Tyrolese by birth, educated as a sopranoist in the service of Archduke Ferdinand of Austria, an able contrapuntist, many of whose works were printed (book of 5-part Introits, Vienna, 1582; ditto 4-part Masses, Vienna, 1588; 2 books of 4- to 6-part Motets, Munich, 1590-91, five 4-part Masses, Munich, 1591; and a book of 4-part Introits, Munich, 1601); numerous works in MS. are in the Munich Library. He died as a Franciscan friar.

**Am'ner, John**, b. late in the 16th cent.; d. 1641. Organist and choir-master at Ely cathedral, England, 1610-41; Mus. Bac. Oxon., 1613.—Works. Hymns in 3 to 6 parts, "for voices and vyols," 1615; anthems; etc.—**Ralph**, his son, was bass singer at the R. Chapel, Windsor, from 1623-63.

**A'mon, Johann Andreas**, b. Bamberg, 1763; d. Öttingen, March 29, 1825; a virtuoso on the *Waldhorn*, and pupil of Puncto, with whom he made long professional tours to the chief cities of France and Germany. App. music-director at Heilbronn in 1789, he lived there till 1817, then accepting the post of *Kapellm.* to the Prince of Öttingen-Wallenstein.—His printed comp. s include symphonies, a pf.-concerto, a concerto f. flute and viola, various sonatas, trios, quartets, quintets, etc., all hardly remembered to-day.

**A'nacker, August Ferdinand**, b. Freiberg, Saxony, Oct. 17, 1790; d. there Aug. 21, 1854; a pupil of Schicht and Schneider at Leipzig; in 1822 cantor and music-director in Freiberg, and a teacher of music in the Seminary; in 1827, conductor of the miners' band. A sound musician and composer (wrote the cantatas *Bergmannsguss* and *Lebens Blume und Lebens Unbestand*, the opera *Bergmannstreu*, various piano-pcs., songs, etc.). Founded singing-societies by which the best works of Seb. Bach, Graun, Hasse, Schneider, etc., were given.

**Ancot**, a family of musicians at Bruges.—**Jean (père)**, b. Oct. 22, 1779; d. July 12, 1848; violin-virtuoso, pianist, and composer; st. (1799-1804) in Paris under Baillot, Kreutzer, and Catel, then settled in Bruges as teacher. Publ. 4 violin-concertos; overtures, marches, sacred music, etc.; most of his works are still in MS. Taught his 2 sons—(1) **Jean (fils)**, b. July 6, 1799; d. Boulogne, June 5, 1829, finished his mus. education at the Paris Cons. under Pradher and Berton; an accomplished pianist, in London 1823-25, and settled in Boulogne after making concert-tours through Belgium, an astonishingly prolific composer (225 works, chiefly pf.-sonatas, a concerto, variations, études, fugues, 4-hand fantasias, also violin-concertos, etc.);—and (2) **Louis**, b. June 3, 1803; d. Bruges, 1836; for a time pianist to the Duke of Sussex, London; made extended continental tours, taught at Boulogne and Tours, and finally returned to Bruges. Comp. s of little value.

**An'der, Aloys**, remarkable dramatic singer (lyric tenor), b. Liehntitz, Bohemia, Aug. 10, 1824; d. Bad Wartenberg, Dec. 11, 1864. His début as Stradella (1845) at the Vienna court opera, was a complete success, though he had had no previous stage-training, he was engaged in V. till 1864 (?). Principal parts, Lohengrin, Johann of Leyden, Arnold (in *Tell*), etc.

**An'ders, Gottfried Engelbert**, b. Bonn, 1795; d. Paris, Sept. 22, 1866. Archivist and superintendent of Paris Library. Wrote monographs on Paganini (1831), and Beethoven (1839).

**Andersen-Boker, Orleana**, b. New York, 1835; a pupil of Timm in piano-playing and thorough-bass; an excellent pianist, and deserving of special mention on account of her fine arrangements (piano, 8 hands) of Mendelssohn's Symphonies and of Spohr's Double Symph. and Historical Symph.

**Andersen, Lucy, nee Philpot**, b. Bath, in Dec., 1790; d. London, Dec. 24, 1878. Fine pianist, pupil of Windsor at Bath, and the teacher of Queen Victoria and her children.

**An'ding, Johann Michael**, b. Queenfeld, n. Meiningen, Aug. 25, 1810; d. Hildburghausen, Aug. 9, 1879, as music-teacher at the Seminary. Publ. "Vierstimmiges Chorabuch" (1868), "Handbüchlein für Orgelspieler" (3d ed., 1872); also organ-pcs., part-songs, school song-books, etc.

**André, Johann**, father of a musical family; b. Offenbach, March 28, 1741; d. there June 18, 1799. Founder of the well-known music-publ. house at Offenbach, est. Aug. 1, 1774. He was an accomplished pianist, a composer of some 30 operas and "Singspiele" (*Der Töpfer*, *Erwin und Elmire*, *Belmonte's Constance* [Berlin, 1781, a year before Mozart's], etc.), of many instr. l works and songs (*Rheinweinflied*, *Bekränzt mit Laub*), and was the creator of the *durchkomponirte Ballade*, the first being "Die Weiber von Weinsberg" (1783). For 7 years (1777-84) he was *Kapellm.* at Döbbelin's Theatre in Berlin. Up to his death his establishment issued about 1,200 numbers.

**André, Johann Anton**, third son of the preceding, b. Offenbach, Oct. 6, 1775; d. there April 8 [Grove], 1842; a precocious mus. talent, pupil of Vollweiler in Mannheim from 1793-96; was a fine pianist, violinist and composer before entering the Univ. of Jena; after completing his studies, he made extensive travels, and on his father's death took charge of the business, adding peculiar lustre to its good name by the purchase (1800) of Mozart's entire mus. remains. He publ. M.'s autograph thematic catalogue, and supplemented it by a list of the works so acquired. By accepting the application of the lithographic process to music-printing (1779), another long stride was taken

towards placing this firm in the front rank. He was an excellent composer (2 operas, symphonies, songs, etc.), a successful teacher, and a noteworthy theorist ("Lehrbuch d. Tonsetzkunst" [unfinished], 2 vols. on Harmony, Cpt., Canon, and Fugue, 1832-43, new revised ed., 1875; and "Anleitung zum Violinspiele"). His sons were:—(1) **Carl August**, b. June 15, 1806; d. Frankfort, Feb. 15, 1887; head (since 1835) of the Frankfort branch, opened in 1828, and founder of the piano-factory ("Mozart-flügel"), author of "Der Klavierbau u. seine Geschichte" (1855).—(2) **Julius**, b. Offenbach, June 4, 1808; d. Frankfort, Apr. 17, 1880; a fine organist and pianist, pupil of Aloys Schmitt (his grandfather's pupil), author of a "Praktische Orgelschule," composer of several interesting organ-pieces, and arranger of Mozart's works f. pf 4 hands.—(3) **Joh. August**, b. Mar. 2, 1817; d. Oct. 29, 1887; his father's successor (1839) in the Offenbach publishing establishment. His 2 sons, **Karl** (b. Aug. 24, 1853) and **Adolf** (b. Apr. 10, 1855), are the present proprietors of the business.—(4) **Jean Baptiste** (*de St. Gilles*), b. March 7, 1823; d. Frankfort, Dec. 9, 1882, pianist, and composer of various pcs. f. piano and voice, was a pupil of A. Schmitt, Taubert (pf), and Kessler and Dehn (harmony); lived for years in Berlin with the (honorary) title of "Herzoglich bernburgischer Hofkapellmeister."

**Andreoli, Carlo**, pianist and organist, b. Mirandola, Jan. 8, 1840. Pupil, and from 1875 pf.-teacher, in Milan Cons. Gave successful concerts in London, 1858. Composed Nocturnes, Romances, etc.—His father, **Evangelista A.**, organist and teacher at Mirandola, was b. 1810, d. June 16, 1875.—His brother,

**Andreoli, Guglielmo**, b. Modena, Apr. 22, 1835; d. Nice, Mar. 13, 1860. Pupil of Milan Cons.; excellent pianist; gave a series of concerts (1856-9) at the Crystal Palace, London.

**Andreoli, Giuseppe**, b. Milan, July 7, 1757; d. there Dec. 20, 1832; eminent double-bass player at La Scala, and prof. of his instr. (1808-30) at Milan Cons. Also an excellent harpist.

**Andreozzi, Gaetano**, b. Naples, 1763; d. Paris, Dec. 24, 1826; a pupil of Jommelli; composed 27 operas, the first, at the age of 16, being *La Mort di Cesare* for the Teatro Argentino at Rome. Went to Russia in 1784; printed 6 string-quartets in Florence, 1786, and in 1790 became *m. di c.* there, and the following year at Madrid; finally settled in Naples, whence poverty drove him in 1825 to Paris. He also wrote 3 oratorios.

**Andrévi, Francesco**, prominent Spanish composer and theorist, of Italian parentage; b. Sanabuya, n. Lerida, Nov. 16, 1786; d. Barcelona, Nov. 23, 1853. He took holy orders; was music-director at the cathedrals of Valencia,

Sevilla, and other Spanish cities, also at Bordeaux from 1832-42, during the Carlist wars. From 1845-9 he lived in Paris, and was then called to Barcelona as *maestro* of the church of Our Lady of Mercy. The best of his numerous and excellent compositions are an oratorio, *The Last Judgment*, a Requiem, and a *Stabat Mater*; only a *Nunc dimittis* and a *Salve regina* have been printed. A treatise on Harmony and Cpt. has been translated into French (Paris, 1848).

**Andrien**. See ADRIEN.

**Andries, Jean**, b. Ghent, Apr. 25, 1798; d. there Jan. 21, 1872; from 1851 Director, and after 1856 Hon. Dir., of the Ghent Cons., where he had been prof. of vin- and ensemble-classes since 1835; also (till 1855) solo violinist at the theatre.—Wrote "Aperçu historique de tous les instrs. de musique, actuellement en usage"; "Précis de l'histoire de la musique depuis les temps les plus reculés" (1862); "Instrs. à vent. La Flûte" (1866); "Remarques sur les cloches et les carillons" (1868).

**Ane'rio, Felice**, b. Rome, abt. 1560; d. there abt. 1630; st. under G. M. Nanini, was then app. *maestro* of the English College, and later (Apr. 3, 1594) Palestrina's successor as composer to the Papal Chapel. His eminence is best attested by the fact that several of his comp.s were for a long time supposed to be Palestrina's own. Besides numerous MSS. in Roman libraries, many of A.'s works are extant in printed collections, between 1585-1622; several books of madrigals a 5 and 6, canzonets and madrigals a 3-4, *concerti spirituali* a 4, litanies a 4-8, and 2 books of hymns, *cantica* and motets; also separate motets, etc.

**Ane'rio, Giovanni Francesco**, younger brother of Felice, b. Rome, abt. 1567; d. 1620 (?); 1575-79, chorister at St. Peter's; abt. 1609, *m. di c.* to King Sigismund III of Poland; 1610 *m. di c.* at Verona cathedral; 1611, Prefect of the Seminario romano; and 1613-20, *m. di c.* at the Jesuit church of S. Maria dei Monti at Rome, taking holy orders in 1616. A very prolific composer of all the forms of sacred music then in vogue, many of his works being printed by the leading Italian publishers; celebrated as the arranger of Palestrina's 6-part *Missa Papa Marcelli*, for 4 parts (Rome, 1600).

**Anet, Baptiste**. See BAPTISTE.

**Anfos'si, Pasquale**, prolific composer of operas (54 in all); b. Taggia, n. Naples, Apr. 5, 1727; d. Rome, Feb., 1797. Originally a violinist, he studied composition under Piccinni, and brought out 2 unsuccessful operas, but with his third venture, *L'incognita perseguitata* (Rome, 1773), won popular approval, being supported by a powerful clique hostile to Piccinni. In ungenerous rivalry with his old teacher and friend, he brought out a great num-

ber of operas; his works soon palled on the Roman palate, and he sought new fields,—in Paris (1799), London (1781–3, as director of the Italian Opera), and after that in Prague, Dresden, and Berlin. Returning to Italy in 1784, he was in 1791 made *m di c.* at the Lateran, and turned his attention to sacred composition (4 oratorios, masses, psalms, etc.) His once lauded works are now forgotten.

**Angelet, Charles-François**, an excellent pianist, b Ghent, Nov 18, 1797; d. Brussels, Dec. 20, 1832; a pupil of Zimmerman at the Paris Cons.; established himself as a teacher at Brussels, studied composition there under Fétis, and publ. various piano-pcs, a trio, a symphony, etc. Appointed court-pianist to King William I of the Netherlands in 1829.

**Angeli'ni, Bontempi Giovanni Andrea**, singer, composer, theorist; b. Perugia, abt 1624; d. near P., July 1, 1705 *Maestro* in Rome and Venice, later in the service of the Margrave of Brandenburg and the Elector of Saxony. His opera *Paride*, given in Dresden, Nov. 3, 1662, was the first Italian opera ever produced there. He returned to Italy in 1694. Wrote several works, among them an "Historia musica" (Perugia, 1695), interesting for the discussion about the ancients' ideas of harmony.

**Angelo'ni, Luigi**, b. Frosinone, Papal States, 1758; d. London, 1842. Wrote a valuable monograph, "Sopra la vita, le opere ed il sapere di Guido d'Arezzo, restauratore della scienza e dell'arte musica" (Paris, 1811).

**Angebert, Jean Baptiste Henri d'**, a distinguished pupil of Champion, and court clavichambalist to Louis XIV; b. 1628 (?), d. Paris, Apr. 23, 1691. Publ. in 1689 "Pièces de clavecin avec la manière de les jouer, diverses chaconnes, ouvertures et autres airs de M. Lully, mis sur cet instrument, quelque fugues pour orgue et les principes de l'accompagnement. Livre premier," among which are 23 variations on *Folies d'Espagne* (varied before him by Corelli and after him by Scarlatti). This work shows d'A. to have been a master of the quaint clavier-style then prevailing; it is also valuable for its explanation of several old-fashioned graces.

**Animuc'cia, Giovanni**, the distinguished predecessor of Palestrina at the Vatican; b. Florence, abt. 1500; d. Rome, March, 1571. From the circumstance that he wrote the first *Laudi spirituali* for the lectures held by Neri in the oratory of S. Filippo, he has been styled the "Father of Oratorio." These *Laudi* were contrapuntal songs in several parts, interspersed with occasional strophes or lines sung by a solo voice for variety's sake; the first book of the *Laudi* was printed by Dorici (1565), the second by Biado (Rome, 1570). Other publ. works are a book of masses (1567), 2 of magnificats, a 4-part *Credo*, etc.; the greater part, however, are probably in MS. in the Vatican Library. His

compositions show a gradual emancipation from the involved formalism of the Flemish school, and prove him to have been a worthy forerunner of Palestrina. He was app *maestro* at St. Peter's in 1555.

**Animuc'cia, Paolo**, brother of Giovanni; noteworthy contrapuntist, was *m di c.* at the Lateran, 1550–52, and died 1563 in Rome. (Only a few of his comp.s, found in collections of the time, are still extant.)

**Ankerts, d'**. See DANKERS, GISELAIN.

**Anna Amalia**. See AMALIA (1).

**Anniba'le**, called *Il Padova'no* (or *Pata-vi'nus*) from his birthplace, Padua, contrapuntist of the 15th century; from 1552–6, organist of 2nd organ at San Marco, Venice. —Publ. 1 book of 5-p. motets; 1 of 6-p. motets (1567), 1 of 5-p. madrigals (1583); 1 of 4-p. motets (1592); besides 2 masses and some madrigals in collections.

**An'schütz, Johann Andreas**, b. Koblenz, Mar. 19, 1772; d. 1858. Founder, in 1808, of a mus. society, also a school for vocal and instr. music, at Koblenz. He was a lawyer by profession, but also a good pianist and conductor, and composed pf.-variations and numerous well-received vocal works (songs; 2 arias f. alto; some sacred music, etc.).

**An'schütz, Karl**, b. Koblenz, Feb., 1815; d. New York, Dec. 30, 1870. Pupil of Friedr. Schneider; in 1844 he assumed the directorship of the music-school founded by his father, Johann Andreas, but went in 1848 to London (where he conducted the Wednesday Concerts for a time), and in 1857 to N. Y. as conductor of Strakosch & Ullmann's opera-troupe. In Sept., 1862, he opened a season of German opera on his own account, which deserved the success it failed to obtain. From 1860–2 he conducted the Arion singing-society. He was a gifted conductor and cultivated musician; his publ. comp.s consist of a few piano-pcs.

**Anselm of Parma (Anselmus Georgius Parmensis)**, b. in Parma; d. 1443. A man of profound erudition, whose treatise "De harmonia dialogi (de harm. coelesti, de harm. instrumentali, de harm. cantabili)," long regarded as lost, was found at Milan in 1824.

**Antegna'ti, Costanzo**, celebrated organ-builder; b. Brescia, abt. 1550; d. there abt. 1620. Organist at Br. cathedral. Wrote sacred comp.s (masses, motets, psalms, and canzoni), publ. Venice, 1619–21; and pieces in organ-tablature; also an interesting and rare treatise, "L'Arte organica" (Brescia, 1608).

**Anti'co, Andrea**. See ANTIQUUS, ANDREAS.

**Anti'quis, Johannes [Giovanni] de, maestro di c.** in the ch. of San Niccolò at Bari (Naples). Publ. "Villanelle alla Napolitana" (1574),

which contains a few pcs. by him; and the 1st book of his 4-p. madrigals (Venice, 1585).

**Anti'quus, Andreas** (also **A. de Antiquiis Vene'tus**, or **Andrea Anti'co**), b. Montona (Istria), in latter half of the 15th cent. Music-printer in Rome and (1520) Venice, probably the first of his trade after Petrucci, who publishes many of his "Frottole" (Venice, 1504-8).

**An'ton, Konrad Gottlob**, b. Lauban, Prussia, Nov. 29, 1746; d. July 3, 1819; prof. of Oriental languages at Wittenberg from 1775. Wrote "Versuch, die Melodie u. Harmonie der alten hebräischen Gesänge u. Tonstücke zu entziffern . . .," an attempt to explain the Hebrew accents as musical notes; also wrote on the Hebrew metrical system, etc.

**Anto'ny, Franz Joseph**, b. Munster, Westphalia, Feb. 1, 1790; d. there 1837. 1819, music-director at the cathedral; 1832, organist, succeeding his father (**Joseph A.**, b. Jan. 12, 1758, d. 1836). Publ. "Archäologisch-liturgisches Gesangbuch des Gregorianischen Kirchengesangs" (1829), and "Geschichtliche Darstellung der Entstehung und Vervollkommnung der Orgel" (1832). Composed church-music.

**A'pel, Johann August**, b. Leipzig, 1771, d. there Aug. 9, 1816. *Dr. juris*; author of a series of articles on rhythm ("Allg. musikal. Zeitung," 1807-8), and a large work on "Metrik" (1814-16, 2 vols.), in both of which he combats Gottfried Heermann's views (in the latter's "Elementa Doctrinae metricae").

**Apell', Johann David von**, b. Kassel, Feb. 23, 1754; d. there 1833. Theatre-Intendant, and Dir. of Kassel Singing-Society; member of several foreign mus. societies. Prolific composer. 4 operas, several ballets and cantatas, 3 symphonies, 3 quartets, etc., etc.

**Apollo**, the son of Jupiter, and the Greek god of light; hence, the god of poetry and music, and the fabled inventor of stringed instr.s. In his train were the 9 Muses; the Pythian games, celebrated every 4 years at Delphi, in which musical contests were most prominent, were given in his honor.

**Ap'pel, Karl**, violinist, b. Dessau, Mar. 14, 1812; pupil of Linden and Schneider; leader of the ducal orchestra; composed an opera, *Die Räuberbraut* (Dessau, 1840), and very popular humorous male quartets.

**Appun, Georg August Ignaz**, b. Hanau (Kassel), Sept. 1, 1816; d. there Jan. 14, 1885; a musician of versatile talent, a player on almost all mus. instr.s, and up to 1860 a teacher of theory, instr.l playing, and singing in Hanau and Frankfurt, then occupied himself exclusively with acoustical experiments and the construction of acoustical apparatus, notably an harmonium of 53 degrees within an octave.

**Apr'le, Giuseppe**, one of the finest contralti (*musico*) of his time; b. Bisceglia (Apulia), Oct.

29, 1738; d. Martina, 1814, a pupil of Avos, and the teacher of Cimarosa. From 1763 he sang in the principal theatres of Italy and Germany, then settling in Naples as a singing-master, as which he was famous. His vocal method "The Italian Method of Singing, with 36 Solfeggi," first publ. by Broderip (London), has been reprinted in many editions and several languages, he also wrote vocal music, solfeggi, etc.

**Ap'thorp, William Foster**, b. Boston, Mass., Oct. 24, 1848. Writer and critic. A

student at Harvard, where he graduated in 1869, he st pf., harm., and cpt. under J. K. Paine from 1863-7; then pf. under B. J. Lang for 7 or 8 years longer. While in Harvard, he was asst. - pianist and cymbalist in the Pierian Sodality, and cond. that society 1868-9. Taught pf. and harm. at Boston "National Coll. of Music" (1872-3); then, until 1886, taught successively pf., harm., cpt., fugue, and general theory at the N. E. Cons.; also, for some years, æsthetics and mus. hist. in the Coll. of Mus. of Boston Univ. He began his career as music critic on the "Atlantic Monthly" (from 1872-7); was eng. as mus. critic on the "Sunday Courier" in 1876, as mus. and dram. critic on the "Traveller" in 1878; has been mus. critic on the "Evening Transcript" since 1881, and also dram. critic since 1882. A. has also given courses of lectures at the Lowell Inst., Boston, and Peabody Inst., Baltimore; has contributed many articles on music and drama to leading periodicals; has edited the "Program-books" of the Boston Symph. Orch. since 1892; and has publ. the following works: "Hector Berlioz. Selections from his Letters and . . . Writings," with biogr. sketch (N. Y., 1879); "Musicians and Music-lovers, and other Essays" (N. Y., 1894); "Jacques Damour, and Other Stories," Englished from Zola (Boston, 1895); and "By the Way—About Music and Musicians" (Boston, 1899). Critical editor of Scribner's "Cyclopedia of Music and Musicians" (N. Y., 1888).

**Aptom'as, John and Thomas**, two brothers, b. at Bridgend, England, in 1826 and 1829 respectively; remarkable harp-players, both living in London as teachers; the younger was from 1851-6 in New York. Compositions elegant, though hardly equal to Parish-Alvars; have also written a "History of the Harp" (London, 1859).

**Ara'ja, Francesco**, opera-composer; b. Naples, abt. 1700; d. Bologna, abt. 1770. His



first opera, *Berenice* (Florence, 1730), made his name; in 1735 he went to St Petersburg, and wrote many successful operas in Italian and Russian, his *Cephalos and Prokris* [*Cefalo e Procri*] being the first opera written in the Russian language. Returned to Italy in 1759. Also wrote church-music, and a Christmas oratorio, *La Natività di Gesù*

**Aran'da, Matheo de**, Portuguese musician, prof. of mus (1544) at Coimbra Univ.—Publ. (1533) "Tratado de canto llano y contrapuncto"

**Aran'do, Del Sessa d'**, Ital. comp. of the 16th cent.; publ. a vol. of 4-part madrigals (Gardano: Venice, 1571).

**Arau'xo (or Araujo), Francisco Corrêa de**, Dominican monk and eminent Spanish musician, b. abt. 1581, Bishop of Segovia, where he died Jan. 13, 1663. Wrote the important treatise "Libro de tentes y discursos de musica . . . intitulado: Facultad organica . . ." (1626); two others, "Casos morales de la musica," and "De Versos," are in MS.

**Arban, Joseph-Jean-Baptiste-Laurent**, b. Lyons, Feb. 28, 1825; d. Paris, Apr. 9, 1889. Virtuoso on the cornet; teacher at Paris Cons., cond. of the music of the Opéra balls, inventor of several wind-instrs. Publ. a Method f. Cornet and Saxhorn; also many transcr.s f. orch.

**Arbeau, Thoinot**, pen-name of Jean Tabourot; b. Dijon, 1519; d. Langres, 1595 (?). In his curious "Orchésographie" (1589, 1596), dancing, and playing on the drum and fife, are taught catechetically, aided by a kind of tablature.

**Ar'buckle, Matthew**, famous American cornet-player and bandmaster, b. (?), 1828; d. New York, May 23, 1883. Wrote "Arbuckle's Complete Cornet Method" (Boston, no date).

**Ar'butnot, John**, British physician; b. Arbutnot, Scotland, 1667; d. London, Feb. 27, 1735; app. physician in ordinary to Queen Anne in 1709. He was one of the founders of the Scriblerus Club (1714), and was friendly to Handel during the composer's wrangles with his opera-company; his "Miscellaneous Works" throw sharp side-lights on various persons of interest.

**Ar'cadelt, Jacob (or Jachet Arkadelt, Archadet, Archadet, Harcadelt)**, distinguished Flemish composer and teacher; b. abt. 1514, *maestro dei putti* to the Papal Chapel (1539), 1540 singer in the same, in 1544 holding the office of *Camerlingo*, went in 1555 with the Duc de Guise to Paris, where he is mentioned in 1557 as *Regius musicus*, and where he probably died between 1570-75. His Roman period was devoted to secular, his Paris period to sacred composition. Of his numerous extant works, 6 books of 5-part madrigals (Venice, 1538-1556, his finest and most characteristic comp.s), and 3 books of masses in 3-7 parts (Paris, 1557), are chief among those preserved in print.

**Arca'is, Francesco**, Marchese d', b. Cagliari, Sardinia, Dec. 15, 1830, d. Castel Gandolfo, n. Rome, Aug. 15, 1890. A critical writer and reviewer of markedly conservative tendency, on the staff of the "Opinione," and also a contributor to the Milanese "Gazzetta Musicale." His ventures as a dramatic composer (3 operettas) were unfortunate.

**Archadet.** See ARCADFLT.

**Archambeau, Jean-Michel d'**, composer; b. Hervé, Belgium, Mar. 3, 1823, in 1838, teacher of music at Hervé College; 1848, organist at Petit-Rechain.—Works: 1 operetta, 2 masses f. 3 men's voices, 12 litanies, 7 motets; also several *Romances sans paroles* f. pf.

**Archer, Frederick**, organist; b. Oxford, Engl., June 16, 1838. Taught by his father; also st. in London and Leipzig. Organist, conductor, and opera-director in London, went to New York in 1881, and became org. of Plymouth church, Brooklyn, later of Ch. of the Incarnation, N. Y. In 1885, founded the mus. weekly "The Key-note," of which he was the editor; 1887, conductor of Boston Oratorio Soc. From 1895-98, cond. of the Pittsburg (Pa.) Orchestra; succeeded by Victor Herbert.—Works: *For organ*, Adagio maestoso; Fugue in D min.; Grand Fantasia in F; Andantes in D, F, and A; Concert-variations; Marche triomphale; 12 pieces. *For pf.*, Polka de salon; 2 Gavots (D and E♭); 3 Impromptus; Cantata, *King Wittaf's Drinking-horn*; songs, part-songs, etc. Wrote "The Organ," theoretical text-book; and "The Collegiate Organ-Tutor."

**Archy'tas**, Greek mathematician, disciple of Pythagoras, lived at Tarentum abt. 400-365 B. C. His writings are only fragmentary.

**Ardi'ti, Luigi**, b. Crescentino, Piedmont, July 16 [acc. to his autobiography], 1822; pupil of Milan Cons. Began his career as a violinist; became director of opera, and honorary member of the Accademia Filarmonica at Verceili in 1843, going thence to Milan, Turin, and Havana as an opera-conductor, a position in which he excels. In 1847, '48, '50, etc., he visited New York with the Havana opera-company; conducted the performance at the opening of the N. Y. Acad. of Music in 1854. Finally left America in 1856, going to Constantinople, and thence to London, where he settled in 1858, as conductor of Her M.'s Theatre, and resides there as a well-liked teacher and composer. He also led a campaign of Italian opera in Germany, at St. Petersburg (1871 and '73), and (for some years) annually at Vienna, from 1870. His operas (*Il Briganti*, *Il Corsaro*, *La Spia*) have had fair success; but his best and most popular comp.s are his numerous songs, especially the vocal waltzes (*Il Bacio*, *L'Arditi*, *Le Tortorelle*, etc.) Wrote "My Reminiscences" (London, 1896).

**Arditi, Michele**, Marchese; b. Presicca, Naples, Sept. 29, 1745; d. Naples, Apr. 23, 1838. Archæologist and amateur composer, pupil of Jommelli, wrote 1 opera, *Olimpade*; also sacred and secular cantatas, motets, symphonies, overtures, arias w. orch., pf.-sonatas, etc.

**A'rens, Franz Xavier**, b. near the Mosel, Germany, Oct. 28, 1856. Came to America in early youth; pupil of his father and Singenberger of Milwaukee; also st. in Germany w. Rheinberger, Wullner, Abel, Janssen, and Kirchner; and conductor of Cleveland "Gesangverein" and Philh. Orch. (till 1887); also organist.—Works: *The Troubadour*, secular cantata; "Salve regina," f. mixed ch.; Symphonic Fantasia, f. orch.; string-quartet in A min.; Prelude and Fugue f. org.; etc.

**Aren'sky, Anton Stepanovitch**, Russian comp. and pianist; b. Novgorod, July 30, 1862. From 1879-82, pupil of Johanness and Rimsky-Korsakov at St. Petersburg Cons.; in 1882 he was app. prof. of harm. and comp. at the Imp. Cons., Moscow, and in 1895 succeeded Balakirev as conductor of the Imp. Court Choir.—Works: Op. 1, 6 pf.-pcs. in canon-form; op. 2, pf.-concerto w. orch.; op. 4, Symphony No. 1, f. orch.; op. 5, Six pièces p. piano; op. 8, Scherzo f. pf.; op. 11, String-quartet, G maj.; op. 12, two pcs. f. cello and pf.; op. 13, intermezzo f. orch.; op. 15, Suite f. orch. (Romance, Valse, Polonaise); op. 19, Three pf.-pcs.; op. 20, Bigarrures f. pf.; op. 23, "Silhouettes," Suite f. orch.; op. 24, Trois Esquisses f. pf. (A. A<sub>7</sub>, F min.); op. 25, four pf.-pcs.; op. 28, 6 "Essais sur des rythmes oubliés," f. pf. 4 hands; op. 30, 4 pcs. f. vln. and pf.; op. 32, pf.-trio ("Davidoff"); op. 33, Third Suite f. orch.; op. 34, 6 small pcs. f. pf. 4 hands.; op. 35, String-quartet (vln., vla., 2'celli); op. 36, 24 pf.-pcs.; op. 37, *Rafaello*, 1-act opera (St. Petersburg, 1895?). Also a Fourth Suite f. orch.

**Argine, dall'**. See DALL' ARGINE.

**A'ria, Cesare**, b. Bologna, Sept. 21, 1820; d. there Jan. 30, 1894. St. piano and theory with Gius. Pilotti; later in Bol. Cons. under P. Mattei. A favorite of Rossini. Lived for some years in France and England as teacher of singing, pf., and comp.; 1840, music-director of the Teatro Comunale, Bologna; 1850, President of the Accad. Filarmonica. Comp. fine churchmusic (a *Dies iræ* is particularly noteworthy).

**Ari'bo Scholas'ticus**, probably a native of the Low Countries; d. about 1078. Wrote a valuable treatise, "Musica" [printed in Gerbert's "Scriptores," vol. ii], containing a commentary on Guido d'Arezzo's writings.

**Arien'zo, Nicola de**, dramatic comp.; b. Naples, Dec. 24, 1843 (or 42); pupil of Labriola (pf.), Fioravanti and Moretti (cpt.), and Mercadante (comp.). First operas (in Neapol. dialect), *Monsù Gnasio o La Fidanata del Parrucchiere*

(Naples, 1860), and *I due Marzi* (Naples, 1866), were succ., others are *Le Rose* (1868), *Il Cacciatore delle Alpi* (1870), *Il Cuoco* (1873), *I Tugati* (Milan, 1875), *La Figlia del Diavolo* (Naples, 1879; severely criticised for a straining after realistic and original effect), *I tre Coscritti* (Naples, 1880), *La Fiera* (1887), *Rita di Lister* (M.S.), etc. Also wrote an oratorio, *Il Cristo sulla croce*, a *Pensiero sinfonico*, overtures, some vocal music (4 Nocturnes) and pf.-pcs.; and a manual, "L'invenzione del sistema tetracordo e la moderna musica" (1879), favoring pure intonation instead of equal temperament, and discriminating a 3rd mode (of the Minor Second) besides the usually accepted Major and Minor modes.

**Ari'on**, famed Greek singer (7th century B.C.), a poet, and player on the cithara. He was a native of Lesbos, and lived for many years at the court of Periander, Tyrant of Corinth.

**Arios'ti, Attilio**, b. Bologna, 1660; d. there abt. 1740; composer of 15 operas, the first of which, *Dafne*, was given at Venice (1686); in 1698, court *A'upellm.* at Berlin, and for a short time the teacher of Handel; in 1716 in London, as a rival of Buononcini, both being for a while competitors with Händel for public favor, and both defeated by his genius; in 1720 these three composed the opera *Musio Scévola* in company, each taking one act. In 1727 Ariosti returned to Italy, and died in obscurity. He also wrote an oratorio, a volume of cantatas, and some lessons for the viola d'amore, on which he was an accomplished performer.

**Aristo'des Quintilia'nus**, a Greek writer on music abt. A.D. 160; a teacher of music at Smyrna, and celebrated from his work "On Music" [printed in Meibom's "Antiquæ Musicæ Auctores Septem" (1652)].

**Aristo'teles (Aristotle)**, (1), b. Stagyræ (Macedonia), 384 B.C.; d. 322 B.C.; a Greek philosopher, pupil of Plato. The 19th section of his "Problems" affords valuable information concerning the Greek system of music; further remarks are found in Book viii of the "Politica," and in the "Poetica."—(2) Pseudonym of a writer on mensurable music of the 12th-13th centuries.

**Aristox'enos**, b. Tarentum, abt. 354 B.C.; one of the earliest Greek writers on music. His "Harmonic Elements" (complete) and "Rhythmical Elements" (fragmentary) are the most important treatises on Greek music that are left us, excepting certain essays by Plato and Aristotle. Publ. (1868) by P. Marquand, text German and Greek, with commentaries. Also cf. Oscar Paul, "Boethius u. die griechische Harmonik," and "Absol. Harm. der Griechen."

**Arm'brust, Karl F.**, fine organist; b. Hamburg, March 20, 1849; d. Hanover, July 22, 1896. St. Stuttgart Cons. (Faisst); 1869, org. of St. Peter's ch., Hamburg. Teacher of org.



and pf. at II. Cons. Musical critic (II. "Fremdenblatt").

**Armbruster, Karl**, b. Andernach-on-Rhine, July 13, 1846; pupil of Hompesch at Cologne. Precocious pianist; settled in London, 1863. An influential admirer of Wagner, he has done much to spread the Wagner cult in England; was Hans Richter's asst.-cond. at the Wagner Concerts of 1882-4; then cond. at the Royal Court Th., later at the Haymarket, cond. *Tristan und Isolde* in 1892 at Covent Garden, and is now conductor at Drury Lane.

**Armingaud, Jules**, b. Bayonne, May 3, 1820; one of the best violinists in Paris, who was refused admission to the Cons when 19 because he was "too far advanced"; orchestra-player at the Grand Opéra, and leader of a famous string-quartet recently enlarged by adding some wind-instrs, and now called the *Société classique*. He is the reputed introducer of Beethoven's quartets into Parisian mus. circles; has publ. some violin-pcs.

**Arnaud, Abbé François**, theoretical writer; b. Aubignan, n. Carpentras, July 27, 1721; d. Paris, Dec. 2, 1784; wrote many essays on miscellaneous mus. subjects (Collected Writings, Paris, 1808, 3 vol.s.). In the "Mémoires pour servir à l'histoire de la révolution opérée dans la musique par M. le Chevalier Gluck," he warmly espouses the great reformer's principles.

**Arnaud, Jean-Étienne-Guillaume**, b. Marseilles, Mar. 16, 1807; d. there Jan., 1863. Composer of some 200 songs ("romances"), many of which have won great favor.

**Arne, Thomas Augustine**, one of the foremost of English composers; b. London, March 12, 1710; d. there March 5, 1778. By dint of stolen nightly practice he became a fine player on the spinet and violin, in despite of his father's wishes that he should study law; the latter finally yielded to the inevitable, and Arne, free to pursue his mus. work, set to music various texts—Addison's *Rosamond* and Field's *Tragedy of Tragedies* (1733); a masque, *Dido and Aeneas* (1734); and *Zara* (1736). In 1736 he married Cecilia Young, a fine singer and a prime favorite of Händel's. In 1738, as composer to the Drury Lane Th., he set Dalton's adaptation of *Comus* to music, a composition which firmly established his reputation. The music to the masque of *Alfred* (1740) contains, among other fine songs, the celebrated "Rule Britannia." While residing in Dublin (1742-4) he brought out 2 new operas, *Britannia* and *Elisa*, and the mus. farce *Thomas and Sally*. He became comp. to Vauxhall Gardens, London, in 1745. Further dramatic works were, Congreve's masque, *The Judgment of Paris* (1740), *Colin and Phoebe* (1745), *Artaxerxes* (1762), *Olympiad* (1765), and the music to Mason's *Caractacus* (1776); also settings for songs in *As you Like it*, and "Where the Bee Sucks" in *The Tem-*

*pest*; etc. His 2 oratorios are *Abel* (1755), and *Judith* (1764). Dr. A. was the first to introduce female voices into oratorio-choruses (*Judith*). Besides the above, he composed numerous minor texts, and wrote orch. overtures, vln.-sonatas, organ-music, hapsich.-sonatas, many songs, glees, catches, canons, and the like. With the exception of 2 years in Dublin, A. lived continuously in London as a composer and concert-giver; he was created Mus. Doc. (Oxon.) in 1759.

**Arne, Michael**, natural son of Dr. Arne, b. London, 1741; d. there Jan. 14, 1786 [not 1806], a clever dramatic composer (9 operas, the best being *Cymon*, 1767), writer of a number of songs, and a skilful player on the harpsichord. In 1779, music-director at Dublin Theatre, from 1784 onward he conducted some of the Lenten oratorios at London theatres. A curious episode in his career was his search for the philosopher's stone (abt. 1768), during which he neglected his profession and ruined himself pecuniarily.

**Arneiro, José Augusto Ferreira Veiga**, Viscount d', distinguished Portuguese composer, b. Macao, China, Nov. 22, 1838; pupil (1859) of Botelho (harm.), Schura (cpt. and fuguo), and Soares (pf.), at Lisbon. Has written the ballet *Ginn* (1866); 2 operas, *L'Elisire di giovinezza* and *La Derelitta* (1885); and a *Te Deum* (his chief work), performed Lisbon, 1871, and later in Paris under the modern and much-affecting title of *Symphonic-Cantate*.

**Arnold, Georg**, Tyrolese church-comp. of the 17th cent.; b. Welsberg; organist at Innsbruck, later to the Bishop of Bamberg.—Publ. works (1652-76): Motets, psalms, and 2 books of masses in 9 parts.

**Arnold, Samuel**, b. London, Aug. 10, 1740; d. there Oct. 22, 1802; educated by Gates and Nares as a chorister of the Chapel Royal, he early showed a gift for composition, and in 1763 was commissioned to write an opera for Covent Garden—*The Maid of the Mill*—successfully produced in 1765. This was followed, up to 1802, by 42 stage-pieces (operas, mus. after-pieces, and pantomimes). His first oratorio, *The Cure of Saul*, came out in 1767; *Abimelech*, *The Resurrection*, *The Prodigal Son*, and *Elijah*, followed in the order given. He took the degree of Mus. Doc. (Oxon.) in 1773, and in 1783 succeeded Dr. Nares as organist and composer to the Chapel Royal, for which he composed several services and anthems. In 1789 he was app. conductor of the Acad. of Ancient Music; in 1793, organist of Westminster Abbey. His edition of Händel's works, begun in 1786, embraces 36 vol.s. but is incomplete and not free from errors. His principal work, "Cathedral Music" (1790, 4 vol.s.) is a collection in score of the finest cathedral services by English masters of 2 centuries, forming a sequel to Boyce's work of like name; republ. by Kimbault (1847).

**Arnold, Johann Gottfried**, 'cello-player and composer; b. Niedernhall, n. Oehringen, Feb. 15, 1773; d. Frankfurt, July 26, 1806. Pupil of Romberg and Willmann; after concert-tours in Germany and Switzerland, he was app. 1st 'cellist at Frankfurt Th.—Works. *Symphonie concertante* f. 2 flutes w. orch.; 5 'cello-concertos; 6 sets of var.s f. 'cello (op. 9); pcs. f. guitar, etc.

**Arnold, Ignaz Ernst Ferdinand**, a lawyer in Erfurt, where he was b. Apr. 4, 1774, and d. Oct. 13, 1812. Wrote (1803, etc.) biogr. sketches of Mozart, Haydn, Cherubini, Cimarosa, Paisiello, Dittersdorf, Zumsteg, Winter, and Himmel (republ. 1816, as "Galere der berühmtesten Tonkünstler des 18 u. 19. Jahrhunderts"). Also wrote "Der angehende Musikdirektor oder die Kunst, ein Orchester zu bilden" (1806).

**Arnold, Karl (Sr.)**, b. Neukirchen, n. Mergentheim, Württemberg, May 6, 1794; d. Christiania, Nov. 11, 1873. Pupil of A. Schmitt, J. A. André, and Karl Vollweiler, at Frankfurt; fine pianist; lived successively at St Petersburg (1819), Berlin (1824), Munster (1835), and Christiania (1849), where he conducted the Philh. Soc., and was org. of the principal church.—Works: An opera, *Trene* (Berlin, 1832), pf.-sextet, and sonatas, variations, fantasias, etc., for pf.

**Arnold, Karl (Jr.)**, b. St. Petersburg, 1820. A pupil of Bohrer; was a 'cellist in the royal orch. at Stockholm.

**Arnold, Friedrich Wilhelm**, b. Sontheim, n. Heilbronn, Mar. 10, 1810; d. Feb. 13, 1864, at Elberfeld, where he was a music-seller. Publ. 10 series of *Volkslieder*, and the "Locheimer Liederbuch." K. Paumann's "Ars organisandi," arrangements of Beethoven's symphonies f. pf. and vln., numerous original pf.-pcs.; and wrote an "Allgemeine Musiklehre, als Einleitung zu jeder Schule."

**Arnold, Yourij von**, b. St. Petersburg, Nov. 1, 1811; d. Simferopol, Crimea, July 19, 1898; a student and soldier, who in 1838 devoted himself wholly to music, giving lectures and composing 2 Russian operas, *The Gypsy* (1853) and *Swdilana* (1854, won a prize); also overtures, part-songs, songs, etc. Lived 1863-8 in Leipzig, as editor of a paper; since 1870, prof. of singing at Moscow Cons. Wrote "Die alten Kirchenmodi historisch u. akustisch entwickelt" (1878).

**Arnoldson, Sigrid**, dramatic soprano, b. Stockholm, Sweden, abt. 1865; daughter of Oscar A., the celebrated tenor (b. 1843[?], d. Stockholm, 1881). Pupil of Maurice Strakosch. Début 1886, at Moscow; then sang as *prima donna* in St. Petersburg and in London (Drury Lane) with brilliant success; 1887, in Amsterdam and The Hague, then in Paris (Opéra-Comique), Nice, and Rome; 1888, eng. at Covent Garden, London, as successor of the Patti.

In 1889 she excited indescribable enthusiasm in Moscow and Zurich. In May, 1898, she was at the Royal Opera in Pesh, in Oct. she sang in Amsterdam at the Dutch Opera with marked success.—Chief rôles, Rosine, Dinorah, Sonnambula, Mignon, Cherubin, Zerlina, Traviata.

**Ar'nulf von St. Gillen**, of the 15th century; wrote "Tractatus de differentiis et generibus cantorum," printed in Gerbert's "Scriptores," vol. iii.

**Arquier, Joseph**, b. Toulon, 1763; d. Bordeaux, Oct. 1816. Studied in Marseilles; 1784, 'cellist in Lyons Th. orch.; '89, in Marseilles, '90 in Paris. About 1800, he went to New Orleans as director of an opera-troupe, but failed, and returned to France in 1804, holding various positions in Paris, Toulouse, Marseilles, and Perpignan; he died in poverty.—Works: 16 operas, mostly comic.

**Arria'ga y Balzola, Juan Crisostomo Jacobo Antonio d'**, b. Bilbao, Jan. 27, 1806; d. Feb., 1825. Pupil of Fétis at Paris Cons. (1821); in 1824, *répétiteur* there for harmony and cpt.—Publ. works: 3 string-quartets.

**Arrie'ta, Don Juan Emilio**, b. Puente la Reina (Spain), Oct. 21, 1823; d. Madrid, Feb. 12, 1894. St. under Vaccai at Milan Cons. (1842-5); returned to Spain, 1848; in 1857, app. prof. of comp. at Madrid Cons.; 1885, Councillor in Ministry of Instruction; 1877, Director of Madrid Cons. Dramatic composer: Opera *Idalgonda* (Milan Cons Th., 1845), followed by about 50 zarzuelas and operas, the most ambitious being *Isabel la Católica ó sea la conquista de Granada* (Madrid, 1850) Chief success as writer of zarzuelas, the Spanish comic operas.

**Arri'go Tedesco** (Henry the German), pseudonym of HEINRICH ISAAC, in Italy.

**Arrigo'ni, Carlo**, b. Florence, abt. 1705; d. Tuscany (?), abt. 1743. Renowned lutenist, and *maestro di c.* to the Prince of Perpignan. He was invited to London, in 1732, to strengthen the clique opposed to Handel; but made no impression. Is said to have brought out an unsuccessful opera, *Fernando*; produced an oratorio, *Esther* (Vienna, 1738); publ. "Cantate di camera" (London, 1732).

**Arronge, Adolf l'**, b. Hamburg, Mar. 8, 1838. Pupil of R. Génée, and afterwards of Leipzig Cons. Since 1874, theatre-manager at Breslau.—Works: Comic operas (*Das Gespenst; Der zweite Jakob*, etc.), "Singspiele," musical farces (*Mein Leopold*); songs, etc.

**Artari'a**, music-publ. house in Vienna, established by Carlo A. in 1780.

**Artchibousheff, Nicholas Vassilievitch**, b. Tsarskoje-Sielo, Russia, Mar. 7, 1858. Law-student (till 1879); advocate, pianist. St. harmony, etc., with Solqviev and R.-Korsakov. Has made many transcriptions f. pf.; has also written a polka f. orch., 2 pf.-mazurkas, and several vocal romances.

**Arteaga, Stefano**, Spanish Jesuit, b. Madrid(?), 1730 (?); d. Paris, Oct. 30, 1799. Intimate with the celebrated Padre Martini at Bologna; author of the valuable treatise "Le rivoluzioni del teatro musicale italiano dalla sua origine sino al presente" (Bologna, 1783, 2 vol.s; thoroughly revised ed., Venice, 1785, 3 vol.s).

**Arthur, Alfred**, b. n. Pittsburg, Pa., Oct. 8, 1844. Pupil, in the Music School, Boston, of B. F. Baker, G. Howard, Arbuckle, and Bowen; at the Boston Cons., of Eichberg (harm. and comp.). From 1869-71, tenor in Ch of the Advent, Boston; then settled in Cleveland, Ohio, where since 1878 he has been choirmaster of the Woodland Av. Presb. Ch. ("Bach Choir"), and cond. since 1873 of the Vocal Society; is also Dir. of the Cleveland School of Music.—Works 3 operas, *The Water-carrier* (MS., 1876); *The Roundheads and Cavaliers* (MS., 1878); and *Adaline* (MS., 1879); church-music, pf-pcs, songs, etc.; "Progressive Vocal Studies" (1887); "Album of Vocal Studies" (1888); etc.

**Artôt, Maurice Montagny**, ancestor of a line of celebrated musicians, Montagny being the true family-name. He was born at Gray (Haute-Saône), Feb. 3, 1772, died Brussels, Jan. 8, 1829. Bandmaster in a French regt.; then 1st horn-player in Th. de la Monnaie, Brussels, and conductor at the Convent of the Béguines. Also taught singing, and played the guitar and violin well.

**Artôt, Jean-Desiré Montagny**, son of Maurice, b. Paris, Sept. 23, 1803; d. St. Josse ten Noode, Mar. 25, 1887; taught by his father, whom he succeeded in the theatre; 1843, prof. of horn in the Brussels Cons.; 1849, 1st horn in the private orch. of King Leopold I.—Publ. fantasias and études f. horn, and quartets f. 4 valve-horns or *cornets à pistons*.

**Artôt, Alexandre-Joseph Montagny**, son of Maurice; b. Brussels, Jan. 25, 1815; d. Ville-d'Avray, July 20, 1845. Pupil of his father, and Snel of Brussels; 1824-31, of R. and A. Kreutzer at Paris Cons. Eminent violinist; extended concert-tours through England, the Continent, and the United States (1843).—Works: Violin-concerto in A min.; fantasias for vln. and pf. (op. 4, 5, 8, 11, 16, 19); airs variés f. vln. and orch. (or pf.) (op. 1, 2, 17); Rondeaus f. do. do. (op. 9, 15); serenades, romances, etc.; also (MS.) a pf.-quintet, string-quartets, etc.

**Artôt, Marguerite - Joséphine - Désirée Montagny**, daughter of Jean-Desiré, b. Paris, July 21, 1835; renowned dramatic soprano, pupil of Mme. Viardot-Garcia (1855-7); début at Brussels, 1857, in concerts; eng. at Grand Opéra, Paris, in 1858, but soon left this position for starring-tours in France, Belgium, and Holland; studied for a time in Italy, and sang for several years in Germany, where her fame

reached its height. In St Petersburg, 1866, then to London, Copenhagen, etc. Married, in 1869, the Spanish baritone Padilla.

**Artschibuschew**. See ARCHIBUSHEFF.

**Artusi, Giovanni Maria**, contrapuntist, b. Bologna, abt. 1550; d. Aug. 18, 1613. Was canon in ordinary at the ch of San Salvatore. A musician of the old school, his writings and compositions are very conservative. He wrote "L'Arte del contrappunto ridotto in tavole" (Part I, 1586; P. II, 1589; a 2nd ed. at Venice, 1598, in 1 vol.); also "L'Artusi, ovvero delle imperfettioni della moderna musica" (Venice, 1586, 2nd ed., 1600), "Considerazioni musicali" (Venice, 1607); and "Impresa del R. P. Gioseffo Zarlino" (Bologna, 1604). Composed a set of 4-p. Canzonette (1598), an 8-p. Cantate Domino f. 2 choirs, and other sacred music.

**Asantchev'ski (Asantschewski, Assantchevski), Michael Pavlovitch**, b. Moscow, 1838, d. there Jan. 12/24, 1881. Pupil of Hauptmann and Richter at Leipzig Cons. in 1861-2; lived in Paris, 1866-70, where he bought the library of Anders, and, adding to it his own, presented them to the St. Petersburg Cons., which thus possesses one of the finest mus. libraries in the world. From 1870-6, Director of the Cons., succeeding Zarembo, later he devoted himself to comp.—Works: sonata f. pf. and 'cello, op. 2, in B min.; pf.-trio in F sharp min., op. 10; Fest-Polonaise f. 2 pfs., op. 12; minor pf.-pcs., overtures f. orch., etc.

**Asch'enbrenner, Christian Heinrich**, b. Albstettin, Dec. 29, 1654; d. Jena, Dec. 13, 1732. An able violinist; leader at Zeitz (1677-81) and Merseburg (1683-90); Music-Director to the Duke of S.-Zeit (1695-1713), and *Kapellm.* to the Duke of S.-Meiseburg (1713-19); then retired on pension to Jena. Only extant works: "Gast- u. Hochzeitsfreude, bestehend in Sonaten, Praludien, Allemanden, Couranten, Balletten, Arien, Sarabanden mit 3, 4 u. 5 Stimmen, nebst dem basso continuo" (1673).

**Asch'er, Joseph**, b. Groningen, Holland, June 4, 1829; d. London, June 4, 1869 [these dates are correct]. Pianist and composer, pupil of Moscheles in London and Leipzig (1846). Went to Paris in 1849, and subsequently became court pianist to the Empress Eugénie. Composed much popular salon-music (over 100 nocturnes, mazurkas, galops, études, transcriptions); favorites are the 2 mazurkas "La Perle du Nord" and "Dozia," and an étude, "Les gouttes d'eau," besides the song "Alice, where art thou?"

**Ashdown, Edwin**, London music-publisher, successor (1884) of Ashdown & Parry, who were the successors (1860) of Wessel & Co.

**Ashton, Algernon Bennet Langton**, talented pianist and composer; b. Durham, Engl., Dec. 9, 1859. Pupil of Leipzig Cons. (Coccioni, Pappertz, Jadassohn, Reinecke), 1875-79; and of Raff at Frankfurt, 1886, for comp.; since then in London. App. pf.-teacher at R. C. M. in 1885.—Works. Choral and orchestral music; a pf.-concerto, suite f. 2 pfs; Sonata, f. pf. and vln., op. 86, C min., pf. trio, op. 88; pcs. f. org.; pf.-music, violin-concerto; 3 overtures, op. 36, 4 Idyls f. pf.; op. 47, 3 Gavots f. pf.; op. 67, "Roses and Thorns" f. pf. op. 69, 3 Fantasias f. pf.; Spanish, Engl., Scotch, and Irish dances; many other solo pf.-pcs., some chamber-music, many part-songs; over 125 songs, etc.

**Asio'li, Bonifazio**, b. Correggio, Aug. 30, 1769; d. there May 18, 1832. A prolific composer of wonderful precocity, and a pupil of L. Crotti, at the age of 8 he had written 3 masses and 20 other sacred works, a harpsichord-concerto and a vln.-concerto, both w. orch., and 2 harp-sonatas f. 4 hands. St. at Parma 1780-2, under Morigi; then visited Bologna and Venice, where he was much applauded at private concerts as a cembalist, improviser, and composer. Returning to Correggio, his first opera buffa, *La Volubile* (1785), was successfully produced; 1786, *m. di c* at C; 1787, attached to the Marquis Gherardini as *maestro*, going with him (1796) to Turin and (1799) to Milan, where his opera *Cinna* had been favorably received in 1793. From 1808-14 he was 1st prof. of cpt., and Inspector, at the newly-founded Milan Cons., and then retired from public activity.—Works. 7 operas, an oratorio (*Giacobbe*), very many cantatas, masses, motets, duets, songs, etc.; a symphony, an overture, concertos, serenades, sonatas, chamber-music, organ-pcs., etc., etc. He was the author of several clearly-written textbooks: "Principi elementari di musica" (1809; French ed. 1819); "L'Allievo al cembalo"; "Primi elementi per il canto"; "Elementi per il contrabasso" (1823); "Trattato d'armonia e d'accompagnamento" (1813), with a posth. sequel, "Il maestro di composizione" (1836); "Dialoghi sul trattato d'armonia" (1814), "Osservazioni proprio al temperamento degli istrumenti stabili," with a supplement "Disin-ganno sulle osservazioni ecc."

**Aso'la (or Asula), Giovanni Matteo**, one of the first to use a *basso continuo* for the org.-accomp. of sacred vocal music; b. Verona, abt. 1560; d. Venice, Oct. 1, 1609. Composed much church-music (masses, antiphones, psalms, etc.); 2 books of madrigals (Venice, 1587 and 1596; also later editions).

**Aspa, Mario**, opera-composer; b. Messina, 1799; d. there Dec. 14, 1868. Pupil of Zingarelli in Naples. Wrote some 42 operas, the best are *Il muratore di Napoli* (1850); *I due Forcati* (abt. 1834); *Piero di Calais* (1872); *Un travestimento* (1846).

**Assantcheffsky, Michael**. See ASANT-CHEVSKI.

**Asz'mayer, Ignaz**, b. Salzburg, Feb. 11, 1790, d. Vienna, Aug. 31, 1862. Pupil of Michael Haydn and Brunmayr; 1808, org. at Salzburg; 1815, st. with Eybler, Vienna; 1824, *Kapellm.* at the "Schottenstift", 1825, Imperial organist; 1838, vice-, 1846 second *Kapellm.* to the court, succeeding Weigl.—Publ. 2 oratorios, *Saul und David*, and *Sauls Tod*; a 3rd, *Das Gelubde*, is in MS; also 1 mass (he wrote 15), and a few of his other sacred works (requiems, a Te Deum, graduals, offertories, hymns, etc.); most of his secular works (symphonies, overtures, pastorales, etc.), some 60 in all, have been printed.

**Astarit'ta, Gennaro**, opera-composer; b. Naples, abt. 1749; d. 1803. Wrote over 20 operas, given in Naples, Rome, Venice, Dresden, Berlin, etc. *Fra i due litiganti il terzo gode* (Naples, 1766) was probably the first; *Circe ed Ulisse* (1777), the best.

**Astor'ga, Emmanuele, Baron d'**, composer of sacred music; b. Palermo, Dec. 11, 1681; d. Prague, Aug. 21, 1736. A pupil of Scarlatti, and later at the convent of Astorga, Spain (whence his name), he was a favorite at the Court of Parma, spent many years in travel, and abt. 1720 retired to Schloss Kaudnitz, Bohemia.—Works. A pastoral opera, *Dafne* (Vienna, 1705); over 100 cantatas; a celebrated *Stabat Mater* f. 4 voices (Oxford, 1713); etc.

**Attaignant, Pierre** (also **Attaignant, Atteignant**), music-printer in the first half of the 16th cent., and the first, in Paris, to employ movable types. The 20 books of motets printed by him (1525-50), and other compositions, chiefly by French musicians, are very rare.

**At'tenhofer, Karl**, b. Wettingen, Switzerland, May 5, 1837. Pupil of D. Elster (Wettingen), Kurz (Neuenberg), and Richter, Pappertz, Dreyschock, Kontgen, and Schleinitz (Leipzig Cons., 1857-8) 1859, teacher of music at Muri (Aargau); 1863, conductor of Rapperswyl Men's Choral Union, and in 1866 took charge of 3 Unions at Zurich, where he settled in 1867. He has also held various positions as organist, teacher, etc. A well-known and eminent composer of choral-songs for men's voices (e. g., the cantata *Hegelhengsfahrt*, 1890, and *Frühlingsfeier*, op. 51); also masses, children's songs, songs w. pf., pf.-pcs., violin-études, etc.

**At'trup, Karl**, b. Copenhagen, Mar. 4, 1848. Pupil (1867) of Gade, whom he succeeded, in 1869, as organ-teacher at the Copenhagen Cons.; organist at several churches. His studies for organ, and songs, are of value.

**Attwood, Thomas**, b. London, Nov. 23, 1765; d. Chelsea, Mar. 24, 1838. Chorister in the Chapel Royal, and a pupil of Nares and Ayrton, from 1776-81; sent by the Prince of

Wales (afterwards George IV.) to Naples, where he studied, 1783-5, with Filippo Cinque and Gaetano Latilla, then with Mozart in Vienna until 1787. He was, successively, organist of St. George the Martyr, London, and a member of the Prince's private band; teacher of the Duchess of York (1791); of the Princess of Wales (1795); org. of St. Paul's (1795); composer to the King's Chapel Royal, succeeding Dupuis (1796), org. of the King's private chapel at Brighton (1821), and org. of the Chapel Royal (1836) —Works 19 operas; anthems, services, glees, songs, pf-sonatas, etc. He occupies a high place among English composers.

**Auber, Daniel-François-Esprit**, a prolific composer of French operas, was born at Caen in Normandy, Jan. 29,

1782, d. Paris, May 14, 1871. His father, an art-dealer and print-seller in Paris, wished his son to devote himself to business, and sent him to London to acquire a knowledge of the trade. Auber's irresistible inclination for music, however, manifested itself, and in 1804 he returned to Paris,



following thenceforward his natural bent. His first opera, *Julie*, a resetting of an old libretto, was produced by amateurs at Paris in 1812, with an orchestra of six stringed instruments. Cherubini happened to be among the auditors; he, recognizing Auber's talent, supervised his further instruction, and while with him, A. wrote a mass for four voices. Auber's first public productions, *Le Séjour militaire* (1813), and *Le Testament et les Billets-doux* (1819), were indifferently received; but his next opera, *La Bergère châtelaine* (1820), was a success. From that date until 1869, scarcely a year passed without the production of one or several operas, in all over forty. One of these, *Masanello, ou la Muette de Portici*, produced in 1828, was considered a masterpiece by Wagner, and with Meyerbeer's *Robert le Diable* and Rossini's *Guillaume Tell*, laid the foundations of French grand opera. Its portrayal of popular fury is so graphic, that the Brussels riots followed its performance in that city on August 25, 1830. It seems to have been inspired by the revolutionary spirit prevalent at that time in Paris, it differs wholly from Auber's other operas, which are comic, the best of them composed to libretti by Scribe. In this *genre* Auber is foremost among French composers; and although it has been written of him, that "in early essays, he displayed an original style, but afterwards became an imitator of Rossini, and disfigured his melodies with false decorations and strivings for effect," his music is sparkling

and has the true Parisian *chic* and polish. *La Muette de Portici*, *Le Maçon*, *Fra Diavolo*, *Les Diamants de la couronne*, and a few of his other operas, are still stock-pieces in France and Germany. In 1835, A. succeeded to Gossec's chair in the Academy, in 1842, he was appointed Director of the Conservatory of Music in Paris, as Cherubini's successor, in 1857, Napoleon III. made him imperial *maître de chapelle*. The virility of his personality was evinced by his last opera, *Rêves d'amour*, a title suggestive of youthful feeling, produced when he was 87 years of age. Auber was a thorough Parisian, and during the latter years of his life was said not to have set foot outside the city boundaries. He remained there even during its siege by the Germans.

OPERAS *Julie* (1812), *Le Séjour militaire* (1813), *Le Testament et les Billets-doux* (1819), *La Bergère châtelaine* (1820), *Emma, ou la Promesse imprudente* (1821), *Leicester* (1822), *La Neige, ou le nouvel Eginhard* (1823), *Vendôme en Espagne* (1823, with Heiold), *Les Trois Genres* (1824, with Boieldieu), *Le Concert à la Cour* (1824), *Lucadie* (1824), *Le Maçon* (1825), *Le Timbre* (1826), *Fiorella* (1826), *La Muette de Portici* (1828), *La Francee* (1829), *Fra Diavolo* (1830), *Le Dieu et la Bayadère* (1830), *La Marquise de Brinvilliers* (1831, together with eight other composers), *Le Philtre* (1831), *Le Serment, ou les Faux Monnayeurs* (1832), *Gustave III (Le Bal masqué)*, 1833), *Lestocq* (1834), *Le Cheval de bronze* (1835; extended into a grand ballet in 1857), *Acton*, *Les Chapeaux blancs, L'ambassadrice* (1839), *Le Domino noir* (1837), *Le Lac des Fées* (1839), *Zanetta* (1840), *Les Diamants de la couronne* (1841), *Le Duc d'Orléans* (1841), *La Part du Diable* (1841), *La Sirène* (1844), *La Barcarolle* (1845), *Haydée* (1847), *L'Enfant prodige* (1850), *Zorline, ou la corbeille d'oranges* (1851), *Marco Spada* 1852, extended to a grand ballet in 1857), *Jonny Bell* (1855), *Manon Lescaut* (1856), *Magenta* (1859), *La Circassienne* (1861), *La Francee du Roi de Carthage* (1863), *Le premier jour de bonheur* (1868), *Rêves d'amour* (1869).

**Aubert, Jacques** called "le vieux," eminent French violinist; b 1668; d. Belleville, May 19, 1753. Violinist in the royal band (1727); leader in orch. of the Gr. Opéra and the Concerts Spirituels (1728); also leader in the band, and Director of music, of the Duc de Bourbon —Works. An opera; several ballets; and much chamber-music, etc., for violin, distinguished for elegance.

**Aubéry du Boullay, Prudent-Louis**, b. Verneuil, Eure, Dec. 9, 1796; d. there Feb., 1870. Prolific comp. of chamber-music in which the guitar, flute, and pf. are much employed; author of a Method l. guitar (op. 42), and a text-book, "Grammaire musicale" (Paris, 1830). He studied in the Paris Cons. till 1815, under Momigny, Méhul, and Cherubini; was at first an amateur musician, but later a teacher who did much to cultivate a taste for music in his province.

**Audran, Marius-Pierre**, operatic tenor and song-composer; b. Aix, Provence, Sept. 26, 1816; d. Marseilles, Jan. 9, 1887. Pupil of E. Arnaud. After successful appearances at Marseilles, Brussels, Bordeaux, and Lyons, he became 1st tenor at the Opéra-Comique, Paris,

soloist at the Cons Concerts, and member of the Cons. Jury After travelling (1852-61), he settled in Marseilles, becoming (1863) Director of the Cons. there, and prof. of singing

**Audran, Edmond**, son of Marius, b. Lyons, Apr. 11, 1842; pupil of the École Niedermeyer, Paris, 1861, *maître de ch.* at church of St.-Joseph de Marseille. His début as a composer was at Marseilles, 1862, with the opera *L'Ours et la Pacha*; up to 1897 he has successfully prod. 36 other operas, operettas, etc., chiefly of a light character, in minor Parisian theatres, has also written a mass, a funeral march f. Meyerbeer's death, etc. Now living in Paris. He has produced the operetta *La Française des Verts-Poteaux* (Paris, 1887; v. succ.); operetta *Olivette* (given Berlin, 1895, as *Capitain Carrivolo*; succ.); opera *Sainte-Freya* (Paris, 1892; succ.); operetta *La Mascotte* (1880; given 1700 times up to Aug. 29, '97); operetta *Miss Helvett* (Paris, 1890; succ.); operetta *Madame Suzette* (Paris, 1893; succ.); operetta *Mon Prince!* (Paris, 1893; succ.); 3-act lyric comedy *Photis* (Geneva, 1896; succ.); 3-act com. opera *La Duchesse de Ferrare* (Paris, '95; mod. succ.); 4-act com. opera *La Poupée* (Paris, '96; mod. succ.); comic operetta *Monsieur Lohengrin* (Paris, 1896; v. succ.); *Les petites femmes* (1897); and others

**Au'er, Leopold**, distinguished violinist; b. Veszprim, Hungary, May 28, 1845. Pupil of the Conservatories at Pesth (Ridley Kohnetól) and Vienna (Dont, 1857-8); finally, of Joachim 1863-5, leader in Dusseldorf, and 1866 in Hamburg; since 1868, soloist to the Tsar, and of the Imp. orch. at St Petersburg, and violin-prof. at the Cons. He is one of the finest among contemporary performers.

**Au'er, Carl.** See FROTZLER.

**Au'gener & Co.**, a London firm of music-sellers and publishers, founded 1853 by **George A.**

**Au'gustine (Augustinus), Aurelius**, better known as **St. Augustine**; b. Tagaste, Numidia, 354; d. Hippo, Algeria, 430. Renowned father of the Latin Church, educated at Madaura and Carthage. His writings contain valuable information concerning Ambrosian song; that entitled "De Musica" treats only of metre.

**Aulet'ta, Domenico**, produced the opera *La Locandiera di spirito* at Naples in 1760.

**Aulet'ta, Pietro, m. di c.** to the Duke of Belvedere; between 1728-52 he produced 7 operas at Rome, Venice, Naples, and Paris.

**Aurelianus Reomen'sis**, monk at Réomé in the 9th century; wrote a treatise, "Musica disciplina," publ. by Gerbert in "Scriptores," vol. i.

**Aus der Ohe, Adele.** See *Appendix*.

**Au'spitz-Kolar, Auguste**, b. Prague abt. 1843; d. Vienna, Aug. 23, 1878; daughter of J. G. Kolar, actor and dramatic poet. Excel-

lent pianist, pupil of Smetana, then of J. Proksch, and of Mme Claus-Szarvady in Paris; married H. Auspitz in 1865. Publ. a few pf-pcs.

**Aute'ri-Manzoc'chi, Salvatore**, composer of operas and songs; b. Palermo, Dec. 25, 1845; pupil of Platania at Palermo, and Mabellini at Florence—Operas *Doloris* (Florence, 1875; very succ.); *Il Negrero* (Barcelona, 1878); *Stella* (Piacenza, 1880; v. succ.); *Il Conte di Gleichen* (Milan, 1887); and the 3-act opera seria *Grasiella* (Milan, '94; mod. succ.) Resides in Trieste, as a singing-teacher. His first opera, *Marcellina*, was never performed.

**Auvergne, Antonio d'**, b. Clermont-Ferrand, Oct. 4, 1713; d. Lyons, Feb. 12, 1797. Violinist, pupil of his father. He went to Paris in 1739, played next year in the *Concerts Spirituels*, joined the King's band in 1741, and the Opéra orch. in 1742. He cond. the latter 1751-5; was Director until 1790, and retired at the outbreak of the Revolution to Lyons. His first stage-work was a ballet, *Les amours de Tempé* (1752); in 1753 he made a sensation with *Les troqueurs*, the first genuine *opéra comique*; it resembled the Italian *intermezzi* with spoken dialogue instead of recitative, and soon superseded the *comédie à ariette* (vaudeville with incidental music). He produced 9 other stage-pieces, and left 3 more in MS.

**Aventinus, Johannes** (real name **Thurnmayer or Turmair**), b. Abensberg (whence Aventinus), July 4, 1477; d. Jan. 9, 1534. Author of "Annales Boiorum" (1554), containing considerable information, not wholly trustworthy, about mus. matters; editor of Nicolaus Faber's "Musicae rudimenta admodum brevia, etc."

**Av'ison, Charles**, Engl. comp., org., and writer; b. Newcastle-on-Tyne, 1710; d. there May 9, 1770. St. in Italy; then under Geminiani in London. Organist in Newcastle.—Works: Concertos f. organ or harpsichord, do. f. strings and harpsichord; violin-sonatas; songs, also "An Essay on Mus. Expression" (London, 1752, '53, '75); also publ., with J. Garth, Marcello's "Psalm-Paraphrases" (1757), with English words.

**Ayrton, Edmund**, Engl. comp. and org.; b. Ripon, Yorkshire, 1734; d. Westminster, May 22, 1808. Pupil of Nares. From 1780-1805, Master of Children of the Chapel Royal. Wrote 2 full services, also anthems.

**Ayrton, William**, son of preceding; b. London, Feb. 24, 1777; d. there May 8, 1858. Writer on music; 1813-26, critic of "Morning Chronicle"; 1837-51, of "Examiner"; 1823-33, editor of the "Harmonicon." Also edited "Knight's Musical Library" (1834), and "Sacred Minstrelsy" (1835).

**Azve'do, Alexis-Jacob**, French writer and critic; b. Bordeaux, Mar. 18, 1813; d. Paris, Dec. 21, 1875. Author of several valuable



bass, with acc of vln., 3 'celli, and bass, is in the B Archives

6. **Bach, Johann Christoph** (eldest son of Heinrich [3]), org and composer (instr and vocal) of the highest rank among the earlier Bachs; b. Arnstadt, Dec 6, 1642; d. Eisenach, Mar 31, 1703. From 1665 to 1703, court and town-organist of Eisenach. Works in the B. Archives. Wedding-hymn f 12 voices, *Es erhub sich ein Streit*, a comp of great beauty, motet f. 22 voices, for the festival of St. Michael, alto solo, w. accomp. of vln., 'cello, and bass; and 2 motets a 4. In MS. in the Berlin Royal Library Motet a 8 f. double choir, *Lieber Herr Gott, wecke uns auf* (1672); motet a 4, *Ich lasse dich nicht*, motet a 8, *Unsers Herrns Freude hat ein Ende*, motet a 8, *Herr, nun lasset du deinen Diener*, Sarabande f. clavecin w. 12 variations, etc.

7. **Bach, Johann Michael**, brother of preceding, and as org. and composer almost his equal in merit; b. Arnstadt, Aug 9, 1648; d. Gehren, May, 1694. Org. and town-clerk of Gehren from 1673; also maker of harpsichords, vlns, etc. Comp. motets, preludes, and fugues.

8. **Bach, Johann Ambrosius** (2nd son of Christoph [2]), distinguished org; b. Erfurt, Feb 22, 1645; d. Eisenach, 1695. He was the father of J. Sebastian. His twin-brother,

9. **Bach, Johann Christoph**, d. Arnstadt, 1694, was court violinist and *Stadtpfeifer* at Arnstadt from 1671. There was such a remarkable resemblance between the brothers, in every particular, voice, gestures, moods, and style of music, that even their respective wives could distinguish them only by the color of their clothes—Church-comp a 4, "Nun ist alles überwunden."

10. **Bach, Johann Bernhard** (son of Johann Egidius [4]), org and comp. f. organ, one of the best of his generation; b. Erfurt, Nov. 23, 1676, d. Eisenach, June 11, 1749. Org. at Erfurt, Magdeburg, and the successor of Johann Christoph [6], at Eisenach, in 1703. Also cembalist in the Duke of Saxe-Eisenach's orch.—Works Harpsich.-pcs., several chorale-arrangements f. org., and 4 orchestral suites, these latter now in the Berlin Royal Library.

11. **Bach, Johann Nikolaus** (eldest son of Johann Christoph [6]), b. Eisenach, Oct. 10, 1669; d. there 1753. In 1695, app. org. at Jena, where he estab. a harpsichord-factory, made many improvements in the instrs., and directed his efforts to establishing equal temperament in pf. and org.-tuning.—Works: Suites f. org. and harpsich.; motets, and other sacred comp.s; also a comic operetta, *Der Jenaische Wein- und Bier-Rufer*, a scene from Jena college-life.

12. **Bach, Johann Ludwig** (son of Johann Michael [7]), b. Amte-Gehren, 1677; d. 1730. Court *Kapellm.* at Saxe-Meiningen. MS. Re-

quiem f. 2 choirs, w. instr.l accomp., in Berlin Royal Library.

13. **Bach, Johann Ernst** (only son of Johann Bernhard [10]), b. Eisenach, Sept. 1 (June 28?), 1722, d. there Jan. 28, 1777 (1781?). St. law at Leipzig for 6 years, returning to Eisenach and practising as advocate. In 1748 was app. asst. to his father, org. of St. George's ch., 1756, app. hon. *Kapellm.* at Weimar, w. pension. Publ. comp.s Sonatas f. clavecin w. vln., etc.; many others in MS.

14. **Bach, Johann Christoph** (brother of Johann Sebastian, and eldest son of Johann Ambrosius [8]), b. Erfurt, June 16, 1671; d. Ohrdruff, Feb 22, 1721. He was organist at Ohrdruff, and his distinguished brother's teacher on the clavichord.

15. **Bach, Johann Sebastian**, the most famous of the family, and one of the great masters of music;

b. Eisenach, Mar. 21 (bapt. Mar. 23), 1685; d. Leipzig, July 28, 1750. He first learned the vln. from his father (Joh. Ambrosius [8]). His mother, Elizabeth, née Lammerhirt, was a native of Erfurt. Both his parents dying in his tenth year, he went to live with his



brother, Johann Christoph [14], at Ohrdruff, who taught him the clavichord; but the boy's genius soon outstripped the brother's skill, and led to somewhat harsh treatment by the latter. Unable to obtain the loan of a MS. vol. of works by composers of the day, Sebastian secretly obtained possession of the work, and, by the light of the moon, painfully and laboriously copied the whole, within six months, only to have it taken from him, when his brother accidentally found him practising from it. He recovered it when his brother's death occurred shortly after. Left to his own resources, J. S. went to Lüneburg with a fellow-student named Erdmann, and both were admitted as choristers at St. Michael's ch., also receiving gratuitous scholastic education. The fame of the family had preceded Sebastian, for in the choice collection of printed and MS. music of the ch. were to be found the comp.s of Heinrich and J. Christoph B. [6]. A fellow-Thuringian, George Böhm, was the org. of St. John's ch., and Bach attentively studied his compositions. He also often went on foot to Hamburg, to hear the famous old Dutch organist Reinken, and to Celle, where French music was exclusively used in the services of the Royal Chapel. With indefatigable industry he developed his technical skill on the violin, clavichord, and organ, and perfected himself in the art of composition; often working and study-



ing the whole night through. In 1703 he became violinist in the Weimar court orch., but the following year quitted this post for the more congenial one of org. of the new church at Arnstadt. Some of his comp. s of this early period, f. clav and org., are of importance. In 1705 he obtained leave of absence, and walked to Lubeck, to make the acquaintance of the famous organist Dietrich Buxtehude. He was so impressed with this master's style, that he trebled his leave of absence, and returned only after a peremptory summons from the church-consistory of Arnstadt. He received favorable offers from different places, and on June 29, 1707, accepted the app. as org. at Muhlhausen. On Oct. 17 he married his cousin, Maria Barbara Bach, daughter of Johann Michael [7]. The following year, he went to Weimar, played before the reigning duke, and was at once offered the post of court organist. In 1714 he was made *Concertmeister*. All this time he was writing much church- and organ-music. In his autumn vacations he made professional clavichord- and org.-tours. In 1713 he visited Kassel and Halle, Leipzig in 1714 (where he furnished all the organ-music for a service cond. in the Thomaskirche, and prod. a cantata), Halle again in 1716, and Dresden in 1717. In this town his challenge to Marchand, a French organist of high reputation, was evaded by the latter's failure to appear. In 1717 B. was app. *Kapellm.* and dir. of chamber-music to Prince Leopold of Anhalt, at Kothen, and this period is especially rich in the production of orchestral and chamber-music. In 1719 he revisited Halle, hoping to meet Handel, but the latter had just left for England. In 1720, during his absence at Carlsbad, his wife died suddenly. In the autumn of the same year he applied, though (owing to bribery) without success, for the organistship of the Jacobikirche, Hamburg. Here he again met the aged Reinken, whose admiration he excited by his brilliant playing. In 1721 he married his second wife, Anna Magdalena Wulken, a daughter of the court-trumpeter at Weissenfels. Thirteen children were born to them. Of highly-cultured musical taste, she participated in his labors, and wrote out the parts of many of his cantatas. B. prepared 2 books of music especially for her. In May, 1723, he succ. Johann Kuhnau as cantor at the Thomasschule, Leipzig, becoming also org. and dir. of mus. at the two principal churches, the Thomaskirche and the Nicolaikirche, and continuing in the service of Prince Leopold of Anhalt as *Kapellm. von Haus aus*. He further received the app. of hon. *Kapellm.* to the Duke of Weissenfels, and, in 1736, that of court composer to the King of Poland, Elector of Saxony. He remained in his post at Leipzig for 27 years, and there composed most of his religious music. He often visited Dresden, where his eldest son, Wilhelm Friedemann, was app. in 1733 org. of the Sophienkirche. On these occasions he frequently attended the Italian opera, then cond. by Hasse. His 2nd son, Karl Philipp Emanuel,

was app. in 1740 chamber-musician to Frederick II. of Prussia. He communicated to his father the king's oft-expressed wish to see and hear him; and on May 7, 1747, with his son Wilhelm Friedemann, B. arrived at Potsdam. Here, at the king's request, he tried, and improvised upon, the various Silbermann pianos in the different rooms of the palace, to the admiration of his royal host, and of the musicians who followed them from room to room. The next day B. tried, in a similar manner, the principal organs in Potsdam, finally improvising a 6-part fugue on a theme proposed by the king. On his return to Leipzig he wrote a 3-part fugue on this theme, a Ricercare in 6 parts, several canons inscribed "Thematis regii elaborationes canonicæ," and a Trio for flute, violin, and bass; dedicating the whole to Frederick as a "Musikalisches Opfer."—Bach was nearsighted from childhood, and later his eyes showed symptoms of weakness, probably due to the strain of his youthful night-labors; in 1749 an unsuccessful operation resulted in total blindness, and his hitherto robust health also declined. His sight was suddenly restored on July 10, 1750; but 10 days later, stricken by apoplexy, he died. He worked to the end, dictating the choral "Vor deinen Thron tret' ich hiermit," his last composition, a few days before his death.

Clearness and acuteness of intellect, strength of will, irresistible persistency, a love of order, and a high sense of duty were his leading characteristics. His home-life was of the happiest description. Among the long list of his distinguished pupils were Johann Ludwig Krebs, Gottfried August Homilius, Johann Friedrich Agricola, Philipp Kirnberger, Johann Theophilus Goldberg, Marburg, Joh. Kaspar Vogler; also his own sons Wilhelm Friedemann, Karl Philipp Emanuel, and Johann Christoph Friedrich, for whose instruction he wrote the "Clavierbuchlein" and the "Kunst der Fuge." He engraved several of his own works on copper; invented the "viola pomposa" (an instr. between viola and cello), and a "Lauten-Clavicembalum" (a clavichord with catgut strings); he promoted the adoption of the tempered system of tuning keyboard stringed instr.s; and introduced the style of fingering which, with comparatively few modifications, is still in use.

Bach's compositions mark an epoch. They are a fusion of two eras;—the polyphonic contrapuntal (thematic development by strict and free imitation) and the harmonic tonal (chord-combinations founded on the modern system of major and minor keys). His originality and fecundity of thematic invention are astounding; moulded with his consummate contrapuntal art, and the freedom born of full mastery, polyphonic structures were reared which will be the admiration of ages. His style is elevated, and of sustained individuality in melody, rhythm, and harmony; the momentum of his grand fugues is inexorable as the march of Fate. As an inexhaustible mine for study, the complete

critical edition publishing (since 1851) by the "Bach-Gesellschaft," a society founded in 1850 by Schumann, Otto Jahn, Hauptmann, K. F. Becker, and the publisher Hartel, demands special recognition. The Peters' edition of B's works is also valuable. Few of them were publ. during his lifetime. Mizler's "Musikalische Bibliothek" (1754) contains an almost complete catalogue. Bach's importance was but meagrely appreciated by his contemporaries, and for half a century after his death he was practically ignored. Some few works were then occasionally performed, or even published; but Mendelssohn, by a performance of the St. Matthew Passion at Berlin, in 1829, first drew general attention to the great value of Bach's comp.s. The centenary of his death (1850) was marked by the formation, at Leipzig, of the *Bach-Gesellschaft* *Bach-Verein*, societies for the cultivation and prod. of B.'s music, exist at Leipzig, Berlin, London, and in many other European cities.

Works. *Vocal*: The 5 sets of sacred Cantatas for every Sunday and feast-day, already mentioned, besides several special ones, e. g., *Gottes Zeit ist die beste Zeit*, and the *Trauerode* on the death of the Electress of Saxony; 5 Passions, including the gigantic *St. Matthew*, the *St. John*, and the doubtful *St. Luke*; a *Christmas Oratorio*, in 5 parts; Grand Mass in B min., and 4 smaller do.; motets, 2 Magnificats; 5 Sanctus; many secular cantatas, including two comic ones.—*Instrumental*. Very numerous pieces f. pf. (i. e., clavichord)—Inventions in 2 and 3 parts; 6 "small" French suites; 6 "large" English suites; Preludes and Fugues, includ. the "Wohltemperirtes Klavier" in 2 parts w. its 48 Preludes and Fugues in all keys (cf. art. *BUSONI*); pf.-sonatas w. one or more instr.s, among them the 6 famous sonatas f. pf. and vln.; solo sonatas f. vln. and 'cello, solos, trios, etc., for different instr.s in various combinations; concertos for 1 to 4 pfs, vln. and other instr.l concertos w. orch.l overtures and suites; and many organ comp.s (fantasias, toccatas, preludes, fugues, and chorale-arrangements).

Several biographies of B. have appeared; the best and most exhaustive is "Johann Sebastian Bach," by Philipp Spitta (Leipzig, 1873-80, 2 vols.; Eng. transl. by Clara Bell and Fuller Maitland, London, 1883-5). Also may be mentioned, "Über J. S. Bach's Leben, Kunst und Kunstwerke," by Forkel (1802); Hilgenfeldt, "B.'s Leben, Wirken und Werke" (1850); Bitter, "J. S. B." (4 vols.; 2nd ed., 1881); Poole, "Sebastian Bach" (London, 1882). His earliest biographers were his son, K. Ph. E., and J. Fr. Agricola (in Mizler's "Musikalische Bibliothek," vol. IV, I [1754]).

16. **Bach, Wilhelm Friedemann** (*Bach of Halle*), eldest son of J. Sebastian; b. Weimar, Nov. 22, 1710; d. Berlin, July 1, 1784. Pupil of his father (pf.), and, at 15 yrs. of age, of Graun at Merseburg (vln.). Also st. at the Thomasschule, and at the Univ. of Leipzig,

where he distinguished himself in mathematics. Org. of the Sophienkirche, Dresden, 1733-47; of the Marienkirche, Halle, 1747-64. Of superior gifts, grand organist, dexterous fugue-player, and, after his father, the most clever musician in Germany, he unfortunately gave way to dissipation, was removed from his offices, and died in misery. MS. works in the Berlin Royal Library; many have been printed.

17. **Bach, Karl Philipp Emanuel** (*the Berlin or Hamburg Bach*), 3rd [and 2nd surviving]

son of J. Sebastian; b. Weimar, Mar. (8?) 14, 1714; d. Hamburg, (Sept.?) Dec. 14, 1788. He studied philosophy and law at Leipzig and Frankfort-on-Oder; but the inherited passion for music, and completeness of musical study under his father, decided his profession. He conducted a singing-society at Frankfort, for which he also composed. In 1737 (1738?) he went to Berlin. App. chamber-musician and clavecinist to Frederick the Great, 1746-57 [FÉTIS and RIEMANN: 1740-67]. At the outbreak of the 7 years' war he went to Hamburg, where he was church mus. dir., and in 1767 succ. Telemann as *Musikdirector* of the principal church there, a position he held until death. He was one of the most brilliant performers of his time, and his compositional style was light, pleasing, and elegant, rather than of great profundity. He may be looked upon as the father of the modern school of pf.-playing, originator of the sonata- and symphony-forms, later perfected by Haydn, Mozart, and Beethoven, and a promoter of orchestral development. His important theoretical work, "Versuch über die wahre Art, das Clavier zu spielen" (2 parts, 1753-62), clumsily reëdited by Schelling in 1857, contains detailed explanations concerning the embellishments in clavichord-playing. His compositions are also voluminous; for clavier they number 210 solo pcs.; 52 concertos w. orch.; quartets, trios, duets, sonatas (v. Bülow edited 6 for the Peters' Ed.; C. F. Baumgart edited the entire "Sonatensammlung für Kenner und Liebhaber," in 6 books, for Leuckart), sonatinas, minuets, polonaises, solfeggj, fugues, marches, etc. Also 18 orch.l symph.s; 34 miscellaneous pcs. f. wind-instr.s; trios f. fl., vln., and bass; do, f. vln. and bass; flute-, 'cello-, and oboe-concertos; soli f. fl., viola di gamba, oboe, 'cello, and harp; duets f. fl. and vln.; f. 2 vln.s; f. 2 clarinets.—*Vocal*. 2 oratorios, *Die Israeliten in der Wüste*, and *Die Auferstehung und Himmelfahrt Jesu*; 22 Passions; cantatas; etc.—K. H. Bitter publ. (2



vol.s, 1868; 2nd ed. 1880) "K. Ph. E. Bach und W. Friedemann Bach und deren Bruder."

18. **Bach, Johann Christoph Friedrich** (*the Buckeburg; Bach*), 9th son of J. Sebastian; b. Leipzig, June 29, 1732, d. Buckeburg, Jan. 26, 1795. Also st. law at Leipzig, but adopted the profession of music, and was app. *Kapellm.* at Buckeburg, with a salary of 1,000 thalers MS. works in the Berlin Royal Library. Sacred cantatas w instr.l accomp; oratorio, the *Resurrection of Lazarus*, f. 4 voices and orch.; instr.l symph s; concertos, quartets, trios, vln-quartets, sonatas, and miscellaneous pcs. Theatrical cantata, *Pygmalion*. Opera, *Die Amerikanerin*.

19. **Bach, Johann Christian** (*the Milan or English Bach*), 11th and youngest surviving son of J. Sebastian, b. Leipzig [bapt. Sept. 7], 1735; d. London, Jan. 1, 1782. In his 14th year, on the death of his father, he went to Berlin, to study with his brother K. Ph. Emanuel. In 1754 he became org. of Milan cath. His technical talents and vocal comp.s in popular style, won him great favor. In 1759 he accepted an app. as concert-director in London, and was also app. mus.-master to the Queen and Royal Family. In 1763 he prod. his opera *Orione, ossia Diana vendicata*; followed by several others, with brilliant temporary success.

20. **Bach, Wilhelm Friedrich Ernst** (son of Johann Christoph Friedrich [18], and grandson and last male descendant of J. Sebastian), b. Buckeburg, May 27, 1759; d. Berlin, Dec. 25, 1845. St. with his father, and with his uncle Johann Christian, in London, and there became esteemed as a teacher, pianist and organist. On his uncle's death, he went to Paris and gave concerts. In 1789, prod. a cantata at Minden before Friedrich Wilhelm II., who app. him *Kapellm.*; he was afterwards app. pianist to Queen Louise, and music-master to the royal princes. On the Queen's death, he was pensioned.—Comp s: Cantatas, songs, pf.-music and instr.l works; a few have been publ.

**Bach, August Wilhelm**, b. Berlin, Oct. 4, 1796; d. there Apr. 15, 1869. Organ-virtuoso; 1822, teacher at the R. Inst. for Church-music; 1832, followed Zelter as Director; in 1858, "Professor." Member of the Berlin Acad. Composed the oratorio *Bonifacius*, and the "sacred drama" *Iphigenia in Delphi*. Mendelssohn was his pupil in organ-playing.

**Bach [Bak], Alberto**, b. Gyula, Hungary, 1844; teacher and critic; author of "Musical Education and Vocal Culture" (Edinburgh, 1880; 5th ed. London, 1898); "The Art of Singing" (Edinburgh, 1886); "The Art-Ballad: Loewe and Schubert" (London, 3d ed., 1897); "Principles of Singing" (London, 2d ed., 1897).

**Bach, Leonhard Emil**, pianist and composer; b. Posen, Mar. 11, 1849. Pupil of Th. Kullak (pf.) and of Wüster and Kiel (theory). 1869, teacher in Kullak's Academy, Berlin; 1874, court pianist to Prince George of Prussia.

Went to London abt 1890 (?)—Works: A 1-act opera, *Imengard* (London, 1892; v succ.); 1-act opera, *The Lady of Longford* (London, 1894; succ); 2-act comic opera, *Der Königs Gaike* (Cologne, 1895, succ); and many salon-pcs. for pf.

**Bach, (Dr.) Otto**, b. Vienna, Feb. 9, 1833; d. Unter-Waltersdorf, July 3, 1893. Pupil of Sechter, then of Marx (Berlin) and Hauptmann (Leipzig). *Kapellm.* at several German theatres; 1868, artistic director of the Mozarteum, Salzburg, and *Kapellm.* at the cathedral, since Apr. 1, 1880, *Kapellm.* at the new Votivkirche at Vienna.—Works 5 operas, *Sardanapal* (1860?), *Die Liebesprobe* [*Der Löwe von Salamanka*] (Augsburg, 1867); *Die Argonauten* (1870), *Lenore* (Gotha, 1874), *Medea* (?); *Der Blumen Rache*, ballad f. ch. and orch.; 4 symphonies; overture, "Elektra", Requiem, masses, choruses, and chamber-music.

**Bache [bäch], Francis Edward**, b. Birmingham, Sept. 14, 1833; d. there of consumption, Aug. 24, 1858. Pupil of Mellon (Am.) and Bennett (theory); 1853-5 at Leipzig Cons. (Plaidy and Hauptmann). A gifted composer.—Works 2 operas, *Which is which?* (1851), and *Rührzahl* (1853); concerto f. pf. and orch., in E; a pf.-trio; solo pcs. f. pf; songs, etc.

**Bache, Walter**, excellent pianist, brother of preceding, b. Birmingham, June 19, 1842; d. London, Mar. 26, 1888. Pupil of J. Stimpson (org. of Birm. Town Hall), and (1858-61) of Plaidy, Moscheles, Hauptmann, and Richter at Leipzig. 1862-5, st. with Liszt at Rome; also began his career as a concert-giver and teacher. 1865, returned to London. He was an ardent disciple of Liszt, and did much to introduce his works to the British public. For some years he was prof. of pf. at the R. A. M.

**Bachmann, Anton**, court-musician and instrument-maker at Berlin, inventor of the machine-head method of tuning 'celli and double-basses; b. 1716; d. Mar. 8, 1800.—**Karl Ludwig B.**, his son and successor, b. 1743, d. 1809, was a good viola-player, belonging to the royal orch.; his wife, **Charlotte Karoline Wilhelmine B.**, nee Stöwe, b. Berlin, Nov. 2, 1757; d. Aug. 19, 1817, was a pianist and excellent singer, being a member of the Berlin *Singakademie* under Pasch.

**Bachmann, Peter Sixtus**, b. Kettlershausen, Bavaria, July 18, 1754; d. Marchthal, n. Vienna, 1818. Brilliant organist and pianist of remarkable precocity, and wonderfully retentive memory. At 9 he is said to have played by heart over 200 pieces; in 1766 he held his own in an organ-competition with Mozart, then 10 years old, at Biberach. He became a Premonstrat monk at Marchthal.—Works: Numerous masses, highly esteemed; cantatas, symphonies, sonatas, violin-quartets, organ-fugues. *Publ. works*: 4 pf.-sonatas; *Diversi Pezzetti*; organ-fugue "alla zoppa,"

**Bach'mann, Georg Christian**, clarinetist; b. Paderborn, Jan. 7, 1804, d. Brussels, Aug. 28, 1842, as soloist in the royal orch., and Cons. teacher. Also celebrated as a clarinet-maker.

**Bach'mann, Georges**, b. abt 1848, d. Paris, Dec (?), 1894. Prolific pf-composer.

**Bach'mann, Gottlob**, organist and comp., b. Bornitz, Saxony, March 28, 1763, d. Zeitz, Apr 10, 1840. Pupil of Frech at Zeitz, also st (1785) in Leipzig, and (1790) in Dresden with Naumann. 1791, organist at Zeitz.—Works 3 operas, a cantata, many ballads and songs, 3 symphonies, much chamber-music, numerous pf-pieces.

**Bach'ofen, Johann Kaspar**, b. Zurich, 1692; d. there 1755. Singing-master, organist, director, and composer of sacred compositions once very popular in Switzerland.

**Bach'rich, Sigismund**, violinist and dramatic composer; b. Zsambokreth, Hungary, Jan. 23, 1841. St in Vienna Cons., 1851-7, under Buhm (violin); was for a short time conductor at a small Viennese theatre; went to Paris in 1861, but returned after a few years to Vienna; was for 12 years a member of the Hellmesberger Quartet, and is now teacher at the Cons. and a member of the Philh. and Opera orchestras and the Rosé Quartet.—Works: Comic opera *Musædon* (Vienna, 1883); *do Heim von Steier* (1884); operetta *Der Fuchs-Majör* (Prague, 1889; succ.), ballet *Sakuntala*; and 2 operettas (Vienna, 1866).

**Back'er-Grön'dahl, Agathe**, pianist; b. Holmestrand, Norway, Dec. 1, 1847. Pupil (1860) of Kjerulf and Lindemann, 1863, of Kullak's Acad., Berlin; 1871, of Bulow in Florence, later of Liszt at Weimar. Married 1875, in Christiania, to the singing-teacher Grön'dahl.—Works: 6 Études de concert, op. 11; 3 morceaux, op. 15; 4 Sketches, op. 19; pf.-suite in 5 movem., op. 20; songs, etc.

**Back'ers, Americus**. See BROADWOOD.

**Back'ofen, Johann G. Heinrich**, b. Durlach, Baden, 1768; d. Darmstadt, 1830. Virtuoso on the harp, clarinet, flute, and English horn; made long tours through Southern Europe and Germany; 1806, chamber-musician at Gotha, in 1815, founded a wind-instr. factory at Darmstadt. Wrote methods f. harp (1803), clarinet, and Engl. horn; publ. pieces for the above in various combinations; many compositions in MS.

**Bacon, Richard Mackenzie**, teacher, writer, and critic; b. Norwich, Engl., May 1, 1776; d. there Nov. 2, 1844. Author of "Science and Practice of Vocal Ornament"; "Elements of Vocal Science" (London, 1824); "Art of Improving the Voice and Ear" (London, 1825); editor of the "Quarterly Mus. Mag. and Review" from 1818-28; founded the triennial Mus. Festivals at Norwich.

**Badarzew'ska, Thekla**, pf.-composer; b.

Warsaw, 1838; d. there 1862. Her best piece is "La prière d'une vierge"; the others are practically unknown.

**Ba'der, Karl Adam**, opera-tenor; b. Bamberg, Jan. 10, 1759; d. Berlin, Apr. 14, 1870. Succeeded his father as cathedral-org. at Bamberg (1807), began stage-career 1811, 1820-45, first tenor at Berlin Court Opera, then stage-manager till 1849; afterwards music-director at the Catholic Hedwigskirche. The heroic tenor-roles in Spontini's operas were his *forte*; he was also a fine actor.

**Bad'a, Carlo Agostino**, b. Venice, 1672; d. Vienna, Sept. 23, 1738, as court composer. Wrote 16 operas, 15 oratorios; 12 cantatas for solo voice and harpsich. (publ. as "Tributi armonici"); and 33 cantatas a 1-3 (MS).

**Bad'ia, Luigi**, b. Tirano, Naples, 1822; wrote 4 operas and numerous successful songs.

**Baer'mann, Karl**. See BÄRMANN.

**Bag'ge, Selmar**, b. Koburg, June 30, 1823; d. Basel, July 17, 1896. St at Prague Cons. with Dionys Weber, and in Vienna with Sechter; 1851-55, comp-teacher at V. Cons. Journalist and critic; editor (in Leipzig, 1863-6) of "Allgem. Musikzeitung", 1868, app. Director of the Basel Music-School; edited, for some years, the "Schweizerische Sangerzeitung".—Works. A symphony, chamber-music, sonata f. pf. and 'cello, pf-pcs., songs, and "Lehrbuch der Tonkunst" (1873).

**Bahn, Martin**. See TRAUTWEIN.

**Bähr (or Bar, Beer), Johann**, leader of the Duke of Weissenfels' orch.; b. Georg-a.-d.-Enns (Austria), 1652; d. 1770. Known by numerous satirico-polemical musical pamphlets (signed "Ursus murmurat," "Ursus triumphat," etc.) against Hartnoch of Gotha (1697, etc.); also wrote "Bellum musicum" (1701), and "Musikalische Diskurse" (1719).

**Ba'i [bah'ē] (or Baj), Tommaso**, b. Crevalcuore, n. Bologna, abt. 1660; d. Rome, Dec. 22, 1714. Tenor singer at the Vatican; *m. di c.* in 1713. A disciple of Palestrina, his posthumous fame rests on his *Miserere*, sung during Holy Week, alternately with those by Allegri and Baini, in the Papal Chapel. This work is publ. (Choron, Burney, Peters) in various coll.s of music of the Papal Chapel.

**Baif, Jean-Antoine de**, b. Venice, 1532; d. Paris, Sept. 19, 1580. Gave concerts at Paris, and publ. 2 works in lute-tablature, 12 sacred songs, and 2 books of 4-p. chansons.

**Bailey, Marie Louise**, concert-pianist, b. Nashville, Oct. 24, 1876; st. from 1889 in Leipzig Cons. with C. Reinecke, winning a scholarship, and later with Leschetizky, Vienna. Début Feb. 28, 1893, at Gewandhaus, Leipzig, after which she played by request before King Albert of Saxony, and received the title of "Kgl. Sächs. Kammervirtuosin." Returning to America, she first appeared in Carnegie Hall, N. Y.,

with the Damrosch orch.; then made a long and successful tour of the U. S. and Canada. Miss B. has publ. a "Menuet de concert" f. pf., and a Fantasia on Amer. national airs. Her present home is Vienna.

**Baillot, Pierre-Marie-François de Sales**, one of the most celebrated of



French violinists, b. Passy, Oct. 1, 1771, d. Paris, Sept. 15, 1842. His first teachers were Poldini of Florence, at Passy, and (1780) Sainte-Marie, at Paris. From 1783-91 he studied under Pollani, at Rome, then returned to Paris, where Viotti procured him the position of leader in the Th. Feydeau.

Still doubtful, apparently, as to earning a living as a musician, he obtained a minor appointment in the Ministry of Finance, and held it until 1795, when, on the strength of his continually growing reputation as a concert-violinist, he was app. prof. of vln. at the Cons. He made up for lost time by diligent study under Cherubini, Reicha, and Catel. His first foreign tour, to Russia, was undertaken 1805-8, and followed by others through Belgium, Holland and England (1815-16), Switzerland and Italy (1833), etc. In 1821 he was made leader at the Grand Opéra, and in 1825 solo violinist in the royal orch.—His chief work is the admirable text-book, "L'Art du Violon" (1834). With Rode and Kreutzer he wrote "Méthode du Violon," adopted by the Paris Cons., and republ. in countless editions and many languages; he also edited the "Méthode de Violoncelle" by Levasseur, Catel, and Baudiot, and wrote essays: "Notice sur Grétry" (1814); "Notice sur Viotti" (1825); and others.—His principal compositions are 10 vln.-concertos, 3 string-quartets, 15 tros f. 2 vlns. and bass, 6 duos f. 2 vlns., 30 sets of *airs variés*, 24 preludes in all keys, a *symphonie concertante* f. 2 vlns. w. orch., a sonata f. pf. and vln. etc.; mostly difficult, and not much played now-a-days. He had several distinguished pupils—Habeneck and Mazas, the 2 Danclas, etc.

**Baillot, René-Paul**, son of preceding; b. Paris, Oct. 23, 1813; d. there Mar. 28, 1889; prof. of ensemble-playing at Paris Cons.

**Bai'ni, Abbate Giuseppe**, a composer, writer, and critic of ultra-conservative tendency; b. Rome, Oct. 21, 1775; d. there May 21, 1844. Pupil of his uncle, Lorenzo B.; later of Jannacconi, the *maestro* of St. Peter's, who had him acc. singer in the Pontifical choir, and whom he

succeeded in 1817. B.'s life-work and *magnum opus* was the monograph "Memorie storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina" (Rome, 1828, German transl. by Kandler, w. notes by Kiesewetter, 1834). He likewise wrote a "Saggio sopra l'identità de' ritmi musicali e poetici." His most celebrated comp. is a *Miserere* (1821), given alternately, during his lifetime, with those of Allegri and Bai at the Sistine Chapel, during Holy Week. Others are *Psalms* and *Hymns* a 4, *Hymns* a 8, masses, motets, church-concertos, a *Te Deum*, etc.

**Baj, Tommaso**. See BAI.

**Bajet'ti, Giovanni**, stage-composer; b. Brescia, Italy, abt. 1815, d. Milan, April 28, 1876. For many years leader of orch. in La Scala, Milan, where he produced *Gonzales* (opera, 1841), *L'Assedio di Brescia* (1844), *Caterina à la figlia del bandito* (1847), *Faust* (ballet, 1848), *Uberto da Brescia* (1866), and *Il genio d'Italia* (Piacenza, 1843); all with success.

**Baker, Benjamin Franklin**, b. Wenham, Mass., July 10, 1811; sang in churches in Salem, Boston, and Portland; in 1837, took charge of the music in Dr Channing's ch. at Boston, and in 1841 succeeded Lowell Mason as teacher of music in the public schools, was also vice-pres. of the Handel and Haydn Society for 6 years, frequently singing solos at their concerts. Est. the Boston Music School (1851-68). Editor of the Boston "Musical Journal." Retired in 1868.—Works: 3 cantatas, *The Storm-King*, *The Burning Ship*, and *Camillus, the Roman Conqueror*; various vocal quartets, songs, etc. Author of a text-book: "Thorough-bass and Harmony"; has compiled several volumes of glees and anthems.

**Baker, George**, b. Exeter, Engl., in 1773; d. Rugeley, Feb. 19, 1847. Organ-pupil of Hugh Bond and William Jackson (Exeter); st. the violin with Ward, and pf. with Dussek and Cramer at London. Org. at Stafford (1795), Derby (1810), Rugeley (1824); Mus. Bac. Oxon., 1797.—Works: *The Caffres*, "musical entertainment" (London, 1802, unsucc.); 4-, 5-, and 6-p. anthems; glees f. 3 and 4 voices; songs; organ-voluntaries; pf.-sonatas.

**Baker-Gróndahl, A.** See BACKER-GRÓNDÄHL.

**Balaki'rev, Mily Alexejevitch**, b. Nishnij Novgorod, Russia, 1836. St. at Kasan Univ.; self-taught, as a musician. Pianistic début at St. Petersburg, 1855, was very successful. With Lamakin, in 1862, he founded the "Free Music School." 1866, app. opera-conductor at Prague; 1867-70, conducted concerts of the Imp. Music Society at St. Petersburg, and introduced compositions of Berlioz and Liszt to the Russian public. Retired to private life in 1872. His own works are a symph. poem "Tamara"; music to *King Lear*; overtures with Russian, Czechish, and Spanish themes; an Oriental

Fantasia, "Islamei," f. pf., pcs. and arrangements f. pf.; etc. He has publ. (1866) a fine coll. of Russian Folk-songs.

**Balart', Gabriel**, comp. of "zarzuelas" (Spanish operettas), b. Barcelona, June 8, 1824; d. there July 5, 1893. He finished his musical studies in Paris, returned to Spain in 1852, was opera-conductor in various Spanish theatres, and, finally, Director of the Barcelona Cons.

**Balat'ka, Hans**, b. Hoffnungsthal, Moravia, Mar. 5, 1827, d. Chicago, Apr. 17, 1899. Choir-boy in Olmutz cathedral; 1846-8, pupil of Proch, Sechter, and Gentiluomo at Vienna, and conducted the Academical Singing Societies there. Went to America, 1849, founded the Milwaukee Musikverein in 1851, and was its conductor till 1860, when he became cond. of the Chicago Philh. Soc., and in 1862, of the Musical Union. In 1867, he gave independent symphony-concerts; was cond. of the Germania Mannerchor (1867), made concert-tours w. Mme Pappenheim (1870), was again cond. at Milwaukee, and from 1873 had lived in Chicago, where he organized the Liederkrantz and the Mozart Club, and for several years cond. the Symphony Society.—Works. *The Power of Song*, double ch. f. men's voices (1856), *Festival cantata* f. soprano and full orch (1869); choruses and quartets f. men's or mixed voices; abt 30 songs w. acc. of orch. or pf.; over 20 fantasias and transcriptions f. orch.

**Bal'bi, Ludovico**; abt. 1600, *m. di capp* at S. Antonio, Padua; abt. 1606, ditto at the Franciscan monastery, Venice. Publ. masses, motets, canzoni, madrigals, sacred songs, etc.; edited (with J. Gabrielli and Vecchi) a coll. of graduals and antiphones, by celebrated Italian masters, publ. by Gardano (Venice, 1591).

**Bal'bi, Melchior** (Cav.), theorist and comp., b. Venice, June 4, 1796; d. Padua, June 21, 1879. Pupil, at Padua, of Nini, Valeri, and Calegari; from 1818-53, leader at both the Paduan theatres; 1854, *m. di capp.* in the basilica S. Antonio.—Works. The operas *La Notte perigliosa* (1820), *L'Abitator del bosco* (1821), *L'Alloggio militare* (1825), all produced in Padua; masses, psalms, a Miserere, a Requiem (for Rossini, 1868); also edited Calegari's "Trattata del sistema armonico" (Milan, 1829), and wrote a "Grammatica ragionata della musica sotto l'aspetto della lingua" (1845), and "Nuova scuola basata sul sistema semitonato equabile" (1872).

**Bal'dewin** [-veen]. See BAULDEWIJN.

**Balfe** [balf], **Michael William**, very popular British composer; b. Dublin, May 15, 1808; d. Rowney Abbey, Hertfordshire, Oct 20, 1870. Taught in Ireland by O'Rourke, and in London by C. F. Horn; in 1824 he was a violinist in the Drury Lane orch., and also sang in London and the provinces. His patron, Count

Mazzara, took him to Italy in 1825; he studied comp with Frederici at Rome, and singing with F. Galli at Milan, where his first dramatic piece, the ballet *La Pérouse*, was prod. (1826) After brief instruction by Bordogni, he sang as first bantone at the Ital. Opera, Paris (1828), and in Italian theatres until 1835, also producing several Italian operas; and married Lina Roser, an Hungarian vocalist [d. London, June 8, 1888, aged 80] Returning to England in 1835, his brilliant career as a composer of English operas began with *The Siege of Rochelle* (Drury Lane). Failing as manager of an opera-troupe, B. went to Paris for a few years, but returned in 1843 with *The Bohemian Girl*,



his most popular opera, which made the round of the chief Continental stages, and was produced, extended to 5 acts, as *La Bohémienne* at Paris in 1856, with overwhelming applause. Excepting visits to Vienna (1846), Berlin (1848), and St. Petersburg and Trieste (1852-6), he stayed in England; and retired to his country-seat, Rowney Abbey, in 1864. In 1857, his daughter, Victoire, made her début at the Lyceum Theatre in Italian opera.—Operas: *I Rivali di se stessi* (Palermo, 1829); *Un Avvertimento ai gelosi* (Pavia, 1830); *Enrico IV. al Passo della Marna* (Milan, 1831); *The Siege of Rochelle* (London, Drury Lane, 1835); *The Maid of Artois* (ib., 1836); *Catherine Grey; Joan of Arc* (ib., 1837); *Diadeste* (ib., 1838); *Falstaff* (II M. Th., 1838); *Keolanthe* (Lyceum, 1840); *Le Puits d'amour* (Paris, Op.-Com., 1843); *Les quatre fils d'Aymon* (ib., 1844); *The Bohemian Girl* (London, Drury Lane, 1843); *Daughter of St. Mark* (ib., 1844); *The Enchantress* (ib., 1845); *L'Étoile de Séville* (Paris, 1845); *The Bondman* (London, Drury Lane, 1846); *The Maid of Honour* (ib., 1847); *The Sicilian Bride* (ib., 1852); *The Devil's in it* (Surrey Th., 1852); *Pittore e Duca* (Trieste, 1856; revived as *The Painter of Antwerp*, London, 1881); *The Rose of Castile* (Lyceum, 1857); *La Zingara* [*The Bohemian Girl* in Italian] (II M. Th., 1858); *Satanella* (Lyceum, 1858); *Bianca* (1860); *The Puritan's Daughter* (1861); *The Armourer of Nantes*; *Blanche de Nevers* (1863); *The Sleeping Queen* [operetta] (London, 1863); *The Knight of the Leopard*, given in Italian as *Il Talismano* (Drury Lane, June 11, 1874).—Also, *Maseppa*, a cantata, and two other cantatas; ballads, glees, part-songs, etc. Biographical. "A Memoir of M. W. B.," by Charles Lamb Kenney (London, 1875); "Balfe: His Life and Work," by W. A. Barrett (London, 1882).

**Ballard**, a family of French music-printers using movable types; founded by **Robert B.**, whose patent of 1552, from Henri II, made him "Seul imprimeur de la musique de la chambre, chapelle, et menus plaisirs du roy." This patent was renewed to various members of the family until 1776, when it (and also the firm) expired.

**Balthasar** (called **Balthasar-Florence**), **Henri Mathias**, b. Arlon, Belgium, Oct. 21, 1844; pupil of Fétis, Brussels Cons; married (1863) a daughter of Florence, the instrument-maker—Works Operas, symphonies, a *Missa solemnis*, cantatas, a vin.-concerto, a pf.-concerto, etc

**Banchieri**, **Don Adriano**, born Bologna, 1567(?) ; d. 1634. Poet, theorist, church-composer; organist at Imola and Bologna. Wrote masses, psalms, motets, madrigals, church-concerts, etc., and the treatises "Castella musicale del canto figurato, fermo e contrappunto" (1610, Venice, 1614); "Direttorio monastico di canto fermo" (Bologna, 1615); "Lettere armoniche" (Bologna, 1628); and "Organo suonarino." He named the 7th scale-degree *ba*, being an opponent of the hexachordal system

**Bauck**, **Karl**, eminent critic; b. Magdeburg, May 27, 1809; d. Dresden, Dec. 28, 1889. Pupil, from his sixth year, of his father; from 1826-9 of B. Klein, L. Berger, and K. F. Zelter, in Berlin; lived in Magdeburg, Berlin, Leipzig (where he knew Schumann, and wrote for his "Zeitschrift"), Jena, etc., finally settling (1840) in Dresden as mus. critic and vocal teacher—Works Part-songs, pf.-pcs., and especially *Lieder*, edited a series of ancient vocal and instr. works (sonatas by Scarlatti and Martini, arias by Gluck), etc.

**Bandini**, **Primo**, b. Parma, Nov. 29, 1857, 1869-75, pupil of the R. School of Music there; has written the operas *Rufino di Messina* (Parma, 1878), and *Fausta* (Milan, 1886), both fairly successful; his last is the 4-act opera *Janko* (Turin, 1897), succ.

**Banès**, **Antoine-Anatole**, b. Paris, June 8, 1856. Pupil of E. Durand; officer of public instruction; composer for the minor Parisian theatres, of a large number of operas, ballets, operettas, etc., the latest being the 3-act operetta *Toto* (Paris, '92), succ., the 1-act operetta *Madame Rose* (Paris, 1893), succ.; the 3-act operetta *Le Bonhomme de neige* (Paris, 1894), succ.; the 3-act opera, *Le Roi Frelon* (Paris, 95), fiasco; and a lyric fantasia, *Nuit d'amour*, 3 acts (Paris, 1896), mod. succ.

**Banister**, **John**, b. London, 1630; d. there Oct. 3, 1679. Violinist, sent for study to France by Charles II., and later a member of the latter's band, from which an outspoken preference for English over the French musicians belonging to it, caused his expulsion. Director of a music-school, and concert-giver. He wrote music for Davenant's *Circè* and Shakespeare's

*Tempest* (both 1676); "New Ayres and Dialogues for voices and viols of 2, 3, and 4 parts" (London, 1678), songs

**Banister**, **John (Jr)**, d. 1735; violinist, son of preceding, member of the private band under Charles II., James II, and Anne; leader at the Italian Opera, London

**Banister**, **Henry Joshua**, b. London, 1803, d. there 1847. Excellent cellist, son of **Chas. Wm. B.** [1768-1831; a composer who publ. a "Coll of Vocal Music", London, 1803]; author of several good instruction-books f. cello. His son,

**Banister**, **Henry Charles**, b. London, June 13, 1831, d. Streatham, n. London, Nov. 20, 1897; pupil of preceding, and of C. Potter in the R. A. M., at which he twice gained the King's Scholarship (1846-48); 1851, assistant prof., 1853, full prof. of harm and comp. at R. A. M.; was also (since 1880) prof. of harm. at Guildhall School, and (since 1881), at the R. Norm. College for the Blind. A fine concert-pianist; composed 4 symphonies and 5 ouvertures f. orch., besides chamber-music, cantatas, pf.-music, chants, songs, etc. Printed a "Text-book of Music" (London, 1872, and 15 editions since); "Some Musical Ethics and Analogies" (1884); "Lectures on Musical Analysis" (1887); a life of "George Alexander Macfarren" (1892); "Musical Art and Study" (1888); "Helpful Papers for Harmony Students" (1895).

**Bannelier**, **Charles**, b. Paris, March 15, 1840, pupil of the Conservatoire; contributor to and later (till 1880) editor of the "Revue et Gazette Musicale." Translator, into French, of Hanslick's "Vom Musikalisch-Schönen" (1877), and the text of Bach's "St. Matthew's Passion"; arranged Berlioz's *Symphonie fantastique* as a pf.-duet.

**Banti**, **Giorgi**, **Brigida**, b. Crema, Lombardy, in 1759; d. Bologna, Feb. 18, 1806; a celebrated dramatic soprano, "discovered" as a *chanteuse* in a Paris café by de Vismes, Director of the Académie; she was engaged at the Grand Opéra, and her career in Paris, London, and Milan, and other Italian cities, was a series of triumphs due solely to her beautiful voice (which was of extraordinary range and perfectly even throughout) and wonderful natural talents; for she was the despair of successive teachers, and never learned even to read music well at sight, but trusted wholly to memory and inspiration.—Her husband was the dancer Zaccaria Banti.

**Bantock**, **Granville**, b. London, Aug. 7, 1868. Ent. R. A. M., 1889; st. 3 years, took 1st Macfarren Prize for comp.; public performance of his 1st work, "The Fire-Worshippers," 1889, very successful. In 1892 his 1-act romantic opera *Cedmar* was produced in London with success, followed by B.'s engagement by the Gaiety Th. as cond. for a tour through England, later through America (1895) and Australia.—

Works: Dram. Cantata, "The Fire-Worshippers" (1889), "Thorvenda's Dream," poem for recitation w. accomp.; "Wulstan," scene for baritone solo, symph. overture, "Saul"; dramatic symphony in 24 parts, "The Curse of Kehama", Pf.-Album (Rhapsodie, Meditation, Phantasie), 2 pf.-pcs. (Barcarole and Reverie) —Operas: *Rameses II.*, 5 acts; *Cædmar*, 1 act (London, 1892), *The Pearl of Iran*, 1-act com. opera. He writes the books for his operas.

**Baptie, David**, Scotch composer and author, b. Edinburgh, Nov. 30, 1822, living in Glasgow. Has composed many anthems, glees, part-songs, etc., compiled a number of song-books (among them "Moody & Sankey's Hymn-Book," 1881), and publ. "A Hand-Book of Mus. Biography" (2d ed. London, 1887, pp. 260), and "Musicians of all Times" (London, 1889), containing 12,000 "skeleton" biographical sketches.

**Baptiste** (properly **Baptiste Anet**), violinist, a pupil of Corelli; came abt. 1700 to Paris, where he made a profound and lasting impression by introducing his master's works and style of playing; went later to Poland, where he died as conductor of a nobleman's private music. He publ. 3 sets of vln.-sonatas, 2 *suites de pièces f.* 2 musettes (op. 2); and 6 duos f. 2 musettes (op. 3).

**Barbaco'la** (or **Barbarieu, Barberau**). See **BARBIREAU**.

**Barbadette, Henri**, b. 1825 (?). Author of works on Beethoven, Chopin, Weber, Schubert, Mendelssohn, and Stephen Heller (this last is publ. in English also). Contributor of biogr. articles to the Paris "Ménestrel." Has publ. pf.-pcs. and ensemble works.

**Barbarini, Manfredo Lupi**, church-comp. of the 16th cent.; some motets of his were publ. under the name of "Lupi" (no uncommon pseudonym at the time). See **LUPI**.

**Barbereau, Maturin-Auguste-Balthasar**, b. Paris, Nov. 14, 1799; d. there July 18, 1879. Pupil of the Cons. (Reicha); took Grand prix de Rome (1824) with the cantata "Agnes Sorel"; leader at Th. des Nouveautés, conductor at Th. Français. In 1872, prof. of comp. at Cons.; then prof. of mus. history, a post soon resigned to E. Gautier. Publ. 2 incomplete works: "Traité théorique et pratique de comp. musicale" (1845), and "Études sur l'origine du système musical" (1852).

**Barbier, Frédéric-Étienne**, b. Metz, Nov. 15, 1829; d. Paris, Feb. 12, 1889. Teacher, and leader at the Th. International, Paris. Composer of operas; début at Bourges with *Le mariage de Colombine* (1852), after which he brought out over 30 operas, mostly in one act, and light.

**Barbier, Jules-Paul**, a man of letters and dramatist; b. Paris, Mar. 8, 1825, joint author (with Carré) of numerous celebrated opera-

libretti, *Galathée*, music by V. Massé; *Les noces de Jeannette*, music by V. Massé, *Les Papillotes de M. Benoist* (Reber); *Les Sabots de la Marquise* (Boulanger); *Le Roman de la Rose* (Pascal), *Miss Fauvette* (V. Massé); *L'Anneau d'argent* (Deffès), *Demalion et Pyrrha* (Montfort), *Le Pardon de Ploëmel* (Meyerbeer), *Faust* (Gounod), *Phlémon et Baucis* (Gounod); *Roméo et Juliette* (Gounod), *Hamlet* (Ambr. Thomas); *Polyeucte* (Gounod); *Françoise de Rimini* (Ambr. Thomas). His son, **Pierre B.**, b. Paris, 1854, is likewise a dramatist and librettist [*Le Baiser de Suzon* (Bemberg); *Jehan de Saintré* (Erlanger)].

**Barbie'ri, Carlo Emmanuele di**, b. Genoa, Oct. 22, 1822, d. Pesth, Sept. 28, 1867. Pupil of Mercadante and Crescentini; orch.-conductor in numerous Ital. theatres, later in Vienna (1845), Berlin (1847), Hamburg (1851), Rio de Janeiro (1853), 1856-62 in Vienna again, then settling in Pesth as director of the National Theatre.—Works: The operas *Cristoforo Colombo* (Berlin, 1848), *Arabella* (Pesth, 1862), *Nisida, la Perla di Procida* (1851), *Carlo und Carlin* (1859), *Perdita, ein Wintermärchen* (Leipzig, 1865, and in many other German theatres), also church-music, pf.-pcs., and German and Italian songs.

**Barbie'ri, Francisco Asenjo**, b. Madrid, Aug. 3, 1823, d. there Feb. 7, 1894. Famous *zarzuelero* (composer of Spanish operettas), a pupil of the Madrid Cons., 1847, secretary of the "Zarzuela Society", his first zarzuela, *Gloria y peluca* (1850), and especially the second, *Jugar con fuego*, gave him a popularity which increased for the next 30 years, during which he produced over 60 operettas. In 1868 he was app. prof. of harm. and history at the Cons. Also comp. many orchestral works, motets, hymns, songs, etc., and wrote musical essays.

**Barbireau** (or **Barbiriau, Barbarieu, Barbaryrianus, Barberau, Barbingaut, Barbacola**), from 1448 choirmaster of Notre-Dame, Antwerp, until his death on Aug. 8, 1491. Corresponded with Rud. Agricola, is quoted by Tinctoris, and was considered a high authority.—Works: a 5-part Mass, "Virgo parens Christi"; a 4-p. Mass, "Faulx perverse"; a 4-p. Kyrie, etc. (in MS., Imp. Library, Vienna).

**Barbot, Joseph-Théodore-Désiré**, tenor singer; b. Toulouse, Apr. 12, 1824; d. Paris, Jan. 1, 1897. Pupil of Paris Cons. (Elwart, Garcia); eng. 1848 at the Grand Opéra, but soon left it for Italy, where he sang with great success for many years. Created rôle of "Faust" at Th.-Lyrique, March 19, 1859. In 1875, prof. of singing in Cons., succeeding Mme. Viardot.

**Bar'di, Giovanni**, conte del Vernio, a wealthy and cultivated Florentine nobleman at the end of the 16th century. At his house the leading men of letters and musicians assembled, and to his influence was due, in great measure, the *quasi* revival of the ancient lyric drama



(comp. Peri, Jacopo), bearing the germs of modern opera.

**Barge** [-gēh], **Johann Heinrich Wilhelm**, b. Wulfsahl, Hanover, Nov 23, 1836. A self-taught flute-player; 1853-60 in a Hanoverian regimental band, then 1st flute of Detmold court orch., and from 1867-95, 1st flute of the Leipzig Gewandhaus Orch., returning on pension (successor, 2nd flute Schwedler, who was succeeded as 2nd flute by Fischer, Barge's pupil) B still (1899) retains his position as teacher in the Leipzig Cons.—Works: "Method for Flute", 4 sets of orchestral flute-studies; arrangements for flute of classic and modern compositions ("Sammlung beliebter Stücke f. Fl. u. Pf."), etc

**Bargheer, Karl Louis**, violinist, b. Buckeburg, Dec. 31, 1833, pupil of Spohr (1848-50), when he became leader in the Detmold court orch.; st later with David and Joachim 1863, court *Kapellm.* at Detmold, making numerous brilliant concert-tours; 1876-89, leader of the Hamburg Philh. Soc., and teacher in the Cons.; then leader in the Bulow orch.

**Bargheer, Adolf**, brother of Karl L.; Spohr's last pupil, and finished by Joachim; b. Buckeburg, Oct. 21, 1840. Court musician at Detmold; since 1866, leader and first violin-prof. at the Basel School of Music

**Bar'giel** [bar'gē-cl], **Woldemar**, b. Berlin, Oct. 3, 1828; d there Feb 23, 1897. Pupil (1846) of Hauptmann, Moscheles, Gade and Rietz at Leipzig Cons., for some years a private teacher at Berlin, then prof. in Cologne Cons.; 1865, Director of the Music School of the "Society for the Promotion of Music" at Amsterdam, and conductor of their concerts; from 1874, prof. at the R Hochschule at Berlin; 1875, member of the senate of the Acad. of Arts; 1882, President of the "Meisterschule f. musikalische Komposition." He occupied a high place among modern German instrumental composers.—Works: 3 overtures ("Zu einem Trauerspiel" [Romeo and Juliet], op. 18; "Prometheus," op. 16; "Medea," op. 22); symphony in C, op. 30; 3 Danzes brillantes f. orch., op. 24; Intermezzo f. orch., op. 46; Psalm 96, f. double ch *a cappella*, op. 33; 2 Psalms, f. ch. and orch., op. 25, 26; octet f. 4 vlns., 2 vlas, 2 'celli, op. 15a; 4 string-quartets (op. 47 is No. 4); 3 pf.-trios, op. 6, 20, 37; Suite f. pf. and vln., op. 17; Adagio f. 'cello and pf., op. 38; Sonata f. pf. and vln., op. 10; many pf.-pcs., part-songs.

**Barker, Chas. Spackmann**, noted English organ-builder; b. Bath, Oct. 10, 1806; d. Maitstone, Nov 26, 1879. Est. himself at Bath, and invented the pneumatic lever, an invention offered unsuccessfully to several English builders, but adopted in 1837 by Cavallé-Col of Paris. Here B took charge of Daublaine and Callinet's factory until 1860, when he est. the firm of Barker and Verschneider, which built several celebrated organs. He returned to London in 1870. B. also invented the electric action.

**Bar'mann, Heinrich Joseph**, famed clarinetist, b. Potsdam, Feb. 17, 1784, d. Munich, June 11, 1847. He made brilliant professional tours, and settled in Munich as court musician—1st clar. in court orch. He was an intimate friend of Weber and Mendelssohn, who both wrote various clarinet-pieces for him.—He composed about 90 works, 38 of which are publ. (concertos, fantasias, quintets, quartets, variations, sonatas, duets, etc.), and are still special favorites with clarinet-players. His brother **Karl** (1782-1842) was a famous bassoon-player.

**Bar'mann, Karl** (Sen), son of Heinr. Jos. B., b. Munich, 1820, d there May 24, 1885; pupil of his father, whom he accompanied on his tours, and whose fame he shared; he succeeded him in the Munich court orch. Wrote an admirable "Method for Clarinet," with a supplement, "Materialien zur weiteren technischen Ausbildung" (André, Offenbach). His compositions are well liked.

**Bar'mann [Baermann], Karl** (Jr.), son of the preceding, b. Munich, July 9, 1839; pf.-pupil of Wanner and Wohlmuth, later of Liszt; st. comp. with Fr. Lachner. He was app. teacher in the Munich Cons., but went in 1881 to Boston, Mass., where he enjoys a high reputation as pianist and pedagogue. Has written pf.-pcs. (publ. by André, at Offenbach).

**Barnard, Mrs. Charles** (*née* Alington), an Engl. song-writer (pen-name "Clairibel"); b. Dec. 23, 1830, d Dover, Jan. 30, 1869. Her numerous songs are in the popular vein, and are not unpleasing. She has also publ. vocal quartets, trios, and duets, and pf.-pcs.

**Barnby, Sir Joseph**, conductor of marked ability, fine org. and comp.; b. York, Engl., Aug. 12, 1838; d. London, Jan. 28, 1896. Of musical family; entered York Minster choir at 7, at 10 taught the other boys, at 12 was app. organist, at 15 music-master at a school. In 1854 he entered the R. A. M., London; studied under Ch. Lucas and Cipriani Potter; held in succession post of organist at St. Michael's, St. James the Less, to the Sacred Harmonic Soc., and (1862) of org. and choir-master at St. Andrew's. Organized (1864) Barnby's Choir (choral society), with five annual series of oratorio-concerts. Organist of St. Anne's, 1871; then succeeded Gounod as conductor of R. Albert Hall Choral Soc., raising its standard of performance to a very high level. Conductor of the Cardiff Festival, 1892 and 1895; also of S. Wales



**Festival** In 1874 he inaugurated a series of daily concerts in Albert Hall, which were not a success. Cond. the London Mus. Soc., 1878-86. In 1875 he was app. precentor and dir. of mus. at Eton, a highly important and influential position. Elected, Mar. 31, 1892, Principal of Guildhall Sch. of Music. Knighted July, 1892. Works *Rebekah*, a sacred idyll (1870); Psalm 97 (1883), Service (morn., noon, eve.) in E, Magnificat and Nunc dimittis in E♭, f. ch., org., and orch. (1881); Services, Pieces, Offertory Sentence; Motet "King all-glorious," f. soli, 6-part ch., org. and orch.; 45 Anthems, 250 Hymn-tunes (compl. coll., 1897), 5 Trios f. female voices; 32 4-part songs, 13 carols, 19 songs; organ-pcs., pf.-pcs.

**Barnby, Robert**, alto singer; b. York, England, in 1821, d. London, June 1, 1875. Lay-vicar of Westminster Abbey abt. 1845; Gentleman of the Chapel Royal, 1847.

**Barnett, John**, b. Bedford, England, July 1, 1802, d. Cheltenham, Apr. 17, 1890. Pupil of C. E. Horn, Price, and Ries. Brought out his first operetta, *Before Breakfast*, at the Lyceum, in 1825, followed by many small pcs., and (1834) by the more ambitious opera *The Mountain Sylph*. After studying in Paris and Frankfurt, he brought out *Fair Rosamond* (London, 1837), and *Faninelli* (London, 1838); he settled in Cheltenham in 1841 as a singing-teacher. 3 of his operas have never been performed. Besides 2 unfinished oratorios and a symphony, he composed 2 string-quartets, and many part-songs and duets; he publ. about 4,000 detached songs.

**Barnett, John Francis**, nephew of the preceding; b. London, Oct. 16, 1837. Pf.-pupil of Dr. Wylde (1849); won Queen's Scholarship at R. A. M. in 1850, and again in 1852; made his pianistic debut at the New Philh. Concerts in 1853. St. 1856-9 at Leipzig Cons. (Moscheles, Plaidy, Hauptmann), and played in the Gewandhaus in 1860. Lived at home as teacher, concert-giver, and conductor; 1883, app. Prof. at R. Coll. of Mus.—Principal works: An oratorio, *The Raising of Lazarus* (1876); several cantatas,—*The Ancient Mariner*, and *Paradise and The Peri* (Birmingham Fest., 1867 and '70); *The Good Shepherd* (Brighton, 1876); *The Building of the Ship* (Leeds, 1880); *The Harvest Festival* (Norwich, 1881); *The Wishybell*, etc.;—an orchestral piece, *The Lay of the Last Minstrel* (Liverpool, 1874); symphony in A. min.; "Ouverture symphonique" (1868); overture to *Winter's Tale* (1873); pf.-concerto in D. min.; string-quintet, -quartet, -trio; pf.-pcs., part-songs, songs, etc.

**Barnett, Joseph Alfred**, tenor vocalist; b. London, June 15, 1810; d. there (?), Apr. 29, 1898. A composer of songs, duets, and some good sacred music ("Exaudi Deus," f. ten. solo; "Ave Maria," f. quartet; "Domine sal-

vum fac," f. ch. and soli); also gave singing-lessons. He was a brother of John Barnett.

**Baron'** [-rôn], **Ernst Gottlieb**, b. Breslau, Feb. 27, 1696, d. Berlin, Apr. 12, 1760 [FÉLIS]. Famous lutenist, court-player at Gotha, in 1727, and theorist to the Prussian Crown Prince (later Friedrich II) in 1734. Wrote "Historisch-theoretische u. praktische Untersuchung des Instruments der Laute, etc." (1727), an Appendix (on the lute) to Marpurgh's "Historisch-kritische Beiträge," vol. ii; an "Abhandlung von dem Notensystem der Laute und der Theorbe"; and some minor pamphlets. His compositions (concertos, trios, duets, sonatas, etc.) are unpublished.

**Barré** (or Barra), **Léonard**, contrapuntist; b. Limoges; a pupil of Willaert, became a singer in the Papal Chapel (1537), and special envoy in the Papal musical commission sent to the Council of Trent (1545). Madrigals and motets by him are still extant.

**Barré, Antoine**, madrigal-composer, and from 1555-70 a printer at Rome, later going to Milan.

**Barret, Apollon-Marie-Rose**, French oboist; b. 1804, d. Paris, Mar. 8, 1879; pupil of Vogt in Paris Cons. His "Complete Method for the Oboe," with supplementary studies and sonatas, is a standard work.

**Barrett, John**, b. 1674; d. London, 1735 (87); a pupil of Dr. Blow, 1710, org. at St. Mary-at-Hill, and teacher at Christ's Hospital, London. Wrote scenic music, entr'actes, overtures, popular songs, etc.

**Barrett, William Alexander**, English writer and lecturer on music, b. Hackney, Middlesex, Oct. 15, 1836, d. London (?), Oct. 17, 1891. Mus. Bac. Oxon., 1870. Mus. Ed. of the "Morning Post" (1869), of the "Globe" (1874-5); editor of "Monthly Mus. Record" (1877 and 1885), and of the "Orchestra and the Choir" (1881); also of the "Musical Times." Co-editor, w. Sir John Stainer, of a "Dict. of Mus. Terms" (1875; 3d ed., 1888). Wrote monographs on "English Glee and Madrigal Writers" (1877), "Balfé His Life and Work" (1882); etc.—Composed an oratorio, *Christ before Pilate* (MS.), madrigals, and anthems.

**Barrington, Daines**, English lawyer; b. London, 1727; d. there Mar. 11, 1800. Wrote numerous minor essays on music and musicians—Crotch, Mornington, the Wesleys (father and son), Mozart;—"Experiments and Observations on the Singing of Birds" (London, 1773); and a description of the ancient Welsh *Crwth* and *Pib-corn*.

**Barry, Charles Ainslie**, org., comp., and a writer of radical tendency; b. London, June 10, 1830. Pupil of Walmisley, of the Cologne Cons.; and (1856-7) of Leipzig Cons. (Moscheles, Plaidy, Richter). Editor of "Monthly Mus. Record" (1875-9); contributor to the "Guar-

dian," "Athenæum," "Mus. World," etc., 1886, Sec. of the Liszt Scholarship. Has composed numerous pf.-pcs., hymns, songs, etc., also (in MS.) a symphony, two overtures, and a march, f. orch.; a string-quartet; and cantatas.

**Barsan'ti, Francesco**, b. Lucca, abt. 1690; d. abt. 1760. Flutist, later oboist, at Ital. Opera, London, lived in Scotland for a time and was eng. (1750) as viola-player in London. Publ. "A Coll. of old Scots Tunes, w the Bass f. Violoncello or Harpsichord" (Edinburgh, 1742), 12 vin.-concertos, 6 flute-solos w. bass, 6 sonatas f. 2 vlns. w. bass, 6 antiphones in Palestrina style, etc.

**Barsot'ti, Tommaso Gasparo Fortunato**, b. Florence, Sept. 4, 1786, d. Apr., 1868, at Marseilles, where he founded, in 1821, the Free School of Music, of which he was the Director down to 1852. Publ. a *Domine salvum fac regem*; a "Méthode de Musique" (1828); pf.-variations; and nocturnes f. 2 voices.

**Bar'tay, Andreas**, Hungarian composer; b. Széplak, 1798; d. Mayence, Oct. 4, 1856. In 1838, Director of the National Th. at Pesth; gave concerts in Paris (1848); afterwards settled in Hamburg.—Wrote the Hungarian operas *Aurelia*, *Csel*, and *The Hungarians in Naples*; the oratorio *The Storming of Ofen*; also masses, ballets, etc.

**Bar'tay, Ede**, son of Andreas B.; b. Oct. 6, 1825; Director of the National Music Academy, Pesth, and founder of the Hungarian pension-fund for musicians. Has written an overture, "Pericles," and other works.

**Barth [bart], Christian Samuel**, famous player on and composer for the oboe; b. Glauchau, Saxony, 1735; d. Copenhagen, July 8, 1809. He was a pupil of J. S. Bach in the Leipzig Thomasschule, and oboist successively in orchestras at Rudolstadt, Weimar, Hanover, Kassel, and Copenhagen.—Works: Brilliant concertos and other pcs. f. oboe

**Barth, F. Philipp Karl Anton**, son of preceding; b. Kassel, about 1773; succeeded his father at Copenhagen, publ. collections of Danish and German songs, and a flute-concerto; other works in MS.

**Barth, Joseph Johann August**, b. Grosslippen, Bohemia, Dec. 29, 1781. From abt. 1810-30, tenor concert-singer in Vienna, and member of the Imp. choir.

**Barth, Gustav**, son of Joseph B.; b. Vienna, Sept. 2, 1811; d. Frankfort, May 12, 1897. Pianist, conductor, and vocal composer. In 1840, he married Wilhelmine Hasselt; 1843, conductor of the Vienna Male Choral Union; 1858, court *Kapellm.* at Wiesbaden, retired to Frankfort as teacher and critic. Wrote songs, male choruses, etc.

**Barth, Karl Heinrich**, b. Pillau, Prussia, July 12, 1847; taught (1856-62), by L. Steinmann in Potsdam, and by v. Bulow (1862-4) at

Berlin, also by Bronsart and Tausig 1868, app. teacher at Stern Cons., Berlin, 1871, at R. Hochschule f. Musik. Is an able pianist, whose concerts in Germany and England have met with great success. The trio B., de Ahna, and Hausmann, have won golden opinions wherever they appeared. B. succeeded v. Bulow as cond. of the Philh. concerts at Hamburg

**Barth, Richard**, violin-virtuoso (left-handed), Prof (Univ. Music-Director) at Marburg, till 1894, then app. Director of Hamburg Philh. Concerts, succeeding v. Bernuth.

**Bar'the, Grat-Norbert**, dramatic composer; born Bayonne, France, June 7, 1828; pupil of Leborne at Paris Cons.; won the Grand prix de Rome (1854) with the cantata *Francesca da Rimini*.—Works: The operas *Don Carlos* and *La Françoise d'Abydos* (1865); an oratorio, *Judith*; etc.

**Bar'thel [-tel], Johann Christian**, b. Plauen, Saxony, Apr. 19, 1776, d. Altenburg, June 10, 1831, as court organist (succeeding Krebs) Composer of church-works (an Easter cantata, a coll. of 104 psalms f. 4 parts, many organ-pcs., all MS.), and pf.-pcs. ("Musikalische Flora," 18 dances; and 12 waltzes—publ.).

**Barthélemon (anglic'd Bartleman), François-Hippolyte**, talented violinist and dramatic comp., b. Bordeaux, July 27, 1741; d. London, July 20 (23?), 1808. In 1765, leader in the opera-orch. at London; in 1770, do. at Vauxhall Gardens; eng. in Dublin, 1784.—Operas: *Pelopidas* (London, 1766); *Le Pleuve Samandre* (Paris, 1768); *Le Jugement de Paris* (London, 1768); *Le Ceinture enchanté* (ib. ?); *The Maid of the Oaks* (ib., 1774); *Belphégor* (ib., 1778).—Also wrote concertos f. vin.; 2 sets of duos f. 2 vlns.; 6 string-quartets; studies f. pf. and f. org., etc.

**Barthol'omew, William**, Engl. violinist, writer and painter, b. London, 1793; d. there Aug. 18, 1867. Intimate friend of Mendelssohn, and the translator into English of the libretti to *Antigone*, *Athalie*, *Œdipus*, *Christus*, *Eliyah*, *Lauda Zion*, *Loreley*, *Walpurgisnacht*, also of Spohr's *Jessonda*, and Costa's *Eli* and *Naaman*, etc.

**Bartlett, Homer Newton**, b. Olive, N. Y., Dec. 28, 1845. Pianist, organist, and composer, precociously developed; pupil (1861) of S. B. Mills, Max Braun, Jacobsen, and others. Organist in various New York churches; now at Madison Av. Baptist Ch. His publ. works include a sextet



f. strings and flute; a cantata, *The Last Chief-tain*, quartets, anthems, carols, and glees, f. men's and women's voices, and about 30 songs, and 60 pf.-pcs. In MS he has the 3-act opera *La Fallière*; an oratorio, *Samuel*, a caprice, "Ignis fatuus," and 2 marches f. orch; a quartet for harp, org., vin, and 'cello, etc.

**BartŃan'sky.** See BORTNIANSKY

**Bar'toli, Padre Erasmo, b. Gaeta, 1606;** lived as "Padre Raimo" at Naples, where he died July 14, 1656—MS works (in the Oratorian Library) Masses, psalms, and motets.

**Bar'tolo, Padre Daniele,** learned Jesuit, b. Ferrara, 1608; d. Rome, Jan. 13, 1685; wrote treatise "Del suono, de' tremori armonici e dell'udito" (Rome, 1679-81, Bologna, 1680)

**Ba'selt, Fritz (Friedrich Gustav Otto),** prolific comp; b. Oels, Silesia, May 26, 1863. Pupil of *Concertm* Emil Kohler, Breslau, and L. Bussler, Berlin. Has lived in turn as musician, music-dealer, composer, teacher, and cond. in Breslau, Essen, and Nuremberg; since 1894, in Frankfort-on-M. as director of the Philh. Verein (professional concerts w full orch), and the Frankf "Sängervereinigung" (abt 1,200 voices).—Dramatic works: 3-act operetta *Der Fürst von Sevilla* (Nuremberg, 1888); 3-act operetta *Don Alvaro, oder der Hauptmann von Zalamea* (Ansbach, 1892); 1-act opera *Alb recht Durei* (Nuremberg, 1892); 3-act operetta *René und Gaston* (Lubeck, 1893); 1-act operetta *Der Sohn des Peliden* (Kassel, 1893); 3-act "Spieloper" *Die Annaliese* (Kassel, 1896); operetta *Die Musketiere im Damenstift* (Kassel, 1896); 1-act operetta *Die Circusfee* (Berlin, 1897)—Besides these, he has written nearly 100 male choruses, mostly a *capella*, many of which are popular, numerous tertsets, duets, songs; several original pcs. f. orch, strings, vin. and pf., etc.; also a number of arrangements, transcriptions, and the like.

**Base'vi, Abramo,** writer and composer; b. Leghorn, Dec. 29, 1818; d. Florence, Nov., 1885. His 2 operas, *Romilda ed Ezzeolino* (1840), and *Enrico Howard* (1847), being coolly received, he founded (1848?) the mus. journal "Armonia" (ceased to appear in 1859); became a contributor to the "Boccherini"; also founded (1859) the "Beethoven Matinée" (now "Società del Quartetto"). He published a "Studio sulle opere di Giuseppe Verdi" (1859); "Introduzione ad un nuovo sistema d'armonia" (1862); "Studi sul armonia" (1865); "Compendio della storia della musica" (1865-6).

**Basil (Saint) the Great, b. 329 at Caesarea, Cappadocia,** where he died as bishop in 379. Reputed to have introduced congregational (antiphonal) singing into the Eastern Church, thus being the forerunner of St. Ambrose in the Western.

**Basi'li, Francesco,** dramatic and sacred comp; b. Loreto, Feb., 1766; d. Rome, Mar. 25, 1850. Pupil of his father [Andrea B.,

1720-75], later of Jannaconi at Rome. *M di capp.* at Foligno, Macerata, and Loreto, and up to 1824 brought out 11 operas and several "dramatic oratorios" in Rome, Naples, Florence, Milan, and Venice. App. 1827 censor of Milan Cons., in 1837, *m. di capp.* at St. Peter's, Rome.—Wrote psalms, motets, litanies, a Miserere, a Magnificat, a Requiem (for Jannaconi, 1816); symphonies, pf.-sonatas, songs, etc.

**Bassa'ni, Giovanni, m. di capp.** at St. Mark's, Venice, abt. 1600. 2 vol.s of "Concerti ecclesiastici" (1598, '99), and 1 of 4-p "Canzonette" (1587), are extant.

**Bassa'ni (or Bassiani), Giovanni Batista,** excellent violinist and comp.; b. Padua abt. 1657; d. Ferrara, 1716 *M. di capp.* at Bologna and Ferrara, where he was elected *m. di c.*, in 1703, of the "Accademia della Morte"—Works. 6 operas; masses, motets, psalms, etc.; sonatas f. vin.—Corelli was his pupil.

**Bassa'ni, Geronimo, b. Padua,** late in the 17th century. Pupil of Lotti; a fine contrapuntist, singer, singing-teacher; produced 2 operas at Venice, *Bertoldo* (1718), and *Amer per forza* (1721); also wrote masses, motets, and vespers.

**Basse'vi, Giacomo.** See CERVETTO.

**Bassford, William Kipp,** pianist and organist; b. New York, April 23, 1839. Pupil of Samuel Jackson. After concert-tours as a pianist through the U. S., he settled in N. Y.; has been organist in several churches (at present of Calvary Ch., East Orange, N. J.), also teaches pf. and composition.—Works, *Cassilda*, 2-act opera; mass in E $\flat$ ; pf.-pcs, songs.

**Bas'si, Luigi,** dramatic baritone; b. Pesaro, 1766; d. Dresden, 1825. Sang in several Italian theatres; from 1784 to 1806 in Prague, lived in Vienna, again (1814) in Prague, and became director of the Dresden Opera. Mozart wrote the part of *Don Giovanni* for B.

**Bassiron, Philippe,** Netherland contrapuntist of the 15th century, some of whose masses are given by O. Petrucci in his "Missae diversorum auctorum" (Venice, 1508).

**Bastardel'la.** See AGUJARI.

**Bastiaans' [bas-tē-ahns'], J. G.,** Dutch comp. and org.; b. Wilp, 1812; d. Haarlem, Feb. 16, 1875. Pupil of Schneider at Dessau, and Mendelssohn at Leipzig; organist at the "Zuiderkerk," Amsterdam; and teacher at Blind Inst. App. in 1868 org. of the great organ at St. Bavo's, Haarlem (succ. by his son, Johann; b. 1854, d. 1885). Eminent teacher. Publ. a book of chorals, some songs, etc.

**Baston, Josquin,** Netherland contrapuntist, living in 1556. Motets and chansons by him are found in many coll.s publ. at Antwerp, Louvain, and Augsburg from 1542-61.

**Batch'elder, John C.**, pianist and org.; b. Topsham, Vt., 1852. Pupil for 4 years of Haupt, Ehrlich, and Loeschhorn, at Berlin. Teacher of org. and piano in Detroit Cons. org. of St. Paul's Episc Ch. Has given many public organ-recitals.

**Bates, Joah**, British conductor; b. Halifax, Mar. 19, 1741, d. London, June 8, 1799. Promoter and conductor of the famous "Handel Commemoration" festivals at London (1784, -5, -6, -7, '91), founder, with "other amateurs," of the "Concerts of Ancient Music" [not Pepsch's].—No compositions of his appear to be extant.

**Bates, William**, English comp of the 18th cent (1720-1790?), connected with the Marylebone and Vauxhall Gardens, London.—Works: Comic opera *The Jovial Crew* (1760), altered to *The Ladies' Frolic* (1770), opera *Pharmaces* (1765); a "Mus prelude," *The Theatrical Candidates* (1775), and *Flora, or Hob in the Hell* (1768), also canons, glees, catches; vln.-sonatas; etc.

**Bateson, Thomas**, b. England abt. 1575; d. (?) 1599-1611, org. of Chester cathedral, later of Christ Ch cathedral, Dublin.—Mus. Bac. (Dublin) Wrote "A Set of Madrigals in praise of Queen Elizabeth" (1601); "First Set of Madrigals" (1604; reprinted 1846); "2nd set" (1618).

**Batiste, Antoine-Édouard**, organist; b. Paris, Mar. 28, 1820, d. there Nov. 9, 1876. Pupil (1828) and prof. (1836) at Paris Cons. (harmony, accomp., and choral classes). Organist of St. Nicolas-des-Champs (1842-54), then of St. Eustache. He composed much excellent organ-music, also pf.-pcs. and songs. Edited the official "Solfèges du Conservatoire" (12 vols.), and publ. a "Petit Solfège harmonique."

**Batistin**. See STRUCK, JOH. BAPT.

**Bâton, Henri**, musette-player; his brother **Charles** ("Bâton le jeune"), a performer on the vielle, wrote pieces for vielle and musette, and a "Mémoire sur la vielle en D la ré" ("Mercure," 1757).

**Bat'ta, Pierre**, b. Maastricht, Holland, Aug. 8, 1795; d. Brussels, Nov. 20, 1876, as solfeggio-teacher at the Cons. He also gave cello-lessons. He had 3 sons:

**Bat'ta, Alexandre**, b. Maastricht, July 9, 1816; brilliant 'cellist, pupil of Platel in Brussels Cons.; settled 1835 in Paris. Made very successful concert-tours on the Continent.—Works: Many melodious pcs and transcriptions f. cello w. pf.-acc.

**Bat'ta, Jean-Laurent**, b. Maastricht, Dec. 30, 1817; d. Nancy, Jan (?), 1880. Piano-pupil of Brussels Cons., taking 1st prize in 1836. Lived in Paris, and from 1848 in Nancy as a music-teacher.

**Bat'ta, Joseph**, b. Maastricht, Apr. 24, 1824. 'Cellist and comp.; pupil of Brussels Cons. (2nd

*grand prix* for comp in 1845); since 1846 in Paris, as an orchestra-player at the Opéra-Comique. Has comp. symphonies, overtures, cantatas, etc.

**Bataille, Charles-Aimable**, dramatic bass; b. Nantes, Sept. 30, 1822, d. Paris, May 2, 1872. At first a medical student, sang at the Opéra-Comique, Paris, from 1848-57, when a throat-disorder closed his public career. 1851, prof of singing at the Cons. Publ. an extensive Method of Singing.

**Battanchon, Félix**, eminent 'cellist and composer, b. Paris, Apr. 9, 1814; d. there July, 1893. Pupil of Vasin and Norblin at the Paris Cons.; from 1840, member of Grand Opéra orch. Invented (1846), and vainly tried to popularize, a small style of cello, called "Baryton."

**Batten, Adrian**, English comp and org.; b. abt. 1585; d. abt. 1637. Vicar-choral of Westminster Abbey in 1614, and of St. Paul's in 1624, where he was also organist. Wrote church-services, many anthems, and other sacred music of rather mediocre quality, some pcs. are publ. in "Boyce's Cathedral Music," also by Novello.

**Battishill, Jonathan**, b. London, May, 1738; d. Islington, Dec. 10, 1801. A chorister (1747) in St. Paul's, and later articulated to W. Savage, he became deputy-org. (under Boyce) at the Chapel Royal, and afterwards conductor (celebalist) at Covent Garden, at the same time holding the post of organist in several London parishes. With Arne he wrote an opera, *Almena*, for Drury Lane (1764); he also composed a pantomime, *The Rites of Heate*, in that year. His many anthems, glees, catches, and songs were deservedly popular.

**Battista, Vincenzo**, dramatic composer; b. Naples, Oct. 5, 1823; d. there Nov. 14, 1873. Pupil of the Naples Cons. He wrote 13 operas, 11 of which were produced at Naples, between 1844-69, with good temporary success, but now forgotten.

**Battisti'ni, Mattia**, b. Rome (?), Nov. 27, 1857. Renowned dram. baritone. Début in Donizetti's *La Favorita* at Rome, Teatro Argentina, 1878; immediately engaged for the Ital. opera in Buenos Ayres. Has sung since then in Italian on all principal stages in Italy, Spain, Portugal, London, also (1893) in Berlin, St. Petersburg, etc.

**Battmann, Jacques-Louis**, b. Maastricht, Alsatia, Aug. 25, 1818; d. Dijon, July 5, 1886. Organist at Belfort (1840), later at Vesoul. Wrote pieces and études f. pf. and f. org.; masses, motets, choral works; an Harmonium Method, and many pieces f. harmonium; a Piano Method; and a treatise on harmony, teaching the accomp. of Plain Song.

**Batton, Désiré-Alexandre**, b. Paris, Jan. 2, 1797; d. Versailles, Oct. 15, 1855. Pupil of the Cons. (Cherubini); Grand prix de Rome, 1816, for his cantata, *La mort d'Adonis*. His operas

*La fenêtre secrète* (1818), *Ethelvina* (1827), *Le prisonnier d'état* (1828), *Le champ du drapeau d'or* (1828), had poor success, but *La Marquise de Bineuilhers* (1832, written jointly with Auber, Hérold, and others) was better received. In 1842 he was app Inspector of the branch-schools of the Cons., and teacher of a vocal class in 1849.

**Battu, Pantaléon**, b. Paris, 1799, d. there Jan. 17, 1870. Violinist, pupil of the Cons. (R. Kreutzer), belonged to the orchestra of the Opéra and the court until 1830; in 1846, 2nd *chef d'orchestre* at the Opéra, retired 1859.—Works: 2 vln.-concertos; 3 duos concertants f. 2 vlns.; "thème varié" f. vln. w. orch.; romances f. vln. w. pf.

**Baudiot, Charles-Nicolas**, b. Nancy, Mar. 29, 1773; d. Paris, Sept. 26, 1849. 'Cellist, pupil of Janson *l'aîné*, whom he succeeded, in 1802, as 'cello-prof. at the Cons. In 1816, 1st 'cellist in the royal orch.; pensioned in 1832. Publ a great variety of chamber-music f. 'cello, and 2 concertos, 2 concertinos, etc., f. ditto, likewise many arrangements. Wrote "Méthode complète de Violoncelle" (op. 25), and "Instruction pour les compositeurs," a guide to writers for 'cello. With Levasseur and Baillot he wrote the 'cello method used at the Cons.

**Baudoin** (or **Baudouyn**). See BAULDEWIJN.

**Bau'er, Chrysostomus**, organ-builder in Württemberg early in the 18th century. Invented the single large bellows, replacing the set of small ones formerly in use.

**Bauldewijn** (or **Baulduin, Baldwin, Balduin, Baudoin, Baudouyn, Noël** (Natalis), from 1513-18 *maître de chapelle* at Notre-Dame, Antwerp, where he died in 1520. Two of his motets are in Petrucci's "Mottetti della Corona" (Venice, 1519); others in other collections; also masses in MS. at Rome and Munich.

**Bau'mann, Konrad**. See PAUMANN.

**Baum'bach, Friedrich August**, composer and writer; b. 1753; d. Leipzig, Nov. 30, 1813. From 1778-89, *Kapellm.* at Hamburg opera; then settled in Leipzig as a composer.—Works: Songs, instr.-pcs. (for harpsichord, piano, 'cello, violin, guitar, etc.); also wrote the mus. articles for the "Kurz gefasstes Handwörterbuch über die schonen Kunste" (Leipzig, 1794).

**Baum'bach, Adolph**, b. Germany, 1830 (?); d. Chicago, 1880. Coming to America, he settled in Boston (1855); taught piano and organ, and publ. instructive pcs. f. pf; also a collection of solo-quartets f. church-choirs.

**Baum'felder, Friedrich**, b. Dresden, May 28, 1836; pianist, and comp. of brilliant salon-music; pupil of Julius Otto, later of the Leipzig Cons. (Moscheles, Wenzel, Hauptmann). Has also publ. études ("Tirocinium musicae," op. 300); a pf.-suite (op. 101); a pf.-sonata (op. 60); favorites are *Confidence* (op. 48), *Rondo mignon* (op. 49), and *Rococo* (op. 367).

**Baum'gart, E. Friedrich**, b. Grossglogau, Jan 13, 1817, d. Warmbrunn, Sept. 14, 1871. University Music-Director at Breslau, and teacher in the R. Inst. f. Church-music. Edited K. Ph. E. Bach's "Clavier-Sonaten."

**Baum'garten, Gotthilf von**, b. Berlin, Jan. 12, 1741, d. Gross-Strehlitz, Silesia, in 1813.—Operas *Zemire und Azor* (Breslau, 1775); *Andromeda* [a monodrama] (ib., 1776), *Das Grab des Mufti* (ib., 1778; publ. in piano-score).

**Baum'garten, Karl Friedrich**, b. Germany, 1754, d. London, 1824, from 1780-94 he was leader of the Covent Garden opera-orch.—Works: Operas and pantomimes, the best-known being *Robin Hood* (London, 1786) and *Blue Beard* (1792).

**Baum'gartner, Wilhelm [Guillaume]**, b. 1820, d. Zurich, March, 1867. Vocal composer and Music-director at St. Gallen.

**Baum'gartner, August**, b. Munich, Nov. 9, 1814; d. there Sept. 29, 1862. Choirmaster at Ch. of St. Anna, Munich. He publ papers on "mus. shorthand" in the "Stenographische Zeitschrift" (1852); a "Kurz gefasste Anleitung zur musikalischen Stenographie oder Tonzeichenkunst" (1853); and a "Kurz gefasste Geschichte der musikal. Notation" (1856). Composed an instr. Mass, a Requiem; Psalms; also pf.-pcs, choruses, etc.

**Baum'ker, Wilhelm**, b. Elberfeld, Oct. 25, 1842, chaplain and school-inspector at Niederkruchten; a contributor to the "Allgem. deutsche Biographie," the "Monatshfte fur Musikgeschichte," etc., author of "Palastina, ein Beitrag, etc" (1877), "Orlandus di Lassus, ein historisches Bildniss" (1878), "Zur Geschichte d. Tonkunst in Deutschland" (1881), "Der Todtentanz" (1881), and "Das katholische deutsche Kirchenlied in seinen Singweisen von den fruhesten Zeiten bis gegen Ende des 17. Jahrhunderts" (1883-1891, being vols. 2 and 3 of the work begun [1862; in revised edition, 1886] by K. S. Meister); also "Niederlandische geistliche Lieder nebst ihren Singweisen aus Handschriften des 15. Jahrh." (1888), and "Ein deutsches geistliches Liederbuch" (melodies from the 15th century; Leipzig, 1896).

**Bausch, Ludwig Christian August**, b. Naumburg, Jan. 15, 1805; d. Leipzig, May 26, 1871. Celebrated maker and repairer of violins and bows; est. first (1826) in Dresden, then Dessau (1828), Leipzig (1839), Wiesbaden (1862), Leipzig (1863). His son **Ludwig** (b. 1829, d. Leipzig, Apr. 7, 1871) lived long in New York, afterwards setting up for himself at Leipzig. **Otto**, a younger son (1841-1874), inherited the business, which is now run by A. Paulus at Markneukirchen.

**Bay'er, Josef**, Austrian violinist and composer; b. about 1851. In 1871, 2nd violin in

Court Opera, Vienna; in 1882 he succeeded Doppler as Ballet-Director. A prolific writer of light stage-music.—Works Operetta *Der schöne Kaspar* (Munich, 1889), 1-act ballet *Sonne und Erde* (Vienna, 1889), ballet *Rouge et noir* (ibid., 1891); 1-act pantomime *Der Kinder Weihnachtsbaum* (Munich, 1891), "Oesterreichische Marsche" (Brunn, 1891, as "Deutsche Marsche" at Hanover, 1891); ballet *Die Welt in Bild und Tanz* (Berlin, 1892), do. *Die Donauwue* (Vienna, 1892), do *Columbia* (Berlin, 1893), do *Rund um Wien* (Vienna, 1894), do *Olga* (Vienna, 1896); operetta *Meister Menelaus* (Vienna, 1896); 4-act ballet *Die Braut von Korea* (ibid., 1897), and others.

**Bazin, François-Émanuel-Joseph**, b. Marseilles, Sept. 4, 1816, d. Paris, July 4, 1878. St at Paris Cons; prix de Rome, 1840, prof. of singing, 1844, later of harmony; prof. of comp., 1871, succeeding Ambr Thomas, member of the Académie, 1872, succeeding Carafa.—Works 9 operas, no longer performed, also a "Cours d'harmonie théorique et pratique," adopted at the Cons.

**Bazzi'ni, Antonio**, b. Brescia, Mar. 11, 1818; d. Milan, Feb. 10, 1897. Violin-pupil of Faustino Camisani; at 17, *m. di capp.* of the Ch. of S. Filippo, for which he wrote masses and vespers, besides bringing out 6 oratorios w full orch. Played 1836 before Paganini, and, following his advice to travel, went in 1837 to Milan, and gave successful concerts. 1840-46 his tours extended to Venice, Trieste, Dresden, Berlin, Copenhagen, Warsaw, and finally Leipzig, where he stayed some time, an enthusiastic student of Bach and Beethoven. Travelled through Italy, then (1848) Spain and (1852) France, giving some 20 concerts in Paris; he also went to England, but 1864 returned to Brescia, and devoted himself to composition. 1873, app. prof. of comp. in, and in 1882 Director of, Milan Cons. In his numerous comp.s the exuberance of Italian melody is wedded to a harmony of German depth and richness, giving him a unique place in the annals of Italian music.—Works. Opera *Turanda* (Milan, 1867, unsucc.), symphonic poem *Francesca da Rimini* (1890); overtures to Alfieri's *Saul* and Shakespeare's *Lea*; symphonic cantata *Senacheribbo*; cantata *La Risurrezione di Cristo*; Psalms LI and LVI; concertos f. vln. w. orch.; 5 string-quartets and 1 string-quintet (considered his finest work); many arr. and orig. pcs. f. vln. and pf., songs, etc.

**Bazzi'no, Francesco Maria**, b. Lovere (Bergamo), in 1593; d. Bergamo, Apr. 15, 1660. Virtuoso on the theorbo, for which he wrote pieces; also comp. an oratorio, *canzonette*, etc.

**Bazzi'no, Natale**, b (?), d. 1639. Publ. masses, motets, psalms, etc.

**Bé, Guillaume le.** See LE BÉ.

**Beach, Mrs. H. H. A.** (maiden-name **Amey Marcy Cheney**), b. Henniker, N. II., Sept.

5, 1867. Gifted composer, residing (1899) in Boston, Mass. St with E. Perabo and K. Baermann (pf.), and Junius W. Hill (harmony), wholly self-taught in cpt., comp. and orchestration. Mrs Beach is a concert-pianist, President of the Board of Councillors of the N. E. Cons, and Honorary Corr. Sec. of the N. Y. Manuscript Soc.—

Works Op 1, 4 songs, 2, 3 songs; 3, Cadenza to Beethoven's C minor Concerto f. pf; 4, Valse Caprice f. pf.; 5, Mass in E♭ f soli, ch, and orch.; 6, Ballade in D♭ f. pf, 7, "O praise the Lord," f. mixed chorus, 8, 3 sacred choruses (mixed voices); 9, "Little brown bee," female quartet; 10, 3 "Songs of the Sea"; 11, 3 songs (Burns) [in Song-Album]; 12, "My love is like a red, red rose," 13, "Hymn of trust," 14, 4 songs [in Song-Album]; 15, 4 Sketches f. pl.; 16, "The Minstrel and the King," f. ten. and bar. soli, male ch., and orch.; 17, Festival Jubilate, f. mixed ch., 18, "Wandering clouds," scena and aria; 19, 3 songs; 20, "Across the world," song; 21, 3 songs, 22, "Bal masqué" f. pf., 23, Romance f. pf. and vln., 24, "Bethlehem," Xmas anthem, 25, "Children's Carnival," 6 pcs. f. pf.; 26, 4 songs; 27, "Alleluia! Christ is risen," anthem; 28, 3 pcs. f. pf.; 29, 4 songs; 30, "The Rose of Avontown," ballad f. sopr. solo and female ch., 31, 3 Flower-songs, f. female ch.; 32, "Gaelic" symphony in E min., f. full orch., 33, "Teach me thy way," anthem; 34, Sonata f. pf. and vln. in A min. (MS.); 35, 4 German songs; 36, Children's Album, No. 1 (5 pcs. f. pf.); 37, 3 Shakespeare songs; 38, Christmas anthem; 39, 3 part-songs f. female ch.; 40, 3 pcs. f. vln. and pt

**Beale, William**, b. Landrake, Cornwall, Jan. 1, 1784; d. London, May 3, 1854. Famous glee- and madrigal-composer; pupil of Dr. Arnold and R. Cooke; from 1813-54, music-teacher in London.—Collection of 3-, 4-, and 5-part madrigals (1815); of Glee and Madrigals (1820); prize madrigal "Awake, sweet Muse" (1813); and many other detached numbers.

**Beale, Thos. Willert**, b. London, 1828. A lawyer by profession, but st. music under Roedel, Flowers, and Pugni, and was co-founder of the New Philh. Soc.—Operettas: *An Easter Egg*; *Matrimonial News*. Also part-songs, songs, and pf.-music.

**Beauchamps, Pierre-François-Godard de**, b. Paris abt. 1689, d. there 1761. Wrote "Recherches sur les théâtres de France, depuis 1161 jusqu'à présent" (3 vols.; Paris, 1735); and "Bibliotèque des théâtres" (1746), describing



the operas and other stage-pieces which had been produced, with notes on the authors, musicians, and actors

**Beaulieu** [properly **Martin**], **Marie-Désiré**, French composer and author, b. Paris, Apr 11, 1791, d. Niort, Dec., 1863. Promoter of the grand "Association musicale de l'Ouest," to which he bequeathed 100,000 francs, founder of the Paris society for classical music. Voluminous comp. Operas *Anacéon*, *Philadelphie*. lyric scenes *Jeanne d'Arc*, *Psyché et l'Amour*, oratorios *L'Hymne du matin*, *L'Hymne de la nuit*, *L'Immolation de l'âme*, masses, hymns, songs, pcs for orch, violin-fantasias, etc. He also wrote "Du Rythme, des effets qu'il produit et de leurs causes" (1852); "Mémoire sur ce qui reste de la musique de l'ancienne Grèce dans les premiers chants de l'Église"; "Mémoire sur le caractère que doit avoir la musique d'Église" (1858), "Mémoire sur quelques airs nationaux qui sont dans la tonalité grégorienne" (1858), "Mémoire sur l'origine de la musique" (1859).

**Beaumarchais**, **Pierre-Augustin-Caron de**, b. Paris, Jan. 24, 1732; d. there May 19, 1799. A brilliant dramatist and poet, from whose comedies, *Le Barbier de Séville* and *Le Mariage de Figaro*, were drawn the libretti of Rossini's and Mozart's famous operas

**Beauquier**, **Charles**, French writer, b. abt. 1830. Wrote "Philosophie de musique" (1865), and the libretto of Lalo's *Fusque*. Long a contributor to the "Revue et Gazette Musicale."

**Beccatelli**, **Giovanni Francesco**, Florentine writer; d. 1734. He was *in di capp* at Prato; publ., in the "Giornale dei letterati d'Italia" (33rd year, 3rd Supplement), a number of papers on music; others (praised by Padre Martini) are in MS.

**Becher**, **Alfred Julius**, b. Manchester, England, Apr. 27, 1803, d. Vienna, Nov. 23, 1848. St at Heidelberg, Berlin, etc.; 1840, teacher of harm. at R. A. M., London, but removed to Vienna, where he edited the revolutionary paper, "Der Radikale," and where he was shot, after trial by court-martial, for sedition.—Works A symphony; string-quartets; pf.-pcs.; and songs (many printed), miscellaneous writings; and 2 pamphlets, "Das niederrheinische Musikfest, aesthetisch u. historisch betrachtet" (1836), and "Jenny Lind. eine Skizze ihres Lebens" (1847)

**Becher**, **Joseph**, b. Neukirchen, Bavaria, Aug. 1, 1821. Composer of over 60 masses, and much other sacred music.

**Bechstein**, **Friedrich Wilhelm Karl**, pianoforte-maker; b. Gotha, June 1, 1826. Worked in German factories, also with Pape and Krtigelstein, London, set up for himself in Berlin in 1856, and has now one of the largest and best-known factories on the Continent, em-

ploying over 500 workmen, and turning out 2,600 pianos yearly (in 1890)

**Beck**, **David**, organ-builder at Halberstadt, Germany, abt. 1590. The organs at Gruningen (1592-6), and in St. Martin's ch., Halberstadt, are his work.

**Beck**, **Reichardt Karl**, living in Strassburg abt. 1650, publ (1654) a book of sarabands, courants, allemandes, ballets, etc., f 2 vlns. and harp.

**Beck**, **Johann Philipp**, edited a book of dance-music f. viola da gamba (1677).

**Beck**, **Michael**, b. Jan 24, 1653, at Ulm, and prof there of theology, etc.; publ. a treatise "Über die musikalische Bedeutung der hebraischen Accente" (1678, 1701).

**Beck**, **Gottfried Joseph**, b. Podiebrad, Bohemia, Nov. 15, 1723, d. Prague, Apr 8, 1787, organist, Dominican friar (later Provincial), and prof of philos. at Prague. Wrote church-music and instr. comp.s

**Beck**, **Christian Friedrich**, b. abt. 1755, lived in Kirchheim. Publ. (1789-94) concertos, sonatas, variations, etc., f pf.

**Beck**, **Franz**, b. Mannheim, 1730, d. Bordeaux, Dec. 31, 1809. Violinist, and a favorite of the Prince Palatine; a fatal duel caused his flight to Paris, whence he went to Bordeaux in 1777, and became concert-director in 1780.—Works 24 symphonies; violin-quartets, pf-sonatas; church-music.

**Beck**, **Friedrich Adolph**, publ (Berlin, 1825) "Dr. M. Luther's Gedanken uber die Musik"

**Beck**, **Karl**, the "creator" of the rôle of Lohengrin at Weimar, Aug 28, 1850; b. 1814, d. Vienna, Mar 3, 1879.

**Beck**, **Johann Nepomuk**, b. Pesth, May 5, 1828; d. Vienna (?), July (?), 1893. Dramatic baritone, and fine actor of great versatility, voice "discovered" at Pesth, where he first sang; début at Vienna procured eng. at Frankfurt; he also sang in Hamburg, Bremen, Cologne, Dusseldorf, Mayence, Wurzburg; revisited Vienna, 1853, and sang in Court Opera till retirement on pension (1885). He died insane.—Rôles. Tell, Don Giovanni, Alfonso, Hans Sachs, Alberich, etc.

**Beck**, **Joseph**, son of preceding; b. June 11, 1850; fine baritone, singing in Austria, Berlin (1876), and Frankfurt (1880).

**Beck**, **Johann Heinrich**, b. Cleveland, Ohio, Sept. 12, 1856. Violinist; pupil (1879-82) of Leipzig Cons. (Reinecke, Jadassohn, Hermann, etc.). Settled in Cleveland; founder of the "Schubert Quartet"—Works: Overtures to Byron's *Lara*, and to *Romeo and Juliet*; string-sextet (1 min.); string-quartet (C min.); cantata *Deukalion* [Bayard Taylor]; violin-music, songs.



**Becké, Johann Baptist**, b. Nuremberg, Aug. 24, 1743, court-musician at Munich in 1766. Excellent flutist, publ. concertos for flute.

**Beckel, James Cox**, b. Philadelphia, Dec. 20, 1811. From 1824-32, org. of St. James' P. E. ch., Lancaster, Pa. Occupied several similar positions in Phila., the last being the Clinton St. ch. (1875-91). Pupil, in Phila. "American Cons. of Music," of Filippo Trajetta (*Truetta*). Now music-publisher in Phila., and Managing Editor of "The Musical Clipper."—Works: Cantatas (*The Nativity, The Pilgrim's Progress*, etc.); many small pf-pcs, songs, etc.

**Becker, Dietrich**, author of "Sonaten fur eine Violine, eine Viola di Gamba, und Generalbass unter Chorallieder" (Hamburg, 1668), and "Musikalische Fruhlingsfruchte" (3- to 5-p. instr. pcs. w. continuo).

**Becker, Johann**, b. Helsa, n. Kassel, Sept. 1, 1726; d. 1803. Court org. at Kassel. Publ. a book of chorals.

**Becker, Karl Ferdinand**, b. Leipzig, July 17, 1804; d. there Oct. 26, 1877. Organist at St. Peter's Leipzig (1825), of St. Nicholas' (1837), organ-teacher at Cons. (1843); retired 1856. He revised Forkel's "Systematisch-chronologische Darstellung d. Musikliteratur" (1836; Suppl., 1839), and wrote "Die Hausmusik in Deutschland im 16, 17. u. 18. Jahrh." (1840), "Die Tonwerke des 16. u. 17. Jahrh.," etc. Publ. pcs. f. pf. and org.; also choral-books. He gave his library, containing valuable theoretical works, to the city of Leipzig ("Beckers Stiftung").

**Becker, Konstantin Julius**, b. Freiberg, Saxony, Feb. 3, 1811; d. Oberlossnitz, Feb. 26, 1859. Pupil of Anacker (singing) and of Karl Ferd. Becker (comp.) 1837-46, editor of the "Neue Zeitschrift f. Musik", 1843-6, also teacher in Dresden.—Works: Opera *Die Ersturmung von Belgrad* (Leipzig, 1848); 1 symphony; a rhapsody, *Das Zigeunerleben*; duets, songs, etc.; also a "Mannergesangschule" (1845), and a "Harmonielehre fur Dilettanten" (1844).

**Becker, Valentin Eduard**, b. Würzburg, Nov. 20, 1814; d. Vienna, Jan. 25, 1890. Composer of popular male choruses, 2 operas, *Die Bergknappen* and *Der Deserteur*; masses; a quintet f. clar. and strings; and other instr. works.

**Becker, Georg**, b. Frankenthal, Palatinate, June 24, 1824; pianist, composer and writer; a pupil of Kuhn and Prudent. He resides at Geneva, and has publ. "La Musique en Suisse" (1874), "Aperçu sur la chanson française" [from the 11th-17th century], "Pygmalion de J. J. Rousseau," "Les projets de notation musicale du XIX<sup>e</sup> siècle," "La Musique à Genève depuis 50 ans," "Eustorg de Beaulieu," "Guil-

laume de Gueroult," etc. Edits the "Questionnaire de l'Association internationale des Musiciens-Écrivains", contributor to the "Monatshefte f. Musikgeschichte," etc. Has publ. pf-pcs. and songs.

**Becker, Albert Ernst Anton**, highly gifted composer, b. Quedlinburg, June 13, 1834, d. Berlin, Jan. 10, 1899. St. at Quedlinburg under Bonicke, and at Berlin under Dehn (1853-6), 1881, teacher of comp. at Scharwenka's Cons.; also conductor of Berlin cathedral choir. His symphony in G min., a grand mass in B $\flat$  min. (1878), and the oratorio *Selig aus Gnade* (op. 61), have attracted general notice, other works of importance are: Op. 4, songs; op. 13, 5 songs from Wolff's "Rattenfänger", op. 14, 5 songs from Wolff's "Wilder Jäger", op. 15, songs; op. 32, No. 1, 147th Psalm f. double ch. *a cappella*, op. 47, Ballade ( $\Lambda$  min.) and Scherzo (B min.) f. pf., op. 48, 5 songs, op. 49, pf.-quintet, op. 50, Cantata f. soli, ch., and orch., op. 51, Sacred songs, w. pf.-accomp., op. 52, Fantasy and fugue f. organ; op. 66, Concertstück f. vln. and orch., op. 70, Adagio in E, f. vln. and orch.; op. 73, Cantata *Herr, wie lange*, f. soli, ch., orch., and org.; op. 81, Adagio f. 'cello and org.; op. 85, Psalm 104, f. mixed ch. and orch.; op. 86, Adagio (No. 6) in  $\Lambda$  min., f. vln. and orch.; opera *Loreley* (MS., 1897).

**Becker, Jean**, distinguished violinist; b. Mannheim, May 11, 1833; d. there Oct. 10, 1884. Pupil of Kettner, and Vincenz Lachner; leader in Mannheim orch., but resigned in 1858, and, after brilliant concert-tours, settled (1866) in Florence, and established the renowned "Florentine Quartet" (2nd vln., Masi; viola, Chiostrì, 'cello, Hilpert, replaced 1875 by Spitzer-Hegyesi), dissolved in 1880. After this he made successful tours with his children: (1) his daughter Jeanne (b. Mannheim, June 9, 1859), a gifted pianist, pupil of Reinecke and Bargiel; (2) Hans (b. Strassburg, May 12, 1860), fine viola-player, pupil of Singer, and (3) Hugo, accomplished 'cellist, pupil of Fr. Grutzmacher, and since 1894 prof. of 'cello at the Hoch Cons., Frankfurt—B. has also publ. various comp.s (op. 10, 'cello-concerto in A).

**Becker, Reinhold**, b. Adorf, Saxony, 1842; originally a violinist, now living in Dresden as a composer.—Works: The successful operas *Frauenlob* (Dresden, '92), and *Rathold* (Mayence, 1896; 1 act); the symphonic poem *Der Prinz von Lomburg*; work for male ch., *Waldmorgen*, a violin-concerto; songs.

**Becker, Karl**, b. Kirrweiler, n. Trier, June 5, 1853; 1881, music-teacher at Ottweiler Seminary; since 1885 ditto at Neuwied. Has publ. the "Rheinischer Volksliederborn" (1892); also school song-books.

**Beckmann, Johann Friedrich Gottlieb**, b. 1737, d. Apr. 25, 1792, at Celle, where he was organist and pianist (harpsichordist). One of

the finest players and improvisers of the time — Works: 12 pf.-sonatas, 6 concertos, and solo pcs., also an opera, *Lukas und Hanneken* (Hamburg, 1782).

**Beckwith, John Christmas**, distinguished organist, b. Norwich, Engl., Dec. 25, 1750, d. there June 3, 1809. A pupil of Philip Hayes, he became org. of Norwich cathedral (succeeding Garland), and of St. Peter's, Mancroft. In 1803, Mus. Bac and Mus. Doc., Oxon — Works: "The First Verse of Every Psalm of David, with an Ancient or Modern Chant in Score, adapted as much as possible to the Sentiment of each Psalm" (London, 1808, with a valuable preface. "A short history of chanting") Also publ. anthems, glees; songs, pf.-pcs.; and concertos, etc., f. org.

**Becquie, Jean-Marie** (?), b. Toulouse, abt. 1800, d. Paris, Nov. 10, 1825, as 1st flute at the Opéra-Comique. Pupil of Tulou and Guilou at Paris Cons. A valued comp. — Works: Grande fantasia et variations, f. flute w. orch., "Les Regrets," f. fl. and pf., fantasias, rondos, airs, etc., f. fl.

**Becquie ("de Peyreville"), Jean-Marie**, brother of above, b. Toulouse, 1797; d. Paris, Jan., 1876. Eminent violinist, pupil of R and A. Kreutzer at Paris Cons., and long a member of the Théâtre Italien orch. — Works: Fantasia f. vln. and pf., Air varié, f. vln., vla., and bass., ditto with quartet; etc.

**Bečvarovský, Anton Felix**, b. Jungbunzlau, Bohemia, Apr. 9, 1754; d. Berlin, May 15, 1823. Organist at Prague, and (1779-96) Brunswick; lived in Bamberg till 1800, thereafter at Berlin. — Works: 3 pf.-concertos, 3 pf.-sonatas, and many songs for solo voice w. pf.

**Bedford, Mrs. Herbert.** See LEHMANN, LIZA.

**Bedos de Celles, Dom François**, Benedictine monk at Toulouse, b. Caux, n. Béziers, 1706; d. St.-Maur, Nov. 25, 1779. Wrote "L'art du facteur d'orgues" (3 vols., Paris, 1766-78), a valuable work on which many later treatises are based; a fourth part, containing historical notes on the organ, has appeared in German (1793). Also an account of the new organ at St.-Martin de Tours ("Mercure de France" for Jan., 1762; German transl. in Adlung's "Musica mechanica organoedi").

**Beechgard (or Beehgard), Julius**, composer, b. Copenhagen, Dec. 19, 1813; pupil of Leipzig Cons. and of Gade at Copenhagen; has lived in Germany, Italy, and Paris, and is now settled at Copenhagen. — Works: 3-act opera *Frode* (Prague, '94), 3-act opera *Frau Inge* (Prague, '94); concert-ouverture f. orch.; 2 "cycles" f. baritone solo w. pf.; pf.-pcs., 4-part songs, songs, etc.

**Beecke, Ignaz von**, b. abt. 1730, d. Wallerstein, Jan., 1803. Captain of dragoons, later "Musikintendant" to the Prince of Otting-Wal-

leinstein. Highly accomplished harpsichordist, a friend of Jommelli, Gluck and Mozart. Wrote 7 operas; an oratorio, *Die Auferstehung Jesu*, a cantata, symphonies, quartets, 4 harpsd.-trios, 6 harpsd.-sonatas, many songs, etc.

**Beellaerts, Jean.** See BELLÈRE.

**Beer [bär], Jacob Liebmann.** Original name of GIACOMO MEYERBEER.

**Beer, Josef**, b. Grunwald, Bohemia, April 18, 1744, d. Potsdam, 1811, as Royal Prussian chamber-musician. Skilful clarinettist, who invented the improvement of a fifth key, and wrote concertos, duets, variations, etc., f. clar.

**Beer, Jules**, Meyerbeer's nephew (son of Michael Beer, 1800-33), b. abt. 1833, lives in Paris as an amateur dramatic comp. (5 comic operas, and other works).

**Beer, Max Josef**, b. Vienna, 1851, pupil of Dessoff; pianist and composer, now (1899) living in Vienna — Works: The operas *Otto der Schutz* and *Der Pfeiferkönig* (both not perf.), *Friedel mit der leeren Tasche* (Prague, 1892), *Der Streik der Schmiede* (1 act, Augsburg, 1897; succ.), operetta *Das Stelldichein auf der Pfahlbrücke*; cantata *Der wilde Jäger*, f. soli, ch., and orch.; several lyrical pf.-pcs. (*Abendfeuer*, *Eichenlaubflaus*, *Handbilder*, *Spielmannsweisen*, *Was sich der Wald erzählt*, etc.); a pf.-suite; various books of songs, etc.

**Beeth [bät], Lola**, b. Cracow, 1862; dram. soprano, pupil of Frau Dustman, and later of Mme. Viardot-Garcia and Désirée Artôt. Debut 1882 at Berlin Court Opera as "Elsa" (*Lohengrin*), eng. there 1882-8, then eng. at Vienna Court Th. 1888-95. Then sang 3 mos. at Grand Opéra, Paris ("Elsa," "Elisabeth," etc.); later at New York, Monte Carlo and Pesth. Reengaged, 1897, at Vienna for 5 years.

**Beethoven [bät'hö-vn], Ludwig van**, the composer who represents the fullest maturity (in

emotional scope, in formal construction, and in instrumental treatment) of the allied classic forms of the pf.-sonata, pf.-concerto, string-quartet, and orchestral symphony, was born at Bonn-on-Rhine, Dec. 16 (baptized Dec. 17), 1770 (Beethoven himself said Dec. 16, 1772); he died in Vienna, Mar. 26, 1827. His grandfather, Ludwig van B., a native of Maestricht, was bass singer, opera-composer, and *Kapellm.* at Bonn to the Elector Clemens August. B's father, Johann van B., was a tenor singer in the Electoral choir; he married Maria Magdalena Laym



(née Keverich), the widow of the chief cook at Ehrenbreitstein; and Ludwig was the second child born to them—B attended the public schools at Bonn till his 14th year. His musical education was taken in hand in his fourth year by his father, a strict and stern master, who taught him till 1779. At eight he played the violin well; at eleven he could play Bach's "Wohltemperirtes Clavier" fluently and skillfully. His next instructors were Pfeiffer, a music-director and oboist, Van der Eeden, the court organist, and the latter's successor, Neefe. He was already a notable improviser on the piano; and in 1781 ('82?) appeared his first published composition, 3 pf.-sonatas. In 1782, during Neefe's absence, B was formally installed as his deputy at the organ, in 1783, he was appointed organist for the rehearsals of the opera-orch.—for the present, to be sure, without emolument. In 1784 the new Elector, Max Franz, appointed B. asst.-organist at a salary of 150 florins (about \$63); this place he held till 1792, from 1788 he also played 2nd viola in the orch of the theatre and church, Reicha being the conductor. On a visit of a few months to Vienna, in 1787, B. awakened great interest by his extraordinary ability as an extempore pianist; eliciting from Mozart the exclamation: "He will give the world something worth listening to." In July his mother died, his father gave way to intemperance, gradually losing his voice; and B's home-life became wretched. He found consolation in the family of Frau von Breuning, the widow of a court councillor, to whose daughter and youngest son B. gave music-lessons. In their refined society his taste for German and English literature was quickened. About this time he made the acquaintance of the young Count Waldstein, his life-long friend, admirer, and benefactor. In his leisure hours he gave other lessons, took long walks, and occupied himself with composition. Despite his remarkable faculty for improvisation, the display of known works for the first ten years (1782-92) is comparatively meagre: half a dozen songs; a rondo, a minuet, and 3 preludes f. pf.; 3 pf.-quartets; a pf.-trio, a string-trio, op. 3; 4 sets of pf.-variations; a rondino f. wind; the "Ritter-Ballet" with orch. [publ. 1872]; the Bagatelles, op. 33; 2 violin-rondos, op. 51; the "Serenade Trio," op. 8;—to which add the lost cantata praised by Haydn, a lost trio f. pf., flute, and bassoon, and an Allegro and Minuet f. 2 flutes (all unpubl.). And, in point of fact, B. never possessed the fatal facility of invention which rejoices in rapidity rather than solidity of production. His way of working is exhibited in the "sketch-books" of this early period, which contain rough draughts, as it were, of motives, themes, ideas; fragments jotted down in moods of inspiration, frequently reappearing in modified forms, and in many cases recognizable as the germs of later compositions. This method of tentative notation and careful and oft-repeated working-over, was his through life.

The year 1792 marks a turning-point. Haydn, passing through Bonn, warmly praised a cantata of B's composition; the Elector, probably influenced by the master's opinion and the representations of the friendly Waldstein, made up his mind to send B to Vienna, then the centre of musical Europe. Here, a member of the highest circles of artists and art-lovers, to which his native genius and letters from the Elector procured speedy admission, B found himself in a most congenial atmosphere. Besides his salary from the Elector (discontinued in 1794), and an annual stipend of 600 florins from Prince Lichnowsky, one of his truest friends and warmest admirers, his income was derived from the increasing sale of his works. He applied to Haydn for further instruction, but, dissatisfied with his loose methods of teaching, and angered at his lack of appreciation of compositions submitted to him for approval, B. surreptitiously took lessons of Schenk, carrying his exercises, after correction by Schenk, to Haydn. This peculiar arrangement continued for a little more than a year, terminating at Haydn's departure (Jan., 1794) for England. [Nottebohm publ. B.'s exercises in vol. 1 of his "Beethovens Studien" (1873).] During 1794 he had quite regular lessons in counterpoint with Albrechtsberger, whose verdict. "He has learned nothing, and will never do anything properly," can hardly be called prophetic; Salieri gave him many valuable hints on vocal style; and Aloys Forster contributed good counsel on the art of quartet-writing. B.'s contrapuntal exercises under Albrechtsberger (publ. Paris, 1832; revised ed. by Nottebohm, 1873) curiously exhibit the irrepressible conflict between B.'s imagination and the dry course of study prescribed.

Welcome at all *soirées* and private *musicales* of the aristocracy, B. did not play in public at Vienna until Mar. 29, 1795, when he performed his C major pf.-concerto at a concert in the Burgtheater. In 1796 he visited Nuremberg, Prague and Berlin, and played before King Friedrich Wilhelm II. The publication of the E♭ pf.-sonata (op. 7) in 1797, a work of strongly individual type, is noteworthy. Two public concerts given at Prague in 1798 are chronicled as making a profound impression. In the same year he met two famed piano-virtuosi. Steibelt, whose challenge to B. as an extemporizer and composer resulted in his own overwhelming discomfiture; and Wölfl, a worthier opponent, with whom B. associated and made music on a friendly footing (W. inscribed 3 sonatas to him). To 1799 belong the 3 sonatas for pf. and violin (op. 12), the *Grande sonate pathétique* (op. 13), the second pf.-concerto (in D), and several lesser publications. With 1800 closes what is called (after the generally-accepted classification by W. von Lenz in his "Beethoven et ses trois styles" [St. Petersburg, 1852]) Beethoven's "first period" of composition; the "second period" extends to 1815; the "third," to the master's decease in 1827. The works of this first period

include op. 1-18 (6 pf.-trios, 4 string-trios, the first 3 string-quartets, 9 pf.-sonatas and various sets of variations, the grand aria "Ah perfido," etc.) [For a detailed discussion of this point, cf. v. Lenz, Grove, Thayer, *et al*] At this time, too (1800-1801), a malady, which later resulted in total deafness, began to make alarming progress, and caused B acute mental suffering. From his entrance into Viennese society he was known as an "original", even his genuine, sturdy independence and self-sufficiency, due at bottom to a native love of freedom and honesty, a detestation of shams, and just self-appreciation, appeared highly eccentric when contrasted with the courtier-like subservience of great musicians like Haydn and Mozart, and there is no doubt that he purposely exaggerated this eccentricity (he himself remarked that "it is good to mingle with aristocrats, but one must know how to impress them"). His genius and geniality as an artist, and his noble generosity, won the hearts of music-lovers, and caused them to condone his freaks. With increasing deafness, however, his character altered; he gradually grew taciturn, morose, and suspicious (traits aggravated by the sordid meanness of his brothers Karl and Johann, who had also settled in Vienna), and treated his best friends outrageously. From 1822, deafness was total, or nearly so; as early as 1816 he had to use an ear-trumpet. Besides this, when his brother Karl died, in 1815, leaving a son to B.'s guardianship, the latter undertook the boy's bringing-up as a sacred trust, the ingratitude of this graceless scamp of a nephew forms one of the saddest chapters in the great man's life, and still further darkened his declining years.

B.'s freest and most joyous creative period was his second. It was the period of the fullest flow of ideas (cf. "sketch-books"), not as yet overcast by the gloom of his keenest anguish. It should be noted, that von Lenz's classification is not chronological, either in dates of composition, final completion, or publication; but is, in part, a somewhat arbitrary arrangement according to the "style" of the several works. E.g., he classes the second symphony (written 1802, performed 1803, published 1804, as op. 36) among works of the "first period."—The chief works comprised in the "second period" are the six symphonies from III to VIII inclusive; his one opera, *Fidelio*; the music to *Egmont*; the ballet *Prometheus*; the mass in C, op. 86; the oratorio *Christus am Oelberg* (1803); the *Coriolanus* overture; the pf.-concertos in G and E $\flat$ ; his violin-concerto; the quartets in F min., E $\flat$ , and those inscribed to Rasumovsky; 4 pf.-trios (op. 38; op. 70, Nos. 1 and 2; op. 97); and 14 pf.-sonatas (among them the two "quasi fantasia," op. 27; the "pastorale," op. 28; op. 31, No. 2 in D minor; the "Waldstein," op. 53; the "appassionata," op. 57; and "Les adieux, l'absence, et le retour," op. 81); also the *Liederkreis*, etc.

The "third period" includes the five pf.-so-

natas, op. 101, 106, 109, 110, 111; also (acc to date of publ.) op. 102, Nos. 1 and 2, the *Missa solennis* in D, op. 123, the Ninth Symphony, op. 125; the "Ruins of Athens" overture, op. 113, and march with chorus, op. 114; the orchestral overtures op. 115 and 124; the grand fugue for string-quartet, op. 133, and the great string-quartets op. 127 (E $\flat$ ), op. 130 (E $\flat$ ), op. 131 (C $\sharp$  minor), op. 132 (A minor), and op. 135 (F).

*Fidelio* probably cost B. more pains and exasperation than any other one work. As early as 1803 he arranged with Schikaneder, manager of the Theater an der Wien, to write an opera; it was produced Nov. 20, 1805, amid the commotion and gloom incident to the entrance, just a week before, of the French army into Vienna. Originally in 3 acts, it was withdrawn after three consecutive performances; pruned, rearranged, and revised time and again, and brought out March 29, 1806, with better success, but withdrawn by the author after only two performances. Once more sweepingly revised, it was revived in 1814, and was this time very successful. The opera was at first named *Leonore*, after the heroine; and its overture, twice rewritten, forms an interesting study in evolution; the present *Fidelio* overture is quite different. B.'s sketch-book for this opera contains 300 large pages of 16 staves each, crammed with heterogeneous notes.—The *Eroica* symphony (No. 3) also has a history. At first entitled the "Sinfonia grande Napoleon Bonaparte," in honor of the supposed champion of "liberty, equality and fraternity," B. tore up the dedication in a transport of rage on hearing of Napoleon's proclamation as emperor (May 18, 1804); the title was altered to "Sinfonia eroica composta per festeggiare il sovvenire d'un grand' uomo" [Heroic symphony, composed to celebrate the memory of a great man].—With the Ninth Symphony B. touches the limit of expression in symphonic form; the choral *finale*, where orchestral and vocal music blend in an outburst of ecstasy (the words are from Schiller's "Hymn to Joy"), is the apotheosis of musical art. Yet what said Fétis, the French critic and historiographer, to this *finale*? "Nevertheless, this melody [the theme of the Hymn] which caused him [B.] these transports of joy, is quite vulgar; but he regarded it less from a musical point of view than from that of the sentiment which he wished to express [!]. In his pre-occupation in this respect there was more of German dreaminess than of æsthetic conception." Such a *critique* reminds one of what von Lenz said concerning the Parisian conception of Liszt: "They called him 'Litz'—that was as far as they ever got with Liszt in Paris!"

Up to 1815, B.'s material welfare had increased, though hardly in proportion to his social and artistic triumphs. An honored and frequent guest at the houses of art-lovers like the princes Lichnowsky, Lobkowitz and Kinsky, the counts Moritz Lichnowsky, Rasumovsky and Franz von Brunswick, and Baron von Gleichenstein, his

bearing towards his hosts was that of an equal to equals; at the time of the Vienna Congress, as a guest of Archduke Rudolf, he met the various reigning monarchs as their peer, and even (as he said himself) let them pay court to him. A curious incident is the invitation extended to B in 1809, by the *de facto* "King of Westphalia," Jérôme Bonaparte, to assume the post of *maître de chapelle* at Kassel at a salary of 600 ducats (about \$1,500). There is no proof that B. seriously entertained the proposition, he really wanted to become Imperial *Kapellmeister* at Vienna, but the bare possibility of losing the great composer so dismayed his Viennese admirers, that Archduke Rudolf, and Princess Lobkowitz and Kinsky, settled on B an annuity of 4,000 florins (nominally \$2,000, but in depreciated paper of fluctuating value). After 1815, his growing deafness, and the sore trials incidental to the care of his nephew, caused him so much mental distress that he often thought himself on the verge of ruin, though he never really suffered want.—In December, 1826, he caught a violent cold, which resulted in an attack of pneumonia; dropsy then supervened, and after several unsuccessful operations he succumbed to the disease on March 26, 1827. His funeral was attended by 20,000 persons, and titled personages vied with each other in the expression of homage and regret.

While Beethoven, in choosing a recognized (conventional) form—the sonata-form—as a vehicle for the expression of his thought (in 81 works, i e., about one-third of all), still belongs to the school called "classic," his methods of moulding this form were eminently unconventional; so much so, indeed, that even at the beginning of his "second period" the progressive "Allgemeine musikalische Zeitung" of Leipzig, though not belittling his importance, reprehends his "daring harmonies and venturesome rhythms." As for his last period, no general appreciation of the latest string-quartets and pf.-sonatas was found, even among musicians, until half a century after his death. His innovations on the formal key-scheme of his predecessors; his original elaboration of connecting-links, both in thematic development and between separate movements; his fertility in incidental modulation, and the inexhaustible freshness of his rhythms, render the structure of his compositions thoroughly characteristic—typical. But his loftiest originality, and that whence the differences in formal construction naturally flowed, is the intensity and fervor of subjective emotion which pervades his works. It is this mood of profound subjectivity, of individual, powerful soul-expression, which most of all differentiates B.'s music from that of Bach, or Haydn, or Mozart, and which opens the era of "romantic" composition. Technically, his art of orchestration reaches a perfection in detail, and a grandeur of effect, before unknown; and his diversified development of the motive (melodic, harmonic, rhythmic) surpasses anything in music previous to Wag-

ner. As specimens of what can be done in thematic treatment, his pf.-variations on given themes are a *ne plus ultra* of musical ingenuity. It is noteworthy that, according to contemporary accounts, his "free improvisations" at the piano, which held his auditors spellbound, were developments of a kindred nature; not mere rhapsodies, but the spontaneous elaborations of a teeming invention. He is still revered as the greatest instrumental composer of all time; and even in vocal music, his *Fidelio* and the *Massa solemnis* are creations of unique power.

Monuments have been erected to B in 1845 at Bonn (by Hähnel), and in 1880 at Vienna (by Zambusch).

B's works comprise 138 opus-numbers, and about 70 unnumbered compositions. His published works are noted below.

INSTRUMENTAL WORKS.

Nine Symphonies: No. 1, op. 21, in C; 2, op. 36, in D; 3, op. 55, in E♭ (the "Eroica"); 4, op. 60, in B♭; 5, op. 67, in C min.; 6, op. 68, in E ("Pastoral"); 7, op. 92, in A; 8, op. 93, in E; 9, op. 125, in D min. ("Choral").

"The Battle of Vittoria" (op. 91); music to the ballet *Prometheus* (op. 43), and to Goethe's *Egmont* (op. 84), both with overtures.

Nine further overtures: *Coriolanus*; *Lionel* (Nos. 1, 2 and 3); *Fidelio*; *King Stephen*; *Ruins of Athens*; "Namensfeier," op. 115; "Weihe des Hauses" (op. 124).

Other comp.s f. orch.: Allegretto in E♭; March from *Taupeta*, in C; Military March, in D; "Ritter-Ballet"; 12 Minuets; 12 "deutsche Tänze"; 12 Contretänze.

Violin-concerto, op. 61, in D.

Five Pf.-concertos: No. 1, op. 15, in C; 2, op. 19, in B♭; 3, op. 37, in C min.; 4, op. 58, in G; 5, op. 73, in E♭ ("Emperor"); also a pf.-concerto arranged from the violin-concerto. A triple-concerto, op. 56, f. pf., vln., 'cello and orch.; a "Choral Fantasia" f. pf., chorus, and orch.; a Rondo in B♭, f. pf. and orch. Cadeneces to the pf.-concertos.

Two Oetets for wind, both in E♭.

One Septet f. strings and wind, op. 20, in E♭.

One Sextet f. strings and 2 horns, op. 81*bis*, in E♭.

One Sextet f. wind, op. 71, in E♭.

Two Quintets f. strings: Op. 4, in E min., and op. 29, in C; Fugue for string-quintet, op. 137; also Quintet arr. from pf.-trio in C min.

Sixteen String-quartets: Op. 18, Nos. 1-6, in E, G, D, C min., A and B♭ (first period). - Op. 59, Nos. 1-3, in E, E min., and C; op. 74, in E♭ (the "Harsfenquartett"); op. 95, in E min. (second period). - Op. 127, in E♭; op. 136, in B♭; op. 131, in C♯ min.; op. 132, in E min.; op. 135, in E; also a Grand Fugue f. string-quartet, op. 133, in B♭ (third period). - One pf.-quartet (arr. of the pf.-quintet); 3 juvenile pf.-quartets, in E♭, D and C.

Five String-trios: In E♭, G, D, C min., and

D (Serenade).—Eight Pf.-trios. Op. 1, Nos. 1-3, in E♭, G, and C min., op. 70, Nos. 1 and 2, in D and E♭, op. 97, in B♭; in B♭ (1 movem.); in E♭ (juvenile); also an air. of the "Eroica" symphony.—Grand trio in E♭, 1 fl., clar. and 'cello, op. 11; ditto 1 ditto, in E♭, op. 38 (arr. from septet, op. 20); trio 1. 2 oboes and *cor anglais*, in C, op. 87.

Ten Sonatas f. pf. and violin. In D, A, E♭; in A min.; in F, in A, C min., G; in A, op. 47 ("Kreutzer"); in G.—Rondo 1. pf. and vln., in G; 12 Variations, in F, f. do

Five Sonatas f. pf. and 'cello: In F, G min.; in A, in C, D.—12 Variations 1. do., in C; 12 do. in F; 7 do. in E♭.

Sonata f. pf. and horn, in F, op. 17.

Sonata f. pf. 4 hands, in D, op. 6.

Thirty-eight Sonatas f. pf. solo: Op. 2, Nos. 1-3, in F min., A and C (ded. to Haydn); op. 7, in E♭; op. 10, Nos. 1-3, in C min., F and D; op. 12, Nos. 1-3, in D, A and E♭ (ded. to Salieri); op. 13 ("pathetic"), in C min. (ded. to prince Lichnowsky); op. 14, Nos. 1, 2, in E and G; op. 22, in B♭; op. 26, in A min. (to prince Lichnowsky); op. 27, Nos. 1 and 2 ("quasi fantasia"), in E♭ and C♯ min. (to princess Liechtenstein); op. 28 ("pastorale"), in D; op. 31, Nos. 1-3, in G, D min., and E♭ (to countess Browne); op. 49, 2 easy sonatas in G min. and D; op. 53, in C (to count Waldstein); op. 54, in F; op. 57 ("appassionata"), in F min. (to count Brunswick); op. 78, in F; op. 79, little son. in G; op. 81 ("characteristique"), in E♭ ("Les adieux, l'absence, le retour," to archduke Rudolf); op. 90, in B♭ (to count Lichnowsky); op. 101, 102, 106, 109, 110, 111 (see above). Also 3 easy sonatas comp. at age of 10, in E♭, F min. and D; 3 more, in C (easy), G and F (easy).

Variations f. pl.: Twenty-one sets:—6 in F; 15 in E♭ ("Eroica"); 6 in D ("Turkish March"); 32 in C min.; 33 in C; 15 in G (easy); the remaining sets comprise 144 variations. —Also 8 Var. in C, and 6 in D, f. pf. 4 hands.

Other pf. music: Three sets of Bagatelles; 4 Rondos, in C, G, A, and G ("a capriccio"); Fantasia in G min.; 3 Preludes; Polonaise; Andante in F ("favori"); Minuet in E♭, and 6 others; 13 Ländler.—Also, f. pf. 4 hands: 3 Marches; 8 Variations in C; 6 do. in D.

#### VOCAL MUSIC.

Opera *Fidelio*, in 2 acts, op. 72.

Two Masses, in C and D ("solemnis").

Oratorio *Christus am Ölberg*, op. 85.

Cantata *Der glorreiche Augenblick*, op. 136 (1814); also arr. as *Preis der Tonkunst*.

*Meesestille und glückliche Fahrt*, op. 112 (poem by Goethe).

Scena and aria f. soprano, "Ah perfido," w. orch., op. 65.

Trio f. soprano, tenor and bass, "Tremate, empf, tremate," op. 116.

"Opferhed" f. soprano solo, chorus, and orch., op. 121/67.

"Bundeslied" f. 2 solo voices, 3-part chorus, and wind, op. 122.

"Elegischer Gesang" f. 4 voice-parts and strings.

Sixty-six songs w. pf.-accompan; one duet.

"Gesang der Monche", 3 voice-parts a *cappella*.

Eighteen vocal Canons.

Seven books of English, Scotch, Irish, Welsh and Italian Songs, 1. voice, pf., violin, and 'cello.

Bretkopf and Hartel were the first to publ. a "complete edition" (1864-67, edited by Rietz, Nottebohm, David, Hauptmann, Reinecke, and others).—A. W. Thayer's "Chronologisches Verzeichniss" of B.'s compositions is a valuable guide. A "Thematisches Verzeichniss," by Nottebohm (2nd ed. 1868), is also of great utility.

Biographical. F. G. Wegeler and Ferdinand Ries, "Biographische Notizen über L. van B." (Koblenz, 1838; 2nd ed., w. Supplement, 1845); A. Schindler, "Biographie von L. van B." (3rd ed. Munster, 1860; Engl. transl. by Moscheles, 1841), W. von Lenz, "B. et ses trois styles" (St. Petersburg, 1852; Paris, 1855), and "B., eine Kunststudie" (6 vols., 1855-60; vol. 1.—biography—republ. separately in 1869); Ludwig Nohl, "B.'s Leben" (3 vols., 1864-7), and "B. nach den Schilderungen seiner Zeitgenossen" (1877); Ulbrischschell, "B., ses critiques et ses glossateurs" (1857; Ger. transl. by Bischoff, 1859); A. B. Marx, "L. van B.'s Leben und Schaffen" (2 vols.; 3rd ed., 1875); Alex. W. Thayer, "L. van Beethoven's Leben" (the most careful and complete of all, 3 vols. in German, transl. from the English MS. by H. Deiters; Berlin, 1866, '72, '77; fourth and final vol. in preparation); very numerous minor sketches and articles.

Beethoven's letters have never been publ. in a collected edition. The several partial collections are by Nohl, "Briefe Beethovens" (1865, 411 letters), and "Neue Briefe Beethovens" (1867, 322 letters); Köchel, "83 neu aufgefunden Originalbriefe Beethovens an den Erzhertzog Rudolf" (1865); Schöne, "Briefe von Beethoven an Gräfin Erdödy und Mag. Brauchle" (1867); Haddeu's "Geo. Thomson, the friend of Burns" (London, 1868), contains interesting business letters from Beethoven; other letters are scattered through various essays, biographies, etc.

Essays relating to B.'s musical exercises, sketch-books, etc., are Ignaz von Seyfried's "Ludwig van Beethovens Studien im Generalbass, Kontrapunkt und in der Kompositionslehre" (1832; rev. ed. by Nottebohm, 1873); Nottebohm's "Beethoveniana" (1872), and "Neue Beethoveniana" (1878, etc., in the "Musikalisches Wochenblatt").

Beffara', Louis-François, b. Nonancourt,

Euze, Aug 23, 1751; d. Paris, Feb. 2, 1838. *Commissaire de Police* 1792-1816, at Paris. Antiquary and writer.—Works "Dict de l'Académie royale de Musique" (7 vol s), and 7 vol s of rules and regulations of the *Académie* (Grand Opéra), "Dict. alphab. des acteurs, etc." (3 vol s), "Tableau chronologique des représentations journalières, etc." (from 1671), "Dict. alphab. des tragédies lyriques . . . non représentés à l'Académie, etc." (5 vol s); "Dramaturgie lyrique étrangère" (17 vol s). He left his rare coll. of books and MSS. to the city of Paris; all were burned during the Commune, in 1871.

**Beffroy de Reigny, Louis-Abel** (better known as **Cousin-Jacques**), b. Laon, Nov. 6, 1757; d. Paris, Dec. 18, 1811. The author of several whimsical stage-pes. for which he wrote both text and music, and all of which are forgotten. Fétis says that he had neither literary nor musical talent; but *Nicodème dans la lune* (1790, given 191 times in 13 mos.) and *Les deux Nicodèmes* (1791, prohibited after 7 representations, on acct. of exciting the democrats), were certainly successful in their way.

**Behn'ke** [bän'-kēh], **Emil**, b. Stettin, 1836; d. Ostende, Sept. 17, 1892. Lived chiefly in London as an authority on voice-training, and teacher of voice-production to singers and speakers. Lecturer on physiology of voice. Wrote "The Mechanism of the Human Voice" (London, 1880); "Voice, Song and Speech" [in coop. with Lennox Browne] (1883); "Voice-training Exercises" (1884), and "The Child's Voice" (1885), the last two in coop. w. Dr. C. W. Pearce.

**Behr, Franz**, comp. f. pf., b. Lättheen, Mecklenburg, July 22, 1837. Has publ. a great number of light and popular salon-pes., some under the pseudonyms of "William Coepert," "Charles Morley" and "Francesco d'Orso."

**Bei'er, (Dr.) Franz**. In 1888, *Kapellm.* (Musikdirektor?) in the Royal Theatre at Kassel.—(Opera-parody *Der Posamist von Scherkingen* (Kassel, 1889; succ.); comic operetta *Der Gannerkönig* (Kassel, 1890; succ.).

**Bel'cke, Friedrich August**, b. Lucka, Altenburg, May 27, 1795; d. there Dec. 10, 1874. Celebrated trombone-player; 1815, in Gewandhaus Orch., Leipzig; chamber-musician at Berlin, 1816-58. He was the first concert-virtuoso on the trombone, for which he wrote concertos and études. His brother,

**Bel'cke, Christian Gottlieb**, b. Lucka, July 17, 1796; d. there July 8, 1875; a brilliant flutist, 1819-32 in Gewandhaus Orch., Leipzig, 1834-41 at Altenburg. Wrote concertos, fantasias, etc., f. flute.

**Beldoman'dis** (or **Beldemandis, Beldemando**), **Prosdocius de**, b. towards end of 14th cent. at Padua, where he was prof. of philosophy abt. 1422. Wrote theoretical and controversial treatises on Mensural Music (one

is republ. in vol. iii of Coussemaker's "Scriptores"), he was a strenuous opponent of the theories of Marchettus of Padua.

**Be'liczay, Julius von**, b. Komorn, Hungary, Aug. 10, 1835; d. Pesth, May 1, 1893. Pupil of Joachim, Hoffmann and Franz Krenn; 1888, prof. of theory at the Natl. Acad. of Mus., Pesth.—Works: Mass in F, often perf.; symphony in D min. (1888); *Les Martyrs*, f. sopr. solo, ch., and orch. (op. 9); serenade f. strings (op. 36); *Andante* f. string-orch. (op. 25), trio in B♭ (op. 30); string-quartet in G min. (op. 21); pf.-pes., études, songs, etc. In 1891 he publ. Part I of a "Method of Comp." (in Hungarian).

**Belin** (or **Bellin**), **Guillaume**, abt. 1547. Tenor singer in the Chapelle Royale, Paris; comp. *Cantiques* in 4 parts (1560) and *Chansons* (some are in Attaignant's coll. of 1543-4).

**Belin, Julien**, b. Le Mans, abt. 1530, one of the most skilful lutenists of his time. Publ. (Paris, 1556) a book of motets, chansons, and fantasias in lute-tablature.

**Bel'la, Domenico della**, famous 'cellist and comp. f. 'cello; publ. 12 sonatas w. 'cello obbligato and cembalo (Venice, 1704), and a 'cello-concerto (1795).

**Bel'la, Johann Leopold**, b. St. Nicola, Upper Hungary, 1843; priest and canon at Neusohl; comp. of much church music in severe style; also orch. works, national choruses f. men's voices and mixed chorus, pf.-pes., etc.

**Bella'sio, Paolo**, comp. of the Venetian school in the 16th cent.; publ. a vol. of Madrigals (1579), one of *Villanelle alla Romana* (1595), and various other madrigals in the coll. "Dolei affetti" (1598).

**Bell'Ave're** (or **Bell'Haver'**), **Vincenzo**, b. Venice, 1530(?) ; d. there 1588(?) ; pupil of A. Gabrieli, whom he succeeded as 2nd org. of San Marco (1580). Publ. several books of madrigals (1567-75), and single ones in various collections.

**Bellaz'zi, Francesco**, Venetian comp., pupil of Giovanni Gabrieli; publ. (1618-28) a mass, psalms, motets, litanies, *can. ant.*, etc.

**Bellère** (or **Bellerus**, properly **Beellaerts**), **Jean**, bookseller and music-publisher at Antwerp, where he died abt. 1595. A partner of Pierre Phalèse (*ibid.*). His son, **Balthasar**, transferred the business to Douai, and printed much music up to abt. 1625. His printed catalogue of compositions publ. by him (1603-5), was found by Coussemaker in the Douai library.

**Bell'ermann, Johann Friedrich**, b. Erfurt, Mar. 8, 1795; d. Berlin, Feb. 4, 1874. From 1847-68, Director of the gymnasium "Zum grauen Kloster" at Berlin. Distinguished writer on Greek music. His chief work is "Die Tonleiter u. Musiknoten der Griechen" (Berlin, 1847; explanatory of the Greek system

of notation), "Die Hymnen des Dionysios und Mesomedes" (Berlin, 1840), and "Anonymi scripto de musica et Bacchi senonius introductio, etc." (1841), are smaller treatises on Greek music as practised.

**Bel'lermann, Johann Gottfried Heinrich**, son of preceding; b. Berlin, Mar. 10, 1832; pupil of the R. Inst. f. Ch.-music, also of E. A. Grell. 1853, teacher of singing at the "Graues Kloster"; 1861, R. *Musikdirector*; 1866, prof. of mus. at Berlin Univ., succeeding Marx. He has composed many vocal works. His book, "Die Mensuralnoten und Taktzeichen im 15 u. 16. Jahrh." (Berlin, 1858), gives an excellent exposition of the theory of mensural music; his treatise "Der Kontrapunkt" (1862; 2d ed. 1877) revives the theories of J. J. Fux's "Gradus ad Parnassum," his adherence to which B. attempted to justify in a pamphlet "Die Grosse d. mus. Intervalle als Grundlage d. Harmonie" (1873). He has also contributed interesting articles to the "Allg. musikal. Zeitung."

**Bellet'ti, Giovanni Battista**, huitone stage-singer, b. Sauzana, 1815, was a pupil of Pilotti at the Bologna Liceo. Debut 1838, at Stockholm, in the *Barbiere*; he then sang with Jenny Lind in Denmark and in London (1848), Paris and the United States (1850-2). Retired in 1862.

**Belleville-Oury, Emilie**, brilliant pianist, b. Munich, 1808; d. there July 23 (22?), 1880. Pupil of Karl Czerny; made long concert-tours, and lived for many years in London, where she married the violinist Oury. Her popular pf.-comp.s are, properly speaking, arrangements.

**Bell'Haver, Vincenzo**. See BELL'AVFRÈ.

**Bel'li, Girolamo**, composer of the Venetian school, chapel-singer to the Duke of Mantua. Publ. 1 book of 6-p. motets (1586), one of 8-p. motets (1589), one of 6-p. madrigals (1589), one of 10-p. motets and magnificats (1594); and some 5-p. madrigals in the collection "De' floridi virtuosi d'Italia" (1586).

**Bel'li, Giulio**, b. Longiano, abt. 1560; choir-master at S. Antonio, Padua, abt. 1600, and *m. di capp.* at Imola cathedral abt. 1620. Publ. 4-p. masses (1590); 5-p. masses (1597); 8-p. masses and madrigals (new ed., with *continuo*, 1607); 4-p. canzonette (1586; 2nd ed. 1595); 4- and 8-p. masses (1608); 8-p. psalms (1600, 1604, 1615, the last with *continuo*); motets, litanies, etc., f. double choir (1605, 1607), "Concerti ecclesiastici a 2 e 3 voci con basso d'organo" (1613, 1621).

**Bel'li, Domenico**, musician at the court of Parma; publ. "Arie a 1 e 2 voci per sonare con il chitarrone" (1616), and "Orfeo dolente" (5 Intermezzi to Tasso's *Aminta*; 1616).

**Bellin, Guill.** and **Julien**. See BELIN.

**Belli'ni, Vincenzo**, famous opera-composer; b. Catania, Sicily, Nov. 3, 1802; d. l'uteaux, n.

Paris, Sept. 23, 1835. Taught at first by his father, an organist, he was sent in 1819, at the expense of a nobleman impressed by the boy's talent, to the Conservatorio di San Sebastiano at Naples. Here his instruction from the masters Fuxio, Tritto and Zingarelli was carried on until 1827 with the slovenly lack of method then prevailing in the institution; B. probably profited far more by his private and zealous study of Haydn and Mozart, Jommelli and Paisiello, and, above all, Pergolesi. His student-compositions were a romance, an aria, a symphony for full orch., two masses, several psalms, and a cantata, *Isמע*, finally his first opera, *Adelson e Salvini*, was perf. by Cons. pupils on Jan. 12, 1825, and its success encouraged him to further dramatic effort. Barbaja, manager of the San Carlo Th., Naples, and La Scala, Milan, commissioned B. to write an opera, and *Biana e Fernando* was enthusiastically received at the former theatre in 1826; followed in 1827 by *Il Pirata*, and in 1829 by *La Stamiera*, both in Milan. It is interesting to note that the librettist of *Il Pirata*, Felice Romani, wrote the books of all the succeeding operas except *I Puritani*.

B. met his first reverse at Parma, for the inauguration of the Teatro Nuovo in which town he wrote to order the opera *Zaira* (1829), which was a flat failure. Undismayed, he accepted a fresh order from La Fenice Theatre at Venice, for which he composed in forty days the opera *I Capuleti e Montecchi* (1830), which was hailed as a masterwork. After a severe illness, he brought out *La Sonnambula* at the Teatro Carcano, Milan (1831); with this work, and *Norma*, which was given at La Scala on Dec. 26, 1831, B. rose to the height of his powers and the zenith of his fame—yet *Norma*, which B. himself considered his greatest work, and in which the Malibran created the title-rôle, was coldly received that first evening! But in brief space its beauties were recognized, and the warmth of its reception in other cities, notably in Paris (1835), amply justified its author's verdict. His *Beatrice di Tenda* (Venice, 1833) shows a distinct falling-off, and failed of popular appreciation. In 1834 he was invited to write an opera for the Théâtre Italien at Paris; this was *I Puritani*, libretto by Count Pepoli; its triumphant production was the composer's last great success, for, although commissioned immediately to write two more operas for the San Carlo Th., he died at the village of l'uteaux, whither he had retired to work on the new scores. Forty years later,





his remains were removed to Catania, where a monument was erected to his memory; another monument, due to the exertions of his bosom-friend, Francesco Florimo, was dedicated at Naples in 1886.

Bellini's genius is exhibited in the grace, tenderness, pathos and fervor of his melodies, fashioned with a consummate knowledge of vocal resource and effect. On the other hand, his scores show the worst defects of the old Italian school—monotony in harmony, and amateurish instrumentation, for these his imperfect training is doubtless largely responsible. In his best moments he surpasses his brilliant contemporary, Rossini, in the grace and sensuous warmth and charm of his melodies, in other respects he is the latter's inferior.—Biographies by Florimo (in vol. ii of the "Scuola musicale di Napoli"); F. Cicconetti, "Vita di V. B." (Prato, 1859); Michele Scheinlo, "Belliniana" (Milan, 1885, new notes); I. Salvioli, "Bellini, Lettere inedite" (Milan, 1885); Arthur Pougin, "Bellini, sa vie, ses œuvres" (Paris, 1868).

**Bell'man, Carl Mikael**, b. Stockholm, Feb. 4, 1740; d. there Feb. 11, 1795. This famous Swedish poet set to music his lyric or burlesque "popular scenes," "Bacchanaliska ordens-kapitelts handlingar" (1783), "Fredmans epistlar" (1790), "Fredmans sänger" (1791), etc.

**Bell'mann, Karl Gottfried**, b. Schellenberg, Saxony, Aug. 11, 1760; d. Dresden, 1816. Celebrated pf.-maker; also bassoon-player.

**Bell'mann, Karl Gottlieb**, b. Muskau, 1772; d. Jan. 10, 1862, in Schleswig, where he had been organist since 1813. Composer of the German national song: "Schleswig-Holstein meerumschlungen."

**Belloc, Teresa** [**Georgi-Trombetta-Belloc**], famous dramatic mezzo-soprano; b. S. Begnino, Canavese, Aug. 13, 1784; d. S. Giorgio, May 13, 1855. From 1804-24 she sang at La Scala, Milan, and made triumphal tours throughout Italy, also to Paris, and (1817) London. She left the stage in 1827, after a season in Trieste. She sang leading rôles in over 80 operas, Rossini's being the favorites. — Biogr. sketch, "La cantante Teresa Belloc," by C. Boggio (Milan, 1895).

**Bello'li, Luigi**, b. Castelfranco, Bologna, Feb. 2, 1770; d. Milan, Nov. 17, 1817. For years he was horn-player at La Scala, and from 1812 prof. of horn at M. Cons. Wrote several operas and ballets (La Scala, 1803-6); also concertos and a Method f. horn.

**Bello'li, Agostino**, b. Bologna; 1819-29 first horn at La Scala, Milan, for which he wrote 6 ballets (1821-23), and several operas. Publ. pieces and studies f. horn.

**Bemberg, Henri**, b. Paris, Mar. 20, 1861; pupil of Paris Cons. (Dubois, Franck and Massenet). Dramatic composer.—Works: 1-act op-

era *Le baisers de Suéon* (Paris, Op.-Com., 1888), mod. suce; 3-act opera-légende *Plume* (London, Covent Garden, 1892; New York, 1894). Has also publ. numerous songs.

**Be'metzrieder, T.**, b. Alsatia, 1743, d. (?). A mus. theorist, at first Benedictine monk, on leaving the order he became Diderot's pupil and protégé at Paris, and lived 1782-1816 (or longer) in London. He wrote "Leçons de clavecin et principes d'harmonie" (Paris, 1771; London [English], 1778), and half a score of other textbooks of doubtful value.

**Ben'da, Franz**, b. Alt-Benátek, Bohemia, Nov. 25, 1709; d. Potsdam, Mar. 7, 1786. Famous violinist, pupil of Lobel, Koniček and (1732) of J. S. Gaun at Ruppin. Leader of the orch. of the Crown Prince (afterwards Frederick II.), whom he accomp. in some 50,000 concertos during 40 years' service. Excellent teacher. Publ. works: 12 violin solos; 1 flute solo; 3 violin-études. Symphonies, concertos, etc., in MS.

**Ben'da, Johann**, brother of Franz; b. Alt-Benátek, 1713; d. Potsdam, 1752, as chamber-musician. Violinist; left 3 MS. violin concertos.

**Ben'da, Georg**, brother of Franz; b. Jungbunzlau, Bohemia, 1722; d. Köstitz, Nov. 6, 1795. Third son, and pupil, of Hans Georg Benda. Chamber-mus. (1742-8) at Berlin, then at Gotha, where he became court *Kapellm.* in 1748, and in 1764 went to Italy, returning 1766. He remained in Gotha till 1788, producing abt. 10 operas, operettas, melodramas (his best works: *Ariadne auf Naxos*, *Medea*, *Almansor*, *Nanine*); then resigned, lived in Hamburg, Vienna, and other towns, finally settling in Köstitz. Most of his other works (church-music, symphonies, concertos, sonatas, etc.) are in MS. in the Berlin library.—He conceived the original idea of the music-drama with spoken words, the music being carried out by the orchestra only i. e., pure melodrama. [But cf. ROUSSEAU, J. J.]

**Ben'da, Joseph**, violinist, pupil and youngest brother of Franz; b. Mar. 7, 1724; d. Berlin, Feb. 22, 1804. His brother's successor as leader; pensioned 1797.

**Ben'da, Friedrich Wilhelm Heinrich**, violinist; b. Potsdam, July 15, 1745; d. there June 10, 1814. Eldest son, and pupil, of Franz B.; 1765-1810, royal chamber-mus.; excellent pianist and composer.—Works: 2 operas, *Alceste* (1780) and *Dyphens* (1780); an operetta, *Das Blumenmädchen*; 2 oratorios, and a cantata, *Pygmalion*; concertos f. violin; do. f. flute; much chamber-music; etc.

**Ben'da, Friedrich Ludwig**, son of Georg; b. Gotha, 1740; d. Königsberg, Mar. 27, 1793. 1782, opera-*Kapellm.* at Hamburg, later chamber-virtuoso at Schwerin, finally concert-director in Königsberg.—Works: 1 opera and 3 operettas; also cantatas, 3 violin-concertos, etc.

**Ben'da, Karl Hermann Heinrich**, youngest son of Georg; b. Potsdam, May 2, 1748, d. Mar. 15, 1836. Fine violinist, leader of the royal opera-orch., teacher of King Friedrich Wilhelm III. and Rungenhagen. Comp. chamber-music.

**Ben'dall, Wilfred Ellington**, composer, b. London, Apr. 22, 1850, pupil of Ch. Lucas and E. Silas, also of Leipzig Cons. (1872-4).—Works: Operettas, cantatas, part-songs, trios, duets, songs, pf.-pcs.

**Ben'del, Franz**, b. Schönlinde, northern Bohemia, Mar. 23, 1833, d. Berlin, July 3, 1874. Accomplished pianist, pupil of Proksch (Prague) and Liszt (Weimar), from 1802 in Berlin as teacher in Kullak's Academy.—Works: Salon-pieces f. pf., of real merit; pf.-concerto, pf.-trio, sonata f. pf., and vln., études ("On the Lake of Geneva," op. 100; Study in Sixths, 1 $\frac{1}{2}$  min.), nocturnes, romances, etc.; also symphonies, 4 masses, several books of songs.

**Ben'deler, Johann Philipp**, b. Riethnordhausen, n. Erfurt, 1660; d. 1708 as cantor in Quedlinburg (Hatz). Clavichordist, organist and writer (his "Organopœia," publ. 1690, was republ. 1730 as "Orgelbaukunst").

**Ben'der, Jean Valentin**, b. Bechtheim, n. Worms, Sept. 10, 1801; d. Brussels, Apr. 14, 1873. Clarinet-virtuoso and bandmaster; music-director to the (Belgian) Royal House. Composed military music and clarinet-pcs.

**Ben'der, Jakob**, brother of Valentin; b. Bechtheim, 1798; d. Antwerp, Aug. 9, 1844, as director of the Antwerp wind-band, having succeeded his brother in this position. Also clarinetist; composed military music.

**Ben'dix, Victor E.**, b. Copenhagen, 1851; violin-virtuoso, pianist, composer; pupil and protégé of Gade. Living in Copenhagen as a pf.-teacher and conductor of a choral society. Besides pf.-compositions of great merit, he has written 3 symphonies:—Symphony "Zur Höhe," in C (1891) [also named "Felsensteigung"]; Symphony in D, "Sommerklänge aus Südrussland"; Symphony in A min. (1957).

**Ben'dix, Otto**, b. Copenhagen, 1850; pupil of A. Rée and Gade, also of Kullak (Berlin) and Liszt (Weimar). Pf.-teacher in Copenh. Cons., and oboist in theatre-orch. Settled in Boston, Mass., 1880, as teacher of pf. in the New England Cons. Has given very successful concerts in Europe and America, and has publ. some pcs. f. pf., etc.

**Ben'dl, Karl**, b. Prague, April 16, 1838; d. there Sept. 20, 1897. Pupil of Blažok and Pitsch at the Organists' School, Prague, till 1858. For a time he was chorusmaster of the German Opera, Amsterdam (1864). Returned 1865 to Prague; after 1866, conductor of the male choral society "Hlahol."—Works: Czech national operas *Leha* (1868), *Bretislav and Jitka* (1869), *Cernohorec* (1881), *Karel Skreta* (comic,

1883), *Dobrá Tihora* [Child of the Camp] (1892, 3 acts), all at the Natl. Th., Prague, and on its standing repertory. Also 3 masses, several cantatas f. soli, ch and orch, an overture, a "Dithyramb," a "Concert Polonoise," a "Slavonic Rhapsody," etc., f. orch.; a string-quartet, 200 Czech songs and choruses, pf.-music.—Bendl, jointly with Smetana and Dvořák, enjoys the distinction of winning general recognition for Czech musical art.

**Benedict, Sir Julius**, b. Stuttgart, Nov. 27, 1804; d. London, June 5, 1885. He was the son of a Jewish banker; pupil of Abeille, Hummel (1819, Weimar), and Weber (1820, Dresden). In 1823, *Kapellm.* at the Karntnerthor Th., Vienna, and 1825 at the San Carlo Th., Naples, where his first opera, *Giocatta ed Ernesto* (1820), was performed, which, like *I Fortighesi in Goa* (Stuttgart, 1830), was not a marked success. After 2 visits to Paris (1830 and 1835), he settled in London, where he became a fashionable pf.-teacher and concert-giver, and also thoroughly anglicized. 1836, conductor of opera buffa at the Lyceum, 1837 at Drury Lane, where his first English opera, *The Gypsy's Warning*, was produced (1838). In 1850 and '51 he accompanied Jenny Lind on her American tours; then became Col. Mapleson's conductor at Her Majesty's Th. and Drury Lane, and in 1859 at Covent Garden; also of the "Monday Popular Concerts." He also conducted several Norwich Festivals, and (1876-86) the Liverpool Philharmonic. He was knighted in 1871.—Works: The operas above mentioned, and also *The Brides of Venice* (1844), *The Crusades* (1846), *The Lake of Glenastou* (1862), *The Lily of Killarney* (1862; on the Continent as *The Rose of Erin*), *The Pride of Song* (1864); 4 cantatas, *Candine* (1860), *Richard Cœur-de-Lion* (1863), 1 on the Prince of Wales' return from India (1876), and *Giocatta* (1882); 2 oratorios, *St. Cecilia* (1866), and *St. Peter* (1870); 2 symphonies, 2 pf.-concertos, a variety of pf.-music, etc. He also wrote a biogr. sketch of Weber (in Hueffer's "Great Musicians").



**Benedict, Milo Ellsworth**, b. Cornwall, Vt., June 9, 1866. Pf.-pupil of C. Petersilen, in theory of J. K. Paine; in Europe 1883-4, spending 3 mos. at Weimar with Liszt. Living as pf.-teacher in Boston. Has publ. "6 Cornwall Dances," op. 1; other pf.-works in MS.

**Benedictus Appenzelders** (*B. of Appenzell*), b. Appenzell, Switzerland; master of the

boys' choir at Brussels, 1539-55.—Works: 1 book of 4-part motets, "Liber primus eccl. cantionum, etc." (Antwerp, 1553). Not the same as *Benedictus Ducus* [see DUCIS], whose comp.s are frequently confounded with the Ap-penzeller's.

**Bene'li, Alemanno.** Pen-name of ERCOLE BOTTRIGARI.

**Bene'li, Antonio Peregrino,** b. Forli, Romagna, Sept 5, 1771; d. Bornichau, Saxony, Aug. 16, 1830. In 1790, first tenor at San Carlo Th., Naples, in London, 1798; at Dresden, 1801-22, when his voice failed, then teacher of singing at the R Theatre School, Berlin; dismissed 1820 on account of a bitter and unjust attack on his benefactor Spontini. Publ. a Vocal Method (Dresden, 1819), considerable vocal music, and *Solleggi*; and a few pf.-pcs.

**Be'neš** [bā'nesh] (Ger. *Benesch*), **Josef**, b. Batelov, Moravia, Jan. 11, 1793; d. (?) Violinist; member of the theatre-orchestras at Baden and Pressburg. In 1819, began an artistic tour in Italy; leader of the orch. at Laibach, Carniola, in 1823; in Vienna 1828; and member of the Imp. orch. in 1832. Publ. a number of violin-comp.s; also German songs.

**Bene'voli, Orazio,** b. Rome, 1602, as the natural son of Duke Albert of Lorraine; d. there June 17, 1672. Pupil of V. Ugolini; *m. di capp.* of several Roman churches, and finally at the Vatican (1646). Of the highest personal character, and a contrapuntist of lofty genius, he lived and died in poverty. His polyphonic vocal works (masses in 12, 16, 24, and even 48 parts—the mass performed at Sta. Maria sopra Minerva, Rome, in 1650, is for 12 choirs, i.e., 48 real parts—motets, psalms and offertories up to 30 parts) are the consummating point of the polychoral *a cappella* style; he was likewise a pioneer in choral comp. with obligato instrumental accomp. (his mass for the consecration of Salzburg cathedral, 1628, is written on 54 staves). Few of his works were publ.; most are in MS. in the Vatican library.

**Benfey** [-fi], **Theodor**, b. Nörten, n. Göttingen, Jan. 28, 1809; d. there June 26, 1881. Orientalist and philologist; also contributed Mus. articles to the "Neue Zeitschrift für Musik."

**Beninco'ri, Angelo Maria,** b. Brescia, Mar. 28, 1779; d. Paris, Dec. 30, 1821. Lived in Spain, Italy and Vienna till 1803, when he went to Paris, and brought out several unsuccessful operas; the only successful one, *Aladin* (left unfinished by Isouard, for which B. wrote the last 3 acts, and a march for the first act), was prod. 6 weeks after his death.

**Bennet, Théodore.** See THÉODORE RITTER.

**Ben'nett, Sir William Sterndale,** distinguished English comp.; b. Sheffield, Apr. 13, 1816; d. London, Feb. 1, 1875. His father, an

organist, died when B. was but 3 years old, and he was educated by his grandfather, John B., a lay-clerk at Cambridge. At 8 he entered the choir of King's College Chapel, and at 10 the R. A. M. (pupil of Ch. Lucas, Dr. Crotch, C. Potter and W. H. Holmes), where he played, in 1833, an original pf.-concerto in D min., publ. later by the Academy. In 1837 the Broad-woods sent him to Leipzig for one year, a visit repeated 1841-2, he was intimate with Schumann and Mendelssohn, and the influence of both, particularly the latter, is reflected in some of his compositions. From 1843-56, he gave a series of chamber-concerts in England; married Mary Anne Wood in 1844; founded the Bach Society in 1849; conducted the concerts of the Philharmonic Society 1856-66, and the Leeds Mus. Festival in 1858. In 1856, too, he received the title of Mus. Doc. from Cambridge, after his election to the chair of Musical Profes-sor there. In 1866 he was chosen Principal of the R. A. M., then resigning the conductorship of the Philharmonic.

The additional degree of M.A. was conferred on him by Cambridge in 1867; that of D.C. L., by Oxford, in 1870; and in 1871 he was knighted. The subscription-fund of the Bennett testimonial presented him at St. James' Hall, 1872, was converted by the recipient into a scholarship at the R. A. M. He is buried in Westminster Abbey. —Sterndale Bennett ranks high among English composers of genuine originality. Himself a pianist of rare ability, he favors the piano above all, and his finest productions are, so to speak, inspired by its peculiarities. The tale of his works is scanty, but in polish, refinement and careful elaboration they vie with the best in musical art. Works: Op. 1, 1st pf.-concerto, in D min., 1832; op. 2, *Capriccio* f. pf., in D; op. 3, overture "Parisiina," f. orch., 1834 5; op. 4, 2nd pf.-concerto, E♭; op. 8, sextet f. pf. and strings; op. 9, 3rd pf.-concerto, in C min., 1834; op. 10, 3 Mus. Sketches f. pf.; op. 11, 6 Studies f. pf.; op. 12, 3 Impromptus f. pf.; op. 13, Sonata f. pf.; op. 14, 3 Romances f. pf.; op. 15, overture "The Naiads," f. orch.; op. 16, Fantasia f. pf., 1842; op. 17, 3 Diversions f. pf. 4 hands; op. 18, Allegro grazioso, f. pf.; op. 19, 4th pf.-concerto, in F min., 1836-40; op. 20, overture "The Wood-nymph," f. orch.; op. 22, Caprice in E, f. pf. and orch.; op. 23, 6 songs w. pf.; op. 24, Suite de pièces f. pf., 1843; op. 25, Rondo piacevole f. pf.; op. 26, pf.-trio, 1844; op. 27, Scherzo f. pf.; op. 28, Rondino f. pf.; op. 29, 2 Studies f. pf.;



op. 30, 4 sacred duets; op. 31, Tema e variazioni f. pf.; op. 32, Sonata f. pf. and 'cello, 1852; op. 33, 60 Preludes and lessons f. pf.; op. 34, Rondo f. pf.; op. 35, 6 songs w. pf.; op. 36, "Flowers of the month"; op. 37, Rondo à la polonaise, f. pf., op. 38, Toccata f. pf.; op. 39, "The May Queen, a Pastoral" (cantata by Chorley), f. soli, ch. and orch. (Leeds, 1858); op. 40, Ode (by Tennyson), op. 41, Cambridge Installation Ode, 1862, op. 42, Fantaisie-Overture, "Paradise and the Peri," f. orch., 1863; op. 43, symphony in G minor, op. 44, oratorio *The Woman of Samaria*, Birmingham, 1867, op. 45, music to Sophocles' *Ajax*, op. 46, pf.-sonata "The Maid of Orleans." Also, ouvertures "The Merry Wives of Windsor" and "Marie du Bois"; a pf.-quintet, w. wind; pf.-music, part-songs, songs, and colls. of chants.

**Bennett, Joseph**, prominent English music critic and writer; b. Berkeley, Gloucestershire, Nov. 29, 1831. He learned to play several instr.s; was precentor at the Weigh House Chapel, and organist of Westminster Chapel; then music critic for the "Sunday Times," "Pall Mall Gazette," and "Graphic," also contributing to the "Mus. World" and "Mus. Standard"; at present on the staff of the "Musical Times" and "Daily Telegraph." He edited the "Concordia" 1875-6, and "The Late" 1883-6. Since 1885 he has annotated the programs of the Philharm. Soc; he also succeeded J. W. Davison as writer of the analytical programs for the Saturday and Monday Popular Concerts. B. has furnished several English composers with some of their best libretti.—Publ. "Letters from Bayreuth" (1877); "The Musical Year" (1883); "History of the Leeds Mus. Festivals, 1858-80" (1892); with F. R. Spack; and Primers of mus. biography.

**Ben'newitz, Wilhelm**, b. Berlin, Apr. 19, 1832; d. there Jan., 1871. Pupil of Fr. Kiel; player in the royal orch.—Opera, *Die Rose von Wundstuck* (1876), and pcs. f. pf. and 'cello.

**Ben'newitz, Anton**, b. Privat, Bohemia, Mar. 26, 1833. Violinist; since 1882, Director of Prague Cons.

**Benois, Marie**, pianist; b. St. Petersburg, Jan. 1, 1861. Pupil of Leschetizky at St. Petersburg Cons., where she won gold medal (1876). For two years she made brilliant tours, then (1878) married Wassily Benois, her cousin.

**Benoist, François**, b. Nantes, Sept. 10, 1794; d. Paris, Apr., 1878. Pupil of Paris Cons., 1811-15, and Grand Prix de Rome; returning from Italy in 1819, he became organist of the Chapel Royal, and org.-prof. at the Cons.; in 1840, *chef du chœur* at the Opéra; pensioned in 1872.—Works: 2 operas, *Léonore et Félix* (1821) and *L'Apparition* (1848); 4 ballets, *La Gypsy* (1839), *Le Diable amoureux* (1840), *Nisida ou les Amans des Açores* (1848), and *Pâquerette* (1851); a Requiem mass f. 3 men's voices and

a child's voice, w. org. *ad lib.*; and 12 books of organ-works, "Bibliothèque de l'organiste."

**Benoit, Pierre-Léonard-Léopold**, eminent Flemish composer and man of letters; b. Harlebecke, Belgium, Aug. 17, 1834. While studying in the Brussels Cons., 1851-55, he prod. a small opera in the Parktheater, and wrote the music to a number of Flemish melodramas; he became cond. of the above theatre in 1856, and won the *Privé de Rome* in 1857 with his cantata *Le Meurtre d'Abel*. He now studied in Leipzig, Dresden, Munich and Berlin, and sent an essay to the Brussels Academy on "L'école de musique flamande et son avenir." In 1861 the Théâtre-Lyrique of Paris accepted his opera *Le roi des aulnes*; while awaiting its performance, B. acted as cond. at the Bouffes-Parisiens; but the opera was not given. Since 1867, B. has been Director of the Antwerp Cons. The tendency of his compositions is strongly influenced by modern German music.—Works: Messe solennelle (1862); Te Deum (1863); Requiem (1863); the Flemish oratorio *Lucifer* (1866); the 2 Flemish operas *Het dorp int geberghe* and *Iva*; oratorio, *De Schelde*; *Drama Christi*, a sacred drama f. soli, ch., org., 'celli, double-basses, trumpets and trombones; *De Oorlog (War)*; a cantata f. double ch., soli, and enlarged orch.; a "Children's Oratorio"; a choral symphony, "De Maaiers" [The Mowers]; music to *Charlotte Corday*, and to van Goethem's drama *Willelm de Zwijger* (1876); the "Rubens cantata" *Flandrens kunstboom*, f. mixed ch., children's ch., and orch. (1877); "Antwerpen," f. triple male ch. (1877); "Joncfrou Kathelijne," scena f. alto solo and orch. (1879); "Muse der Geschiedenis," f. ch. and orch. (1880); "Huebald," f. double ch., baritone solo, and orch. w. harp (1880); "Triomfmarsch" (1880); grand cantata *De Rhyu*, f. soli, ch. and orch. (1889); a mass; motets w. org.; "Liefde int leven" and "Liefdedrama," songs; "Sagen en Balladen" f. pf.; a pf.-concerto; a flute-concerto, etc.—Writings: "De vlaamsche Musiekschool van Antwerpen" (1873); "Considérations à propos d'un projet pour l'institution de Festivals en Belgique" (1874); "Verhandeling over de nationale Toonkunde" (2 vols., 1877-80); "De musikale Opvoeding en Opleiding in België" (no date); "Het droombeeld eener musikale Wereldkunst" (n. d.); "De oorsprong van het Cosmopolitisme in de Musiek" (1876); "Over-schijn en blijk in onze musikale vlaamsche beweging" (n. d.); "Onze musikale beweging op dramatisch gebied" (n. d.); "Onze nederlandsche musikale eenheid" (n. d.); "Brieven over Noord-Nederland" (n. d.); "Een koninklijk vlaamsch Conservatorium te Antwerpen" (n. d.); and many contributions to musical and other journals. In 1880 B. became corresponding member, and in 1882 full member, of the Royal Academy, Berlin.

**Benson, Harry**, b. Birmingham, England, Dec. 14, 1848; pupil of A. Deakin there, of Geo. A. Browning in Bath, and of G. A. Whit-

ing and St. A. Emery at New England Cons., Boston, Mass. For some years instructor in N. E. Cons., since 1891, head of vocal dept. in Boston Training School of Music. B. is teacher and examiner for the Tonic Sol-fa Colleges of London and America, and an active promoter of Tonic Sol-fa in the U. S. Has also been organist, etc., at various Boston churches; 1894, Mus. Dir. of Walnut Av. Congr. Ch., Roxbury (Boston). He is widely and favorably known as a conductor and founder of choral societies and conventions.

**Benvenuto, Tommaso**, dramatic comp.; b. Venice, 1832, and still lives there. Operas: *Valenza Caudano* (Mantua, 1856), *Adriano Lecocoreu* (Milan, 1857), *Guglielmo Shakespeare* (Parma, 1861), *La Stella di Toledo* (Milan, 1864), *Il Falantere* (Venice, 1878), and the opera *Le ben uffe Chiozzotte* (Florence, 1895; mod. succ.)

**Berar'di, Angelo**, b. Sant'Agata, Bologna; 1681, prof. of comp. and *m. di capp.* at Spoleto; 1687, canon at Viterbo; 1693, *m. di capp.* at the Basilica of S. Maria in Trastevere. An eminent theorist; works publ. 1683-1706 at Bologna. He composed a Requiem Mass (1663), 2- and 4-p. motets (1665), psalms (1675), offertories (1680); etc.

**Bérat, Frédéric**, b. Rouen, 1800; d. Paris, Dec. 2, 1855. Vocal comp., intimate with Béranger, many of whose poems he set to music. His *romances* and *chausonnets* are still popular: *À la frontière*, *Bibi*, *La Lisette de Béranger*, *Le départ*, *Ma Normandie*, etc.

**Berbiguier, Benoît-Tranquille**, b. Caderousse, Vaucluse, Dec. 21, 1782; d. Pont-Levoy, n. Blois, Jan. 29, 1838. Flute-virtuoso; pupil of Wunderlich at Paris Cons. His works f. flute, which are classics, include 15 books of duos f. 2 flutes; 2 do. do. f. flute and vln.; 6 gr. solos or études; 10 concertos; 7 books of sonatas, w. acc. of 'cello or vla.; 8 variations, w. pf. or orch.; 6 airs and var.s; 6 books of trios f. 3 fl.; 1 do. f. 2 fl. and vla.; 1 do. f. fl., vln., and vla.; several suites of easy duos; grand duo concertant f. fl. and pf.; fantasias, romances, arrangements, etc.

**Berchem** (or **Berghem**), **Jachet de** (also **Jacquet, Jacquet**, and **Giachetto di Mantova**), b. Berchem (?), n. Antwerp, abt. 1500; d. 1580; famous contrapuntist, *maestro* to the Duke of Mantua abt. 1535-65. Publ. many masses, motets, madrigals, etc.

**Be'rens, Hermann**, b. Hamburg, Apr. 7, 1825 (?); d. Stockholm, May 9, 1880. Excellent pianist, pupil of his father, Karl B. [1801-57], of Reissiger (Dresden) and Czerny. Went to Stockholm in 1847, and founded celebrated Quartet Soirées; 1849, royal mus. director at Örebro; 1860, conductor at the "Mindre" Th., Stockholm; later court-conductor, teacher of comp. at the Academy, and prof. and member of ditto.—Works: The Greek drama *Kritos*;

1 opera, *Violetta*, and 3 operettas, *Fin Sommer-nachtsraum*, *Fully and Quinault*, *Ricardo*; overtures 1 orch., quartets, trios, pf.-pcs., songs and part-songs, and a successful "Neueste Schule der Gelangheit" f. pf.

**Beret'ta, Giovanni Battista**, b. Verona, Feb. 24, 1819; d. Milan, Apr. 28, 1876. For several years director of Bologna Cons., then devoted himself to completing the great "Dizionario artistico-scientifico storico-tecnologico-musicale" begun by A. Barbieri (publ. Milan, Luigi di Giacomo Pirola), but reached only the letter G. He also wrote a treatise on harmony, and another on instrumentation and orchestration; he comp. instrumental and sacred music.

**Berg, Adam**, music printer at Munich 1540-99, publ. the "Patrocinium musicum" in 10 vol.s; 5 being devoted to Orlandus Lassus.

**Berg, Johann von**, music-printer of Ghent; settled in Nuremberg, and became (1550) Ulrich Neuber's partner.

**Berg, Konrad Mathias**, b. Kolmar, Alsatia, Apr. 27, 1785; d. Strassburg, Dec. 13, 1852. Violinist and pianist, pupil of Paris Cons. 1806-7, settled as pf.-teacher in Strassburg, 1808.—Works: 4 string-quartets; 10 pf.-trios; 3 concertos; sonatas, variations and effective 4-hand pes. f. pf. His essay "Ideen zu einer rationellen Lehrmethode der Musik mit Anwendung auf das Klavierspiel" ("L'acilia," vol. xvii, 1835), created a sensation; also an "Aperçu historique sur l'état de la musique à Strassbourg pendant les 50 dernières années" (1840).

**Ber'ger, Ludwig**, b. Berlin, Apr. 18, 1777; d. there Feb. 16, 1839. Studied harm. and cpt. under J. A. Gührlich (Berlin, 1799) and pf. under Clementi (St. Petersburg, 1804), being also strongly influenced by Field's playing. Went to Stockholm in 1812, and thence to London, rejoining Clementi and meeting Cramer. From 1815, settled at Berlin as a pf.-teacher; among his pupils were Mendelssohn, Henselt, Taubert, and Fanny Hensel. With Klein, Reichart, and Reilstab he founded the junior "Liedertafel" (1819). His pf.-works, especially the Studies, a Toccata, and a Rondo, are highly esteemed; he also composed the opera *Orsola* (not performed), cantatas, male quartets, songs, etc. A full and sympathetic account of his career was publ. by L. Reilstab in the "Berlinerische Zeitung" of Feb. 12, 1839.

**Ber'ger, Francesco**, b. London, June 10, 1834; pupil of Luigi Ricci (Trieste) for harmony, and of Karl Lickl (Vienna) f. pf.; later private pupil of Hauptmann and Pfaffy (Leipzig). Prof. of pf. at R. A. M. and Guildhall Sch. of Mus.; for some years director, now hon. secretary of the Philharmonic.—Works: An opera and a mass (prol. in Italy); songs; many part-songs and pf.-pcs. Wrote "First Steps at the Pianoforte."

**Berger, Wilhelm**, composer; b. Boston, Mass., U. S. A., Aug. 9, 1861; taken by parents next year to Bremen Stud. in the Königl. Hochschule f. Musik, at Berlin, 1878-81 (F1 K16) Lives (1898) in Berlin, as a composer and well-known piano-teacher; has written (op. 55) "Gesang der Geister über den Wassern," 1. 4-p mixed ch. and full orch., a Dram. Fantasy in overture-form; also pl.-pes., part-songs, abt. 80 songs, etc. *Pf.-music*. Op. 2, 5 pes.; op. 4 and 7, 2 pes. f. vln. and pf., op. 6, Impromptus, op. 9, 2 Klavierstücke, op. 14, 3 Klavierstücke; op. 17, 5 Klavierstücke in Tanzform; op. 18, 4 Intermezzi, op. 20, Fantasiestück; op. 21, pf.-quartet in A; op. 23, 12 "Aquarellen"; op. 53, 6 Klavierstücke. In 1898 he won a prize of 2,000 marks, offered by Dr. Simon of Königsberg, with his setting of Goethe's "Meine Göttin" (op. 72).

**Berger, Siegfried**. Pseudonym for CHILLIUS, Freiherr von.

**Berger, Otto**, b. Machau, Bohemia, 1873 (?); d. there June 30, 1897. Talented violoncellist; founded, with Suk, Hofmann and Nedbal, the "Smetana" Quartet, later called the "Bohemian."

**Berggreen** [-grün], **Andreas Peter**, b. Copenhagen, May 2, 1801; d. there Nov. 9, 1880. Originally a law-student, he turned to music; 1838, organist of Trinity Church; 1843, prof. of vocal music at the Metropolitan School; and 1850, inspector of singing in all public schools. —Works: Comic opera *Billetot og bustan* [Portrait and Bust] (1832); many collections of songs, etc.—He was one of Gade's teachers.

**Berghem, Jachet de**. See BERGHEM.

**Bergmann, Karl**, b. Ebersbach, Saxony, 1821; d. New York, Aug. 10, 1876; st. under Zimmermann in Zittau, and Hesse in Breslau. Went to America 1850 with the travelling "Germania" Orch., and was later its cond. till its dissolution (1854). Also cond. Handel and Haydn, 1852-4. In 1855, entered Philh. orch., N. Y., cond. the concerts alternately with Th. Eisfeld till 1862, then sole cond. until his death. Also conducted the Germ. male chorus "Arion" for several years. B. was an eminent cond., a good pianist and cellist; he was an ardent admirer of Wagner, Liszt, etc., and rendered important services to the cause of music in America by introducing their works.

**Bergner, Wilhelm**, b. Riga, Nov. 4, 1837; 1861, organist of the English church at Riga, in 1868 of Riga cathedral. He founded a Bach Society, and a cathedral-choir, and is a zealous promoter of music in Riga; he brought about the first production of Rubinstein's sacred opera *Moses* (Feb. 20, 1894), and procured the building of the great organ in the cathedral by Walcker (1882-3).

**Bergonzi, Carlo**, 1716-55, violin-maker at Cremona, Stradivari's best pupil. His son, Michelangelo, and his 2 nephews, Niccolò and Carlo Bergonzi, were of minor importance.

**Bergson, Michael**, b. Warsaw, May, 1820. Pianist and comp.; pupil of Schneider (Dessau), and Rungenhagen and Taubert (Berlin). Went to Paris (1840), and to Italy in 1846, where his opera *Louisa di Montfort* was successfully prod. (Florence, 1847). After living in Vienna (1850-3), Berlin and Leipzig, he revisited Paris, and brought out a 1-act operetta *Qui va à la chasse, perd sa place* (1859). In 1863, 1st pl.-teacher in, and in a short time director of, Geneva Cons., went to London in a few years, and lives there as a private teacher.—Works: For pl., 12 Grandes Études, op. 62; École du mécanisme, op. 65.; Concerto symphonique in E minor, Trio, op. 5; Polonaise héroïque, op. 72, Sonata with flute, Duo dramatique f. pf. and flute; duos f. pf. and vln.; Mazurkas, Fantasias, etc.

**Bergt, Christian Gottlob August**, celebrated teacher, composer and organist; b. Öderan, Saxony, June 17, 1772; d. Bautzen, Feb. 10, 1837, where he was organist from 1802, also music-teacher at the Seminary and conductor of the singing society.—His sacred music (a *Passion-Oratorio*, op. 10; the hymns "So weit der Sonne Strahlen," op. 17, and "Christus ist erstanden," op. 18, f. 4 voices and orch.; a "Te Deum" and the canticle "Herr Gott, dich loben wir," reset, etc.), is well known throughout Germany; he also wrote 6 operas, several symphonies, sonatas f. pf. and vln., etc.; a set of *Lieder*, "Congé," also became very popular.

**Be'ringer, Oscar**, b. Furtwangen, July 14, 1844. Pupil of Leipzig Cons. (Plaidy, Moscheles, Reinecke) 1864-6; later, at Berlin, of Tausig, Ehrlich, and Weitzmann. He became prof. in the "Schule des höheren Klavierspiels" at B. in 1869; went to London in 1871, and in 1873 established a similar institution there.—"Acad. f. the Higher Development of Pf.-playing." Since 1894, pf.-prof. in R. A. M. He is a pianist of great perfection of method, and his book of Technical Exercises is valuable; he has publ. 2 sonatas and other pf.-pes.; also songs.

**Be'ringer, Robert**, brother of preceding, b. Furtwangen, June 14, 1841. Has given many concerts in London, and the provinces; from 1861, pianist at the Crystal Palace; cond. of choral societies, and lecturer on music. Has written pf.-music, orchestral pes., songs, etc.

**Bériot, Charles (-Auguste) de**, famous violinist; b. Louvain, Feb. 20, 1802; d. Brussels, Apr. 8, 1870. Though sometimes called the pupil of Viotti and Baillot, he owed his technical foundation to the careful instruction of his guardian, Tiby, a provincial teacher. At 9 he played a concerto by Viotti in public; and his

later wonderful development was due to his native musical talent and individuality. He went to Paris in 1821, made a triumphant début there, became chamber-violinist to the King of France; played successfully in many concerts in England, was app. solo violinist to the King of the Netherlands (1826-30); lost position and salary through the Revolution, and from 1830-5 made concert-tours through Europe, many with Mme Garcia - Malibran, whom he married in 1836. After her death in Sept., de B did not appear in public until 1840, on a tour in Germany. From 1843-52 he was prof. of vln. at Brussels Cons; failure of eyesight, and paralysis of left arm, necessitated his retirement.—He publ. 7 vln.-concertos; 4 pf.-trios; several duos brillants f. pf. and vln.; 11 sets of variations f. vln., also "Premier guide des violinistes"; "Méthode de Violon" (3 parts; Paris, 1858; his best work); many studies f. vln.; etc.



**Bériot, Charles-Vilfride de**, son of preceding, b. Paris, Feb. 12, 1835. Pianist, pupil of Thalberg (1855). Now prof. of pf. at Paris Cons.—Works: Symph. poem "Fernand Cortez"; overtures; 3 pl.-concertos, "Opéras sans paroles" f. pf. and vln., a *Fantaisie-Ballet* f. vln.; a septet; 2 pf.-quartets; a pf.-trio, Sonata f. pf. and flute; abt. 60 comp.s f. pf.; songs, etc. With his father he wrote a "Méthode d'accompagnement."

**Berlija' (or Berlyn), Anton (or Aron Wolf [?])**, b. Amsterdam, May 2, 1817; d. there Jan. 16, 1870. Pupil of L. Erk and B. Koch; also of G. W. Fink at Leipzig. For years he was conductor at the Royal Th., Amsterdam. He wrote 9 operas; 7 ballets; an oratorio *Moses auf Nebo*; a symph. cantata; a mass; symphonies, overtures, chamber-music, etc.

**Berlin' [-leen], Johann Daniel**, organist; b. Memel, 1710; d. Drontheim, Norway, 1737. Publ. "Elements of Music," and a "Guide for Calculations in Temperament."

**Berlioz, Hector (-Louis)**, a composer of such marked and powerful individuality and widespread influence that he has been called the "father of [ultra-] modern orchestration," was born at Côte-Saint-André, near Grenoble, France, Dec. 11, 1803; d. Paris, Mar. 9, 1869. His father, a physician, sent him to Paris to study medicine under Amussat; carried away by his passion for music, however (although the flageolet and guitar were the only instr.s he could play), he forsook his medical studies in defiance of parental authority and a cutting-off of his

allowance. Entering the Conservatory, he managed to subsist by joining the chorus of the *Gymnase dramatique*. Impatient of Reicha's formal system of instruction, he soon left the Cons., determined to follow his own bent. Fined by the revolt of the new "romantic" school against the sway of the "classics," B. devoted himself heart and soul to the former cause. His first essay in composition, an orchestral Mass given at St.-Roeh in 1825, was unintelligible both to executants and hearers, and made him an object of ridicule; still, nothing daunted, he persevered in his chosen path, which led straight to the realm of the most outspoken and elaborate program-music. His next works (1828) were two overtures, "Waverley" and "Les Francs-Juges," and a *symphonie phantastique*, "Épilogue de la vie d'un artiste." To these, and other less-known pieces, he added, at a concert in 1829, a composition entitled "Concerts des Sylphes," with the following printed program: "Mephistopheles, to excite in Faust's soul the love of pleasure, convokes the spirits of the air, and bids them sing; after precluding on their magic instr.s, they describe an enchanted land, whose happy inhabitants are intoxicated with ever-renewed voluptuous delights; little by little the charm takes effect, the voices of the sylphs die away, and Faust falls asleep to dream delicious dreams." It shows how far B. had already travelled, at the age of 25, in this direction. In 1826, to obtain "protection" in his efforts to compete for the great prizes, he had recanted the Cons., taking a course in free composition with Lesueur. Cherubini long opposed his admission to the annual competitions; at length, in 1830, he bore off the Grand prix de Rome with a cantata, *Sardanapale*. From his sojourn of 18 months in Rome and Naples, he brought back the overture

to *King Lear*, and a sequel to the *symphonie phantastique*—"Lélio, ou le retour à la vie." By brilliant journalistic work in the "Journal des Débats," the "Gazette musicale," etc., he increased in prominence, and became a power in musical Paris. And now his symphony "Harold en Italie" (1834), the *Messe des morts* (1837), the dramatic symphony "Roméo et Juliette," with vocal soli and chorus (1839), and the overture "Carnaval romain," were received with peans of praise in the press; though the attitude of the public was more reserved. But his first dramatic attempt, the 2-act opera semi-seria *Benvenuto Cellini* (Grand Opéra,



Sept. 3, 1838), was rejected *in toto* by the general public at Paris, and also a fortnight later at London, though the chosen few at Weimar lauded it to the skies. For Liszt was in active sympathy with B., adopting and transmuting the latter's ideas in his own irresistibly genial and original fashion. In 1839 B. was made Conservator of the Conservatory, and, in 1852, librarian, an appointment held until death; the coveted professorship was, nevertheless, jealously denied him. In 1843 his first concert-giving tour in Germany, etc., met with great success, which he recorded in his "Voyage musicale en Allemagne et en Italie" (1844; two vols.). Similar excursions through Austria, Hungary, Bohemia and Silesia (1845), and Russia (1847), were equally fortunate. In London (1852) he conducted the first series of the "New Philharm. Concerts"; in 1853 his *Benevento Cellum* was performed at Covent Garden under his baton. *Blotrice et Bénédicte*, a comic opera, was likewise brought out by himself at Baden-Baden (1862). He was appointed a member of the jurés at the exhibitions in London and Paris, 1855 and 1861; elected member of the Académie in 1856; and decorated with the cross of the Legion of Honor. His last foreign trip was to St. Petersburg, by invitation of the Grand Duchess Hélène, to bring out his *Damnation de Faust*. The evening of his life was overcast by the failure of his opera, *Les Troyens de Carthage* (1863), and the death of his son Louis (1867). During his lifetime he met with little real appreciation in his native country, though posthumous honors are now showered upon him; but the somewhat artificial "Berlioz cult" in France in no way rivals the German Wagner movement. Indeed, Germany has most generously honored B.'s memory by the first complete production, under Mottl's direction, of the opera *Les Troyens* (in two parts: *La prise de Troie*, 3 acts, and *Les Troyens de Carthage*, in 5 acts) at Karlsruhe in 1897. His bizarre yet very popular "oratorio," *La Damnation de Faust* (1816), perhaps marks the culmination of B.'s striving after the purely fantastic; but his passion for unprecedented orchestral combinations and gigantic mass-effects was unsated, and he certainly carried the science of orchestration to wonderful perfection. His "Traité d'instrumentation" (Engl. transl., London; German transl., Leipzig, 1864) long held first place among works of its class (Gevaert's great treatise is more modern and complete). Besides the "Voyage musicale" he publ. "Soirées d'orchestre" (1853), "Grottesques de la musique" (1859), "À travers chants" (1862), and his "Mémoires" (1870; Engl. transl., London, 1884), containing an autobiography from 1803-1865. His prose style is both forceful and polished; in verse he penned the words to his *l'Enfance du Christ* (see below), also to the operas *Blotrice et Bénédicte* and *Les Troyens*.—Other large compositions, besides works already mentioned, are the sacred trilogy *l'Enfance du Christ* (Part I, *Le songe d'Hérode*; II, *La fuite*

*en Égypte*; III, *l'Arrivée à Saïs*); a Te Deum f. 3 choirs, orch. and organ; a "Grande symphonie jubile et triomphale" f. full military band, with strings and chorus ad lib; overture to *Le Corsaire*; *Le cinq Mai*, f. bass solo, ch. and orch. (for the anniversary of Napoleon's death); also other instrumental and choral works, songs, transcriptions.

**Berlyn, Anton.** See BERLIJN.

**Bermu'do, Juan**, b. abt. 1510, near Astorga, Spain; wrote a description of mus instr s.—"Declaracion de Instrumentos," and publ. 1 volume (1545).—MS. in Natl. Library, Madrid.

**Bernabè'i, Giuseppe Ercole**, b. Caprarola, Papal States, abt. 1620; d. Munich, 1687. A pupil of Orazio Benevoli, whom he succeeded in 1672 as *m. di capp.* at the Vatican; 1674, court *Kapellm.* at Munich. He wrote three operas (prod. in Munich); publ. 2 books of madrigals (1669) and one of motets (1690); other works (masses, offertories, psalms) are in MS. in the Vatican Library.

**Bernabè'i, Giuseppe Antonio**, son of preceding; b. Rome, 1659; d. Munich, Mar. 9, 1732, where, in 1688, he succeeded his father as court *Kapellm.*—Works: 15 operas; masses, etc.

**Bernac'chi, Antonio**, celebrated soprano (*musico*); b. Bologna, abt. 1690, d. there March, 1756. Pupil of Pistocchi. Specially engaged by Handel for the Italian Opera, London, in 1729, as the finest living dram. singer. In 1736 he founded a singing-school at Bologna. He revived the style of vocal embellishment which the French term "roulades."

**Bernard, Émery**, b. Orléans, France, early in the 16th century. His *Method of Singing* passed through 3 eds. (1541, '61, '70).

**Bernard, Moritz**, b. Kurland, 1794; d. St. Petersburg, May 9, 1871. Pupil of John Field (Moscow, 1811), and Hässler. He at first travelled, then (1816) was *Kapellm.* to Count Potocki, and in 1822 teacher of music in St. P., where he opened a music-store in 1829. Wrote minor pf.-pcs., and an opera, *Ozga* (St. P., 1845).

**Bernard, Paul**, b. Poitiers, France, Oct. 4, 1827; d. Paris, Feb. 24, 1879. A pupil of Halévy, Thalberg and others, in Paris Cons.; successful concert-pianist and teacher, composed many small pf.-pcs., and wrote criticisms for the "Ménestrel," and the "Revue et Gazette Musicale."

**Bernard, Daniel**, b. 1841, d. Paris, June, 1883; a distinguished contributor to the "Ménestrel."

**Bernard, Émile**, b. Marseilles, Aug. 6, 1845. Pupil, in Paris Cons., of Reber (comp.), Benoist (org.), and Marmontel (pf.). Organist of Notre-Dame-des-Champs, Paris, and a distinguished composer of the new school.—Works: Vln.-concerto; Concertstück f. pf. w. orch.; Fantaisie f. do., op. 31; 2 Suites f. orch.; "Béa-



tricc" overture; a pf.-quartet; a pf.-trio; sonata f. pf. and 'cello; sonata f. pf. and vln.; much other chamber- and pf.-music, 2 cantatas, *Guillaume le conquérant*, and *La Captivité de Babylone*.

**Bernar'di, Stefano**, canon at Salzburg abt. 1634. Publ. madrigals, masses, motets and psalms (1611-37), also a "Lehre vom Contrapunct" (1634).

**Bernar'di, Francesco**. See SENESINO.

**Bernar'di, Enrico**, b. Milan, Mar. 11, 1838. A travelling conductor and leader, now director and proprietor of an orchestra at Milan. Has written several fairly succ. operas and ballets (1854-79), and much very popular dance-music, also marches, and the like.

**Bernardinì, Marcello** ("Marcello di Capua"), b. Capua, abt. 1762. Wrote over 20 stage-works, both text and music, most performed 1784-99 at Venetian theatres, with good success.

**Bernasco'ni, Andrea**, b. Marseilles, 1712; d. Munich, Jan. 24, 1784, where he was court *Kapellm.* from 1755. He wrote much sacred music, and 18 operas, 14 of them for Munich.

**Bernasco'ni, Pietro**, famous Italian organ-builder; b. (?), d. Varese, May 27, 1805. Built the organs in Como cathedral, and in Church of San Lorenzo at Milan.

**Bernell'nus**, supposedly a Benedictine monk at Paris (1000), where he wrote on music. Gerbert publ. his treatise, on the division of the monochord, in "Scriptores," vol. i.

**Ber'ner, Friedrich Wilhelm**, b. Breslau, May 16, 1780; d. there May 9, 1827. Fine organist, music-teacher at the Br. Seminary, and later Director of the R. Academic Inst. for Church-music. Wrote much ch.-music (MS.).

**Bernhard (St.)**, of Clairvaux, b. Fontaines, Burgundy, 1091; d. as abbot of Clairvaux, Aug. 20, 1153. Theoretical writer.

**Bern'hard der Deutsche**, organist of S. Marco, Venice, 1445-59, the year of his death, and known there as "Bernardo di Stefanino Murer," was the reputed inventor of organ-pedals, and at least introduced them into Italy.

**Bern'hard, Christoph**, b. Danzig, 1612; d. Nov. 14, 1692, Dresden, where he studied under H. Schütz. The Elector sent him to study singing in Italy; he afterwards became 2nd, and then 1st *Kapellm.* at Dresden, succeeding Schütz. He was a remarkable contrapunctist. Publ. "Geistliche Harmonica" (1665), and "Prudentia prudentiana" (1669, hymns). A treatise on composition, and a second on counterpoint, are in MS.

**Bernicat, Firmin**, b. 1841, d. Paris, March, 1883. Wrote 13 operettas for minor Paris theatres,

**Ber'no, "Augien'sis,"** abbot of Reichenau monastery 1008 to his death on June 7, 1048. Wrote learned treatises on music, to be found in Gerbert's "Scriptores," vol. ii. A monograph on his system of music was publ. by W. Brambach (1881).

**Bernouilli, Johann**, b. Basel, July 27, 1667; d. there Jan. 2, 1747, as Prof. of Sciences; succeeded by his son **Daniel** [b. Groningen, Feb. 9, 1700; d. Basel, Mar. 17, 1782]. Their writings on acoustics are valuable.

**Berns'dorf, Eduard**, b. Dessau, Mar. 25, 1825. Pupil of Schneider and A. B. Marx (Berlin). Writer, critic (for the Leipzig "Signale"), and composer. He completed Schlädebach's "Universal-Lexikon der Tonkunst" (1855-6, 3 vols. and Appendix), also publ. papers, and songs.

**Ber'nuth, Julius von**, b. Rees, Rhine Province, Aug. 8, 1830. Originally destined for the law, he also studied music at Berlin under Taubert and Dehn; from 1852-4, barrister at Wesel; then gave up law and studied music at Leipzig Cons. till 1857, when he founded the chamber-music society "Aufschwung," and in 1859 the "Dilettantes' Orchestral Society"; also conducted the "Euterpe," the "Singakademie," and the Male Choral Society. During the summer of 1863 he studied singing with Manuel Garcia at London; returning to Leipzig, he conducted one season of the "Euterpe" concerts, then becoming conductor of the Hamburg Philharmonic, in 1867 of the H. "Singakademie," and in 1873 director of a conservatory there. In 1878, "Royal Prussian Professor."

**Berr, Friedrich**, famous clarinetist and bassoonist; b. Mannheim, Apr. 17, 1794; d. Paris, Sept. 24, 1838. Bandmaster in various French regiments, 1823 1st clarinet at Th. des Italiens, 1831 prof. of clar. at Paris Cons., 1830 Director of the new School of Military Music.-- Works: "Traité complet de la clarinette à 14 clefs" (1836). Prolific composer f. clar., bassoon, etc.; 500 pes. of military music alone; suite, trios, duos, etc.

**Berré, Ferdinand**, b. Ganshoren, n. Brussels, Feb. 5, 1843. Opera-composer; first work *L'Orage au moulin* (1867); then *Le Couteau de Castille* (1867); others in MS. Has publ. over 50 songs ("romances").

**Berta'li, Antonio**, b. Verona, 1605; d. Vienna, Apr. 1, 1669. Viennese court musician from 1637; 1649, till death, court *Kapellm.*, succeeding Valentini. Produced several cantatas (1641-46), and, from 1653-67, 8 operas and 3 oratorios, all at Vienna.

**Ber'telmann, Jan Georg**, b. Amsterdam, Jan. 21, 1782; d. there Jan. 25, 1854. Pupil of D. Brachtuijzer; prof. at the R. School of Music, where he formed many eminent pupils (Stumpf, Hol, Van Brée, et al.). Publ. works: Mass, requiem, string-quartet, pes. f., vln. and pf.; many others in MS.

**Ber'telsmann, Karl August**, b. Gutersloh, Westphalia, 1811, d. Amsterdam, Nov. 20, 1861. Pupil of Kinck. Director (1839) of the "Eutonia" society, Amsterdam.—Works: Choruses f. men's voices; 12 4-p. songs f. mixed chorus; songs w. pf.; pcs. f. org., pf.-music.

**Berthaupe, Isidore**, b. Paris, 1752, d. St. Petersburg, Mar. 20, 1802. First violin at Grand Opéra, 1774; cond. of the "Concerts Spirituels," 1783; finally solo-violinist in the Imp. orchestra at St. Petersburg.—Works: Sonatas, solos, duos, and a concerto f. vln.; symphonie concertante f. 2 vlns.; sonata and sonatinas f. pf.

**Berthelier, Henri**, solo violinist in orch. of Paris Opéra, and in Cons. concerts. 1894, succeeded Maurin as prof. of violin at Cons.

**Bert'hold, Karl Friedrich Theodor**, b. Dresden, Dec. 18, 1815; d. there Apr. 28, 1882. Pupil of J. Otto and Fr. Scheider; in 1864 he succeeded the latter as court org. at Dresden. He wrote an oratorio *Petrus*, a *Missa solennis*, a symphony, overtures, church-music, etc.; also (with Fürstenau) a pamphlet on "Die Fabrikation musikalischer Instrumente im Vogtlande" (1876).

**Bertin, Louise-Angélique**, b. at the Roches, n. Paris, Feb. 15, 1805; d. Paris, Apr. 26, 1877. Pupil of Pétis; dramatic composer, singer, pianist.—Operas: *Guy Mannering* (private perf.), *Le Lougarou* (Paris, 1827), *Faust* (1831), *Notre-Dame de Paris* [*Emeralda*] (1836); many minor compositions, of which "Six Ballades" were publ.

**Berti'ni, Abbate Giuseppe**, b. Palermo, 1756; d. there 1849 (?). *M. di capp.* to the Sicilian court; publ. a "Dizionario storico-critico degli scrittori di musica" (Palermo, 1814).

**Berti'ni, Benoît-Auguste**, b. Lyons, June 5, 1780. Pupil of Clementi in London (1793), later pf.-teacher there. Wrote an 11-page pamphlet, "Stigmatographie, ou l'art d'écrire avec des points, suivie de la mélographie, nouvelle art de noter la musique" (Paris, 1812), and "Phonological System for acquiring extraordinary facility on all musical instruments as well as in singing" (London, 1830).

**Berti'ni, Henri-Jérôme**, pianist and composer; b. London, Oct. 28, 1798; d. Meylau, near Grenoble, Oct. 1, 1876. When six months old he was taken to Paris, where he was taught by his father and his elder brother, Benoît-Auguste; played early in public, and at 12 made a concert-tour through the Netherlands and Germany. He returned to Paris for study; spent some time in Great Britain; and from 1821-59 resided in Paris, whence he made many brilliant artistic tours. In 1859 he retired to his estate at Meylau. Both as pianist and composer, he was a musician of the highest talent and lofty ideals, unalterably opposed to the

flashy virtuosity then so much in vogue. His technical studies are still of value, an excellent selection of 50 has been edited by G. Buonamici; an arr. of Bach's "48 Preludes and Fugues" f. 4 hands, is also useful. He also wrote much chamber-music, and pcs. f. pf.-solo—over 200 works in all.



**Berti'ni, Domenico**, born Lucca, June 26, 1829; d. Florence, Sept. 7, 1890. Pupil of Michele Puccini. 1857, Director of the mus. inst. at Massa di Carrara, also *m. di capp.*; went to Florence in 1862, as singing-teacher and critic, and became director of the "Cherubini" Society. Contributor to the "Boccherini" of Florence, "La Scena" of Venice, and other periodicals. He comp. 2 operas, masses, magnificats, and chamber-music; also wrote "Compendio di principi di musica, secondo un nuovo sistema" (1866).

**Berton, Pierre-Montan**, b. Paris, 1727; d. there May 14, 1780, as conductor of the royal orch. and of the Grand Opéra. A contemporary of Gluck and of Piccini, his great talent for conducting aided efficiently in the improvement of French opera. He wrote several operas, and rearranged others by Lully, etc.

**Berton, Henri-Montan**, son of preceding, b. Paris, Sept. 17, 1767; d. there Apr. 22, 1844. Opera-composer, pupil of Key and Sacchini. In 1782, violinist in Opéra-orch.; 1795, prof. of harm. in Paris Cons.; 1807, cond. of the Opera buffa; 1815, member of the Academy; 1816, prof. of comp. at Cons. Of his 47 operas, the best are *Montano et Stéphanie* (1799), *Le Dillive* (1799), and *Alline, reine de Golconde* (1803); he also wrote 5 oratorios, 5 cantatas, and many "romances." His theoretical works are curious rather than valuable.—Biogr. by Raoul-Rochette: "Notice hist. sur la vie et les ouvrages de M. Berton" (Paris, 1844), and by H. Blanchard: "Henri-Montan Berton" (Paris, 1839).

**Berton, François**, natural son of the preceding, b. Paris, May 3, 1784; d. July 15, 1832. Pupil of Cons. 1796-1804; prof. of singing there 1821-7. He composed several operas, and some vocal music.

**Berto'ni, Ferdinando Giuseppe**, b. Island of Salò, n. Venice, Aug. 15, 1725; d. Desenzano, Dec. 1, 1813. Pupil of Padre Martini; 1752, organist at San Marco; 1784, Galuppi's successor as *m. di capp.*; choirmaster at the Cons. de' Mendicanti from 1757-97.—Works: 5 oratorios, and much other church-music; 34 operas; chamber-music; 6 harpsichord-sonatas, etc.

**Bertrand, Jean-Gustave**, b. Vaugirard, n. Paris, Dec. 24, 1834; d. Paris, 1880. Writer and critic.—Works: "Histoire ecclésiastique de l'orgue" (1859), "Essai sur la musique dans l'antiquité"; "Les origines de l'harmonie" (1866); "De la réforme des études du chant au Conserv." (1871); "Les nationalités musicales étudiées dans le drame lyrique" (1872). Contributor to Pougin's Supplement to Fétis.

**Berwald, Johann Friedrich**, b. Stockholm, July 23, 1788; d. there Sept. 1861. Violinist, pupil of Abbé Vogler, and of remarkable precocity, playing in public at 5, and writing a symphony at 9; after concert-tours, he became (1816) chamber-musician to the King, and from 1819 was conductor of the royal orch. His compositions are mostly forgotten.

**Berwald, Franz**, nephew of preceding, b. Stockholm, July 23, 1796, d. there Apr. 30, 1868, as Director of the Cons.—Works: 1 opera, *Estrella di Sorra* (Stockholm, 1862); symphonies; chamber-music.

**Berwin, Adolf**, b. Schwersenz, n. Posen, Mar. 30, 1847. Pupil of Lechner (pf.) and Frohlich (vln.), also of Rust at Berlin (cpt.) and Dessoff at Vienna (comp.). In 1882, Director of the Royal Library and Cecilia Academy at Rome. Edited an Ital. transl. of Lebert and Stark's Piano School; is writing a "History of dram. mus. in Italy during the 18th century."

**Besard, Jean-Baptiste**, b. Besançon, abt. 1576. Learned futenist; he wrote "Thesaurus harmonicus" (Cologne, 1603, containing many contemporary comp.s, arr f lute); "Isagoge in artem testudinarium, das ist: Unterricht über das kunstliche Saitenspiel der Lauten" (Augsburg, 1617; being a 2nd ed. of his "Traité du luth"); and "Novus Partus, etc." (1617, a coll. of 24 pcs. f. 1 or 2 lutes).

**Beschmitt, Johannes**, b. Bockau, Silesia, Apr. 30, 1825; d. Stettin, July 14, 1880. From 1848, teacher and cantor at the Catholic School, Stettin; he also conducted a male choral society, for which he wrote many easy choruses.

**Besekir'sky, Vasil Vasilevitch**, violinist in Moscow, where he was b. 1836; he has made highly successful tours to Brussels and Paris (1858), Madrid (1866), Prague (1869), and publ. much violin-music.

**Besler, Samuel**, b. Brieg, Silesia, Dec. 15, 1574; d. Breslau, July 19, 1625, where he was rector of the Gymnasium zum Heiligen Geist from 1605. His church-comp.s are preserved in great part at the library of St. Bernhardinus, Breslau.

**Besler, Simon**, cantor at St. Maria Magdalen, Breslau, from 1615-28. A few of his 4-p. songs, printed in score, are extant.

**Besozzi, Louis-Désiré**, b. Versailles, Apr. 3, 1814; d. Paris, Nov. 11, 1879. Of a musical family, he entered the Cons. in 1825, and took

the first Grand prix de Rome in 1837. He lived in Paris as a music-teacher, and composed pt.-pcs., etc.

**Bes'sems, Antoine**, violinist; b. Antwerp, Apr. 6, 1809; d. there Oct. 10, 1868. Pupil of Bailloit at Paris Cons. (1826), member of the Ital Opera orch.; then made long concert-tours, and from 1847-52 conducted the orch. of the "Société royale d'harmonie," Antwerp. Works: Masses, motets, psalms, graduals, etc.; a violin-concerto, Fantasias f. vln.; 12 grandes Études f. vln w. pf., 12 grands Duos de concert f. do. do, other vln.-pcs.; duos, trios and quartets f. strings, etc.

**Besson, Gustave-Auguste**, b. Paris, 1820, d. there 1875, is noted for his improvements in the valves of wind-instruments.

**Best, William Thomas**, distinguished organ-virtuoso; b. Carlisle, England, Aug. 13, 1826; d. Liverpool, May 10, 1897. Taught by the cathedral organist Young; first appointment, organ of Pembroke chapel, Liverpool; 1847, at the Church of the Blind; 1848, of the Philh. Society. In 1852, organist of the Panopticon, London, and also at St. Martin's; 1854, of Lincoln's Inn chapel; 1855-94, of St. George's Hall, Liverpool, and also resumed (1872) the post of organist of the Philh. Society. In 1880 he was offered the option of knighthood or a Civil-List pension of £100 per annum; he accepted the latter, having a confirmed dislike to all titles. He retired in 1894. Best's extraordinary virtuosity made him much in request for very numerous public functions; in 1860 he went to Sydney, Australia, to inaugurate the organ in the new Town Hall. His recitals were a feature in Liverpool musical life; he played concertos at many successive Händel Festivals. His works, popular in type though classical in form, include church-services and anthems; sonatas, preludes and fugues, concert-fantasies, studies, etc., for organ; also 2 overtures and a march f. orchestra, and several pt.-pcs. His chief text-books are "The Art of Organ-playing" (London, 1870), in 4 parts, and "Modern School for the Organ" (London, 1855); he also publ. "Händel Album" (20 vols.); "Arrangements from the Scores of the Great Masters" (5 vols.); and a large variety of transcriptions; B. likewise edited many other of Händel's works. An excellent sketch of Best is to be found in "Musical Times," June 1, 1897, p. 382-3.



**Betz, Franz**, distinguished dramatic baritone; b. Mayence, March 19, 1835; sang from

1856-9) at Hanover, Altenburg, Gera, Bernburg, Kothlen, and Rostock; after his debut as Don Carlos in *Ermani* at Berlin (1859), he was permanently eng. at the Royal Opera House until his retirement in 1897, when the Emperor named him "hon. member" of the opera-company. An eminent singer of Wagnerian rôles, he created the Wotan at Bayreuth in 1876.

**Bevigna'ni, Enrico** (Cavaliere), b. Naples, Sept. 29, 1841; studied comp. under Albanese, Lillo, and others; his first opera, *Caterina Bbon* (Naples, 1863), was very successful; but he preferring the career of conductor, was eng. by Col. Mapleson from 1864-70 at H. M.'s Th., London, then in Covent Garden till the present time. Engagements in the Italian operas at St. Petersburg and Moscow alternated with the London seasons, until B's engagement for the Metropolitan Opera, New York. By the Czar he was made Knight of the Order of St. Stanislas, which carries with it nobility and a life-pension.

**Bevin, Elway**, Welsh comp. and organist; b. between 1800-70, d. 1649(?) ; he was a pupil of Tallis; (1859) org. of Bristol cathedral, and (1605) Gentleman Extraordinary of the Chapel Royal, but lost both places because he became a Roman Catholic.—Works: "A Briefe and Short Introd. to the Art of Musick" (1631), a Short Service in D min.; an anthem "Praise the Lord" (in Barnard's Coll.); other anthems MS.

**Bexfield, William Richard**, b. Norwich, England, Apr. 27, 1824; d. London, Oct. 29, 1883. Pupil of Dr. Z. Buck; org. of Boston church, Lincolnshire; from 1848, at St. Helen's, London. Took degree of Mus. Bac. at Oxford, 1846; Mus. Doc. at Cambridge, 1849.—Works: An oratorio, *Israel Restored* (1852); a cantata, *Heck's Death*; anthems, organ-fugues, part-songs, songs, etc.

**Bey'er** [by-], **Johann Samuel**, b. Gotha, 1669; d. Karlsbad, May 9, 1744. In 1697, cantor at Freiberg, Saxony; 1722, at Weissenfels; 1728, Musikdirector at Freiberg. Publ. "Primæ lineæ musicæ vocalis" (1703); "Musikal. Voriath neu veränderter Festchorgesänge" (1716); and "Geistlich-musikalische Seelenfreude" (1724) and 23 concert-arias, etc.

**Bey'er, Rudolf**, b. Wilther, n. Bautzen, Feb. 14, 1828; d. Dresden, Jan. 22, 1883. Music-teacher, and composer of songs, chamber-music, music to O. Ludwig's *Alceabder*, etc.

**Bey'er, Ferdinand**, b. Querfurt, July 25, 1805; d. Mayence, May 14, 1863. Salon-composer of pf.-pes., generally pleasing and facile, but of little depth.

**Biag'gi, Girolamo Alessandro**, writer and composer; b. Milan, 1815; d. Florence, Mar. 21, 1897. Pupil of Milan Cons. 1829-39 (violin; composition); after a visit to France, he returned to Milan, was for a short time *m. di capp.*, wrote an opera, *Martino della Scala*,

was for some years (abt 1847) editor of "l'Italia musicale" (Milan; Luca), wrote an essay "Della musica religiosa e delle questioni inerenti" (Milan; Ricordi, 1857); then settled in Florence as prof. of mus. hist. and æsthetics at the newly established R. Istituto Musicale, writing articles for "La Nazione," and the review "La Nuova Antologia," later for the "Gazzetta d'Italia," under the pen-name "Ippolito d'Albano." He left an unfinished "Vita di Rossini." The tendency of his writings is *conservative*.—Other works: "Conferenze su la riforma melodrammatica Fiorentina," and "Sugli strumenti a pizzico."

**Bi'al [bee-], Rudolf**, b. Habelschwerdt, Silesia, Aug. 26, 1834; d. New York, Nov. 13, 1881. Violinist in Breslau orch; then made a tour in Africa and Australia with his brother Karl; settled in Berlin as conductor of the Kroll orch, and (1864) *Kapellm.* of the Wallner Th., where his numerous farces, operettas, etc., have been performed; later, cond. of Italian opera in Berlin, and concert-agent in New York.

**Bi'al, Karl**, brother of Rudolf; b. Habelschwerdt, July 14, 1833; d. Steglitz, n. Berlin, Dec. 21, 1892. Pianist and music-teacher; he composed interesting pf.-music and songs.

**Bian'chi, Francesco**, b. Cremona, 1752, d. Bologna, Sept. 24, 1811 (acc. to some at Hammernuth, Nov. 27, 1810). From 1775-8, *m. al cembato* at Ital. Opera, Paris, where his first opera, *La réduction de Paris*, was prod (1775); up to 1800 he wrote 47 operas, of pleasing, but ephemeral quality; went to Florence, 1780, to Venice, 1785, as org. at San Marco; and to London, 1793, as cond. at the King's Th.—His treatise "Dell'attrazione armonica" was never publ. He was the teacher of H. R. Bishop.

**Bian'chi, Valentine**, soprano stage-singer; b. Wilna, 1839; d. Candau, Kurland, Feb. 28, 1884. Studied at Paris Cons.; debut Frankfurt, 1855; eng. at Schwerin (1855-61), Stettin, St. Petersburg (1862-5), and Moscow (until 1867); retired 1870.

**Bian'chi, Bianca (velius Schwarz)**, high soprano opera-singer; b. in a village on the Neckar, June 27, 1858; pupil of Wilczek (Heidelberg) and Mme. Viardot-Garcia (Paris), Pollini paying her expenses and then engaging her for 10 years. Debut at Karlsruhe, 1873, as Barberina in *Figaro*. Sang at London, Mannheim, Karlsruhe, and was eng. at Vienna in 1880.

**Bian'chi, Eliodoro**, contemporary opera-composer.—Works: *Gara d'amore* (Bari, 1873); *Suah*; *Almanzo*.

**Bianchi'ni, Pietro**, b. Venice, Oct. 18, 1828. Began as violinist in the Venice Th. orch.; 1869 *m. di capp.* at Feltre; 1871, Conegliano; 1874, Parenzo d'Istria; 1878-87 at Trieste as teacher of vln., cpt. and comp.; now Director of the Music School of the *Padri Armeni*, Venice.—

Works Symphonies, string-quartets and -trios, masses, songs, and pl.-music.

**Bi'ber, Heinrich Johann Franz von**, b. Wartenberg, Bohemia, 1644, d. Salzburg, May 3, 1704. Noteworthy violinist and composer, one of the founders of the German school of violin-playing. He was successively in the service of the Emperor Leopold I (who ennobled him), the Bavarian court, and the Archbishop of Salzburg. He publ. a number of violin-sonatas (one is in David's "Hohe Schule"), and other pieces.

**Bi'ber, Aloys**, distinguished Bavarian pianist; b. Ellingen, 1804, d. Munich, Dec. 13, 1858.

**Bie'dermann** [bee-], tax-receiver at Bechlingen, Thuringia, abt. 1780, is noteworthy as a real virtuoso on the hurdy-gurdy, which he considerably improved.

**Bie'dermann, Edward Julius**, b. Milwaukee, Wis., Nov. 8, 1840. Son and pupil of A. Julius B., also studied pl., org., and theory in Germany, 1858-64. Organist in turn at the following New York churches: St. Augustine's (R. C.), St. Gabriel's (R. C.), Dutch Reformed, and (since 1888) at St. Mary's (R. C.). Has lived for 30 years in N. Y. as a teacher.—Works: 2 grand masses f. soli, ch., org. and orch.; a number of anthems; vocal duets and solos (sacred and secular).

**Biehl, Albert**, pianist and teacher; b. Rudolstadt, Germany, Aug. 16, 1833. Publ. trios, songs, and many valuable instructive pl.-works fully abreast of modern technique. "Vorschule zur Fingertechnik," op. 130; op. 164, Études f. vln. w. accomp. of a 2nd vln.; op. 170, 20 melod. Vortrags- u. Geklungkeits-Studien f. pf.; op. 170, Fingerfertigkeit-Etuden für die Mittelstufe; etc., etc.

**Bier'ey, Gottlob Benedikt**, b. Dresden, July 25, 1772; d. Breslau, May 5, 1840. Pupil of C. E. Weinlig, Dresden; was director of a travelling opera-troupe until the success of his opera *Wladimir* (Vienna, 1807) caused his app. as *Kapellm.* at Breslau, succeeding Weber; he was theatre-director there 1821-8, when he retired.—Works: 26 operas and operettas; 10 cantatas, masses, orchestral and chamber-music, etc.

**Bie'se, Wilhelm**, b. Rathenow, Apr. 20, 1822, piano-maker (chiefly uprights); est. since 1853 in Berlin.

**Bigaglia, Padre Diogenio**, Benedictine monk of Venice, publ. in 1725 twelve sonatas f. solo violin or flute. Other works in MS.

**Bigan'ni, Carlo**, called by Paganini "il primo violinista d'Italia"; b. Cremona, Dec. 6, 1808; d. Voghera, Aug. 2, 1848. Was in turn opera-conductor at Cremona (1827), Milan, and (1833) Verona; returning to Cremona 1837, he became director and first violin of the orchestra, and made it one of the best in Lombardy.—

Works A violin-concerto, Capricci o Studi per violino, Fantasias, Grande Adagio, Polacca; Variations, etc.

**Bigna'ni, Enrico**, b. 1812 (?), d. Genoa, Feb. 1891. Violinist and composer. Operas *Anna Rosa* (Genoa, '92, succ.); *Gian Luigi Fieschi* (never produced).

**Bi'gnio, Louis von**, lyric baritone stage-singer, b. Pesth, 1830; trained at Pesth Cons., and by Rossi and Gentiluomo. Début Pesth (German Th., 1858), eng. 1858-63 at the Hungarian National Th., then, till 1883, at the Vienna Court Opera, when he was pensioned, and returned to Pesth (Nat. Th.). Was also well received as a concert-singer (in London, etc.).

**Bigot, Marie (née Kiene)**, b. Kolmar, Upper Alsacia, Mar. 3, 1786, d. Paris, Sept. 16, 1820. A distinguished pianist, she lived for years in Vienna, where she was known and esteemed by Beethoven; went to Paris in 1808, and gave piano-lessons from 1812 on.

**Bilhon (or Billon), Jean de**, singer in the Papal Chapel, first half of 16th century. Masses, magnificats, and motets by him are in collections (1534-44).

**Bille'ma, Carlo** (b. Naples, abt. 1822), and **Raffaele** (b. Naples, 1820; d. Saintes, Dec. 25, 1874), two brothers, both pianists, and composers of salon-music. Raffaele lived for a time in Tunis, and from 1855 as a music-teacher in Saintes.

**Bil'lert, Karl Friedrich August**, b. Altstettin, Sept. 14, 1821; d. Berlin, Dec. 22, 1875. Musician (contributor to the *Mendel-Reissmann "Musiklexikon"*), and painter.

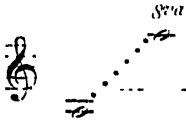
**Billet, Alexandre-Philippe**, b. St. Petersburg, March 14, 1817; pupil of Paris Cons.; pianist and composer at London.

**Bil'leter, Agathon**, b. Mannedorf, Lake of Zurich, Nov. 21, 1834. Studied at Leipzig Cons., and became organist and conductor at Burgdorf, Switzerland. Very popular composer of part-songs f. men's voices.

**Billings, William**, b. Boston, Mass., Oct. 7, 1746; d. there Sept. 20, 1800. Writer of hymn-tunes, anthems, etc., of which he publ. several collections:—"The New England Psalm-Singer" (1770), "The Singing Master's Assistant" (1776), "Music in Miniature" (1779), "The Psalm Singer's Amusement" (1781), "The Suffolk Harmony: Containing Tunes, Fugues and Anthems" (1786), "The Continental Harmony" (1794). Billings was, in his rough way, a pioneer of good church-music in America; he first used the pitch-pipe, introduced the cello into church-choirs, and is said to have originated concerts in New-England.

**Bil'lington, Elizabeth (née Weichsel)**, b. London, abt. 1768; d. near Venice, Aug. 25, 1818. Her father and first teacher was a Ger-

man clarinetist; Joh. Chr. Bach taught her later. She was a soprano stage-singer of great beauty, yet a poor actress, her voice is said to have been marvellous, and of wide range (3 octaves).



In 1784, she married James Billington, a double-bass player; they went to Dublin, where she made her debut in opera in *Orpheus et Eurydice*; at London she first appeared as Rosetta in *Love in a Village* (Covent Garden, 1786), and her success led to an engagement. She remained in London till 1794; sang in Naples, 1794 (in which year her husband died), and at Venice, 1796; married a M. Felissent, 1798, but soon left him, returned to London, and sang at Drury Lane, Covent Garden, and the Ancient and Vocal Concerts (1801-17). In 1817, she was reconciled to M. Felissent, and retired to her estate of St. Arrien, near Venice, in 1818.

**Bill'roth** [1801], **Johann Gustav Friedrich**, b. Hall, n. Lübeck, Feb. 17, 1803; d. Halle, Mar. 28, 1836, as prof. of philos. With Karl Ferd. Becker he publ. a coll. of Choroals of the 16th and 17th centuries; also contributed to mus. papers.

**Bill'roth, Theodor**, eminent surgeon, b. Bergen, Isle of Rügen, Apr. 26, 1820; d. Abbazia, Feb. 6, 1894. Intimate friend of Brahms and Hanslick; the latter wrote about him in his autobiography. - Writings on music: "Letters" (Hanover, 1866); "Wer ist musikalisch?" (Berlin, 1896; posthumous, edited by Hanslick).

**Bill'se, Benjamin**, b. Liegnitz, Aug. 17, 1816. He was "Stadt-musikus" at Liegnitz, and brought his orchestra to a remarkable degree of perfection, so that his concerts and concert-tours were social events. From 1868-84 he was est. at the "Concerthaus" in Berlin, and gave very popular concerts. He retired 1894 with the title of "Hofmusikus."

**Binchois** (Gilles de Binche, called **Binchois**), b. Binche (or Bins), in (Belgian) Hainaut, abt. 1400; d. Lille, 1460; was one of the earliest composers of the first Netherland School. A few compositions (a mass in 3 parts, several 3-part chansons, etc., and 6 rondeaux) are extant in MS.

**Bin'der, Karl Wilhelm Ferdinand**, celebrated harp-maker at Weimar abt. 1797, was b. Dresden, 1764.

**Bin'der, Karl**, b. Vienna, Nov. 29, 1816; d. there Nov. 5, 1860. 1st *Kapellm.* at Josefstädter Th., 1830-47; went to Hamburg, thence to Pressburg, and then returned to Vienna. - Works: *Der Wiener Schusterhut* (melodr.,

1840), *Die 3 Wittfrauen* (opera, 1841), *Purzel* (vaudev, 1843), overture and choruses to *Elmar*, a drama; psalms w. orch., songs w. pf.

**Bio'ni, Antonio**, dramatic comp., b. Venice, 1698, d. (?). He wrote 26 operas, a few for Italy, but most for Breslau, where he was mus. director and manager of an Italian opera-troupe 1726-33.

**Birch'all, Robert**, London music-publisher; d. 1819. His circulating mus. library was one of the first ever established. His successors were Lonsdale and Mills.

**Bir'ckenstock** [bër'ken-], **Johann Adam**, violinist; b. Alfeld, Hesse-Darmstadt, Feb. 19, 1687; d. Eisenach, Feb. 26, 1733, in 1721 leader, 1725 *Kapellm.*, at Kassel, 1730-33, *Kapellm.* at Eisenach. - Works: 12 vln.-sonatas w. basso continuo (Amsterdam, 1722); 12 do. (1730); 12 concertos f. 4 vlns. obbl., vla., 'cello, and basso cont. (1730).

**Bird, Arthur**, b. Cambridge, Mass., July 23, 1856. St. in Berlin, 1875-7, under Haupt, Loeschhorn, and Rohde. Returning to America, he became organist at the Kirk, Halifax, N. S.; also teaching at the Young Ladies' Acad. and the St. Vincent Acad. He founded the first male chorus in Nova Scotia. In 1881, at Berlin, he studied comp. and orchestration with H. Urban, the summer of 1885-6 was spent with Liszt at Weimar. His first concert (1886), at Berlin, was successful; the same year, B. paid his last visit to America, and has since lived in Berlin (Grunewald). - Works: A symphony in A, and 3 suites f. orch.; serenade f. wind-instr.s, for pf. "Puppentanz" (4 pes.), op. 10, 3 characteristic marches, op. 11; 3 waltzes, op. 12; Zwei Poesien f. 4 hands; Introd. and Fugue; Variations and Fugue; 3 Suites; Sketches; Ballet-music; 2 pes. f. pf. and vln., etc.; the comic opera *Daphne* (New York, 1897), and a ballet, *Röbberahl*.

**Bird, William**. See BYRD.

**Bir'kler, Georg Wilhelm**, b. Buchau, Württemberg, May 23, 1820; d. June 10, 1877, as prof. at Ehingen (Württ.) gymnasium. - Comp. masses, vesper psalms, etc., f. mixed and men's voices; wrote about old church-music in Catholic mus. papers.

**Birn'bach, Karl Joseph**, b. Köpnicke, Silesia, 1751; d. Warsau, May 29, 1805, as *Kapellm.* of the German Theatre. - Works: 2 operas; oratorios, cantatas, masses; 10 orchestral symphonies, 16 pf.-concertos, 10 vln.-concertos; many quartets and quintets; pf.-music; etc.

**Birn'bach, Joseph Benjamin Heinrich**, son of preceding, b. Breslau, Jan. 8, 1795; d. Berlin, Aug. 24, 1879. Pianist, pupil of his father; teacher in Breslau, 1814-21, then in Berlin, where he founded a musical institute; Nicolai, Kücken, and Dehn were some of his pupils. - Works: 2 symphonies, and 2 overtures, f. orch.; concertos f. pf., and f. oboe, clar., and guitar; quintet; duos; fantasias and sonatas f. pf.; etc.

**Bisac'cia, Giovanni**, b. 1815; d. Naples, Dec. 20, 1897. Pupil, in Cons. of S. Pietro a Majella, of Crescentini (singing) and Ramondi and Donizetti (comp.) A singer in the Nuovo and San Carlo theatres; later singing-teacher, also *in di capp* in the church of San Fernando, for which he wrote some music. In 1838 he brought out 2 mus. 1-act farces, *I tre scoperati* and *Il figlio adottivo* (Cons. theatre), and in 1858 an opera buffa *Don Taddeo, ovvero la Solachianello di Casoria* (teatro Nuovo).

**Biscaccian'ti, Eliza** (*née* Ostinelli), b. Boston, Mass., 1824 (?), d. July (?), 1896. St in Italy under Vaccai, Lamperti, etc. Returned to New York in 1847; married Marquis B., brilliant début, sang in opera and concert in Boston and Philadelphia, soon went back to Europe, and sang in various cities. In Boston again 1858; travelled to San Francisco and S. America, and again to Europe. Earned a livelihood by teaching (in Italy—Rome—and elsewhere).

**Bischoff, Georg Friedrich**, the founder of the German mus. festivals; b. Ellrich, Harz Mts., Sept. 21, 1780; d. Hildesheim, Sept. 7, 1841, where he had been musical director since 1816. He arranged the first Thuringian Festival at Frankenhäusen (July 20 and 21, 1810), at which Spohr acted both as conductor and soloist.

**Bischoff, Ludwig Friedrich Christian**, b. Dessau (where his father, Karl, was court-musician), Nov. 27, 1794; d. Cologne, Feb. 24, 1867. 1823-39, director of gymnasium at Wesel; founder (1850) and editor of the "Rheinische Musikzeitung" at Cologne, superseded (1853) by the "Niederrheinische Musikzeitung"; he translated Ulbischhoff's "Beethoven" (1859) into German.

**Bischoff, Kasper Jakob**, b. Ansbach, Apr. 7, 1823; d. Munich, Oct. 26, 1893, where he studied (1842) under Ett, Stuntz, and Franz Lachner, and 1848-9 in Leipzig. Founded (1850) an "Evangelical Sacred Choral Society" at Frankfurt, where he lived as a singing-teacher.—Works: An opera, *Alaske und Mantilla* (Frankfurt, 1852); 3 symphonies; overture to *Hamlet*; chamber and church-music, etc.; also a "Manual of Harmony" (1890).

**Bischoff, Hans**, accomplished pianist and teacher; b. Berlin, Feb. 17, 1852; d. Niederschönhausen, n. Berlin, June 12, 1889. Pupil of Th. Kullak and R. Wuerst, and also student at Berlin Univ. (*Dr. phil.*, 1873); 1873, teacher of pf. at Kullak's Acad.; 1879, also of pedagogics; also taught at Stern Cons. for a short time, and conducted (with Hellmich) the Monday Concerts of the Berlin "Singakademie." He edited the 2nd and 3rd editions of Dr. Ad. Kullak's "Ästhetik des Klavierspiels" (Berlin, 1876 and 1889; Engl. transl. New York, 1895); publ. an "Auswahl Händel'scher Klavierwerke," a "Kritische Ausgabe von J. S. Bach's Klavierwerken," etc.

**Bishop, Sir Henry Rowley**, noted English composer, b. London, Nov. 18, 1786; d. there

Apr. 30, 1855. Pupil of Francesco Bianchi; attracted attention by his first opera, *The Circassian Bride* (Drury Lane, 1809); 1810-11 comp. and cond. at Covent Garden, 1813 alternate cond. of the Philharmonic, 1819 oratorio-cond. at Covent Garden, 1825 cond. at Drury Lane Th., 1830 Musical



Director at Vaushall; took degree of Mus. Bac. at Oxford, 1839, 1840-1 mus. dir. at Covent Garden; 1841-3, Prof. of Mus. at Edinburgh; knighted in 1842; cond. of Ancient Concerts, 1840-8; in 1848 was app. prof. of mus. at Oxford, where he received the degree of Mus. Doc. in 1853. He was a remarkably prolific dramatic composer, having produced over 80 operas, farces, ballets, etc. His operas are generally in the style of English ballad-operas; some of the best are *Coté*, *The Fall of Algiers*, *The Knight of Snowdon*, and *Oberon*. He also wrote *The Fallen Angel* (oratorio), *The Seventh Day* (cantata), etc.; his glees and other lyric vocal productions are deservedly esteemed. He publ. vol. 1 of "Melodies of Various Nations"; also 3 vols. of national melodies, to which Moore's poems are set.

**Bisph'am** [bisps'-ham], **David**, dramatic baritone; b. Philadelphia, about 1860. At 10-14, singer in church and oratorio; 1885 7-11 in Italy (Vannuccini); then in London (Wm. Shakespeare), and again in Italy. From 1891 he has sung in opera at Covent Garden, with growing success. In America, seasons of 1896-7 and 1898-9. A favorite concert-singer. Roles (over 40 prepared; favorites in sm. caps.): Pizzaro; Caspar and Otokar (*Die schütz*); Mephistopheles and Valentin; Escamillo (*Carmen*); De Nevers; Figaro (*Nozze*); Tonio and Silvio (*Pagliacci*); Alfo (*Carul. rust.*); Valenn (*Phil. et Baudis*); MEFISTO (Boito, *Mefistofeles*); Philippo (*Don Carlos*); Ingo. FAUSTAF; KURWENAL; Hans Sachs; BECKMESSER; WOLFRAM; Alberich; WOTAN; Hundling.

**Bit'er, Karl Hermann**, b. Schwedt-on-Oder, Feb. 27, 1813; d. Berlin, Sept. 12, 1885. From 1879-82, Prussian Minister of Finance. Wrote "Joh. Seb. Bach" (1st ed. 1865, 2 vols.; 2nd, 1881, 4 vols.); "Mozart's Don Juan und Gluck's Iphigenia in Tauris; ein Versuch neuer Übersetzungen" (1866); "K. Ph. E. und W. Friedemann Bach und deren Brüder" (1868, 2 vols.); "Über Gerwinus' 'Händel u. Shakespeare'" (1869); "Beiträge zur Gesch. des Oratoriums" (1872); "Studie zum Stabat

Mater" (1883); "Die Reform der Oper durch Gluck und Wagner" (1864), editor of Karl Lowe's *Autobiography* (1870).

**Bittoni, Bernardo**, organist, and comp. of admirable sacred music (in MS.); b. Fabriano, 1755; d. there May 18, 1820.—Biogr. by Alfieri.

**Bizet, Georges** [baptismal names, **Alexandre-César-Léopold**], b. Paris, Oct. 25, 1838; d. Bougival, June 3, 1875. He entered the Paris Cons. at nine, his teachers being Marmontel (p.l.), Benoitst (orig.), Zimmermann (harm.), and Halévy, his future father-in-law (comp.). In 1857 he took, among 78 competitors, the prize offered by Offenbach for the composition of an opera-bulla, *Le docteur Miracle*, and also won the Grand



prix de Rome. Instead of the prescribed mass, he sent from Rome, during his first year, a 2-act Ital. opera-bulla, *Dan Procopio*; later he sent 2 movements of a symphony, an overture (*La Chasse d'Ossian*), and a comic opera (*La Guêpe de l'Émir*). Returning, he prod. a grand opera, *Les pêcheurs de perles* (Th.-Lyrique, 1863); but this work, and also *La jolie fille de Perth* (1867), failed of popular approval. A 1-act opera, *Djamileh* (1872), fared no better; in all his music B. revealed a strong leaning towards Wagner, then so unpopular in France;—but Pasdeloup brought out his overture *Patrie*, and the 2 symphonic movements, with success. The incidental music to Daudet's *L'Arlesienne* (1872), however, turned the tide of popular favor; and the striking success of *Carmen* (Opéra-Com., Mar. 3, 1875), showed what B. might have done had he been spared; he died just three months after his hardly won triumph. Besides the above-mentioned works, B. comp. two operas, *Ninna* (1871), *Jean le Terrible* (not perf.); abt. 150 pf.-pcs. of all kinds (he was a brilliant pianist), and songs, etc.—Ch. Pigot wrote "Bizet et son œuvre" (1886).

**Blacs** [blahs], **Arnold Joseph**, b. Brussels, Dec. 1, 1814; d. there Jan. (P), 1892. Clarinetist, pupil of Bachmann, whom he succeeded in 1842 as solo clarinet and teacher at the Brussels Cons.

**Blagrove, Henry Gamble**, violinist; b. Nottingham, Oct. 20, 1811; d. London, Dec. 15, 1872. Pupil of his father, R. M. Blagrove, and played in public at 5; was the first pupil of the R. A. M. (opened 1823), where he took the silver medal in 1824. Studied under Spohr at Kassel, 1833-4; after which he played at the

leading London concerts and provincial festivals.

**Blagrove, Richard Manning** (brother of H. G.), b. Nottingham, 1827 (?); d. London, Oct. 21, 1895. Ent. R. A. M. 1837; st. viola under H. Hill, for 4 years, some years later, app. 1st prof. of viola in R. A. M. He succeeded Hill as 1st viola in the orch. of the Philh. Soc. in 1856, and played at the Three Choir Festivals.

**Bla'hag** (or **Blahak**), **Josef**, b. Raggendorf, Hungary, 1779, d. Vienna, Dec. 15, 1846; from 1802-23, tenor at the Leopoldstädter Th., Vienna; 1824, *Kapellm.* of St. Peter's, Vienna, succeeding Preindl.—Works: 14 masses; 25 graduals; 29 offertories; 10 Tantum ergos; 2 Te Deums.

**Blahet'ka** (or **Plahetka**), **Marie-Léopoldine**, pianist and composer; b. Guntramsdorf, n. Vienna, Nov. 15, 1811, d. Boulogne, Jan. 17, 1887. St. pf.-playing under Josef Czerny, Kalkbrenner, and Moscheles, comp. under Sechter. A brilliant pianist, she made successful tours, and composed effective pf.-pcs. (concertos, polonaises, rondos, sonatas, variations, pf.-trios, etc.), and songs; also wrote an opera, *Die Räuber und die Sänger* (Vienna, 1830). She resided from 1840 in Boulogne.

**Blainville, Charles-Henri**, b. in a village n. Tours, 1711; d. Paris, 1769. He was a 'cellist, music-teacher and composer, his most noted work being a symphony (1751) in the "mode hellénique" [e-f-g-a-b-c-d-e], which excited Rousseau's admiration and Sarré's pungent criticism.—Writings: L'harmonie théorico-pratique" (1751); "L'esprit de l'art musical" (1754; German transl. in Hiller's "Nachrichten"); and "Histoire générale, critique et philologique de la musique" (1767).

**Blake, Charles Dupee**, b. Walpole, Mass., Sept. 13, 1847. Pupil of J. C. D. Parker, David Paine, T. P. Ryder, J. K. Paine, and H. Pond. Organist, in turn, at Wrentham and Holliston, Mass.; of the Bromfield St. M. E. Ch., Boston, and the Union Ch., Boston.—Works: Many easy pf.-pcs.; Christmas carols, songs, etc.

**Blamont, François-Colin de**, b. Versailles, Nov. 22, 1690; d. there, Feb. 14, 1760. A pupil of Lalande, he became superintendent of the King's music, and comp. many court ballets, "fêtes," operas, etc.; also 3 books of cantatas, 2 of motets, and numerous songs. Wrote "Essai sur les goûts anciens et modernes de la musique française" (1754).

**Blanc, Adolphe**, b. Manosque, Basses-Alpes, June 24, 1828. Pupil of Paris Cons. (1841), and private pupil of Halévy. The Prix Chartier was awarded him in 1862 for chamber-music. For a short time he was conductor at the Théâtre-Lyrique.—Works: A 1-act comic opera, *Une aventure sous la Ligne*; 2 operettas, *Les deux billets* (1868), and *Les*



*vées de Marguerite*; a burlesque symphony; an overture; trios, quartets, quintets and septets f. strings, with and without pf., pf -pes.

**Blanchard, Henri-Louis**, b. Bordeaux, Feb. 7, 1778; d. Paris, Dec. 18, 1858. Violinist and composer; conductor (1818-29) at the Théâtre des Variétés, Paris; 1830-3 manager of the Théâtre Molière. Later he became a distinguished mus. critic.—Works: 2 operas; concertini, and airs variés, f. vln.; quartets f. vlns.; do. f violas; duos f vlns.; etc. Some of his chamber-music is valuable.

**Blangi'ni, Giuseppe Marco Maria Felice**, b. Turin, Nov. 18, 1781; d. Paris, Dec. 18, 1841. In 1789, choir-boy at Turin cathedral; at 12 he played the cathedral organ, composed sacred music, and was a skilful cellist. In 1797 the family moved to the south of France, and in 1799 to Paris; B. gave concerts, wrote fashionable romances, and came into vogue as an opera-composer in 1802, when he completed Della-Maria's *La fausse duègne*; as a singing-teacher he was also in request. After producing an opera in Munich (1805), he was app. court *Kapellm.* (1806), and Princess Borghese made him her Director of Music. King Jérôme app. him General Music-Director at Kassel, 1809; he returned to Paris in 1814, and was made superintendent of the King's music and composer to the Court, and also prof. of singing at the Cons.; but in 1830 he lost all his places at Court, and passed the remainder of his days in comparative obscurity. He wrote 30 operas, 4 masses w. orch., 170 nocturnos f. 2 voices, and 174 romances f. one voice. M. de Villemaré edited his autobiography: "Souvenirs de F. Blangini" (Paris, 1834).

**Blanckenburg, Quirin van**, b. Gouda, Holland, 1654; d. The Hague, 1749, as org. of the Reformed Church. He wrote "Elementa musica" (1739), and "Clavicembel en Orgelboek der Psalmen en kerkgezangen" [of the Ref. Ch.] (1732; 3rd ed., 1772).

**Blanckenburg, Christian Friedrich von**, b. Kolberg, Pomerania, Jan. 24, 1744; d. Leipzig, May 4, 1796. Prussian officer, retired on pension in 1777. Publ. a musical supplement to Sulzer's "Theorie der schönen Künste" (in the 2nd ed., 1792-4).

**Blaramberg, Paul I.**, b. Orenburg, Russia, Sept. 26, 1841. Pupil of Balakirev. Law-student, government statistician, and journalist, since 1870 editor of the Moscow "Russian Gazette"; has composed the operas *Maria Tudor* (St. Petersburg, 1882); *The first Russian Comedian* (ibid.); *Tuschinsky* (Moscow, 1895; v. succ.); also music to Ostrovski's *Volodya*; and a cantata, *The Demon* (after I.ermontov).

**Blasius, Mathieu-Frédéric**, b. Lauterburg, Alsatia, Apr. 23, 1758; d. Versailles, 1829. Violinist, clarinetist, flutist, and bassoonist; 1791-1816, conductor at the Opéra-Comique, Paris, and 1795-1802 prof. of wind-

instr.s at the Cons.—He wrote 3 operas; 3 melodramas; string-quartets; 3 violin-concertos, etc.; but his most popular comp.s were for the above wind-instr.s in various combinations.

**Blassmann, Adolf Joseph Maria**, b. Dresden, Oct. 27, 1823; d. Bautzen, June 30, 1891. Pianist, pupil of Ch. Mayer and Liszt; at first teacher at Dresden Cons.; then (1862-4) cond. of the "Euterpe," Leipzig; 1867, court *Kapellm.* at Sondershausen, whence he returned to Dresden.—Works: Minor pf.-pes

**Blatt, Franz Thaddäus**, b. Prague, 1793, d. (?). Clarinetist, pupil of Farnick and Dionys Weber (comp.) at Prague Cons., where he was app. asst.-teacher (1818), and regular teacher in 1820.—Works: "Complete Method f. Clarinet"; 12 caprices in étude-form, f. clar.; trios f. clar., op. 3; 3 duos concertants f. clar., op. 29; variations, caprices, études, etc., f. clar.

**Blauwaert, Emiel**, bass-baritone concert-singer; b. St. Nicholas, Belgium, June 13, 1845; d. Brussels, Feb. 3 (27), 1891. Pupil of Brussels Cons. (Coossens and Warnots); début 1865 in Benoit's *Lucifer* as the "Spotgeest" (mocking spirit); also sang the rôle of Gurnemann in *Parsifal* at Baireuth.

**Blaze [called Castil-Blaze], François-Henri-Joseph**, the father of modern French musical criticism; b. Cavaillon, Vaucluse, Dec. 1, 1784; d. Paris, Dec. 11, 1857. Taught by his father, Henri-Sébastien Blaze [1763-1833], in early youth; he went to Paris to study law, but kept up his musical studies, and finally (1820) devoted himself wholly to music. His work "L'Opéra en France" (1820), a telling arraignment of contemporary French opera-production, won him first of all the post of critic on the "Journal des Débats"; his articles, signed "XXX," made him a power among musicians. During 40 years of uninterrupted literary activity, he publ. many works on music: "Dictionnaire de musique moderne" (1821, 2 vols.; 2nd ed., 1825; 3rd ed., edited by J. H. Mées, with historical preface, and a supplement of Netherland musicians, 1828, 1 vol.); "Chapelle musique des Rois de France" (1832); "La Danse et les Ballets depuis Bacchus jusqu'à Mademoiselle Taglioni" (1832); "Mémorial du grand Opéra" (from Cambert, 1669, down to and incl. the Restauration); "Le Piano; hist. de son invention, etc." (in the "Revue de Paris," 1839-40); "Molière musicien" (1852); "Théâtres lyriques de Paris" (2 vols. on the Grand Opéra [1855], and on the Italian opera 1548-1856 [1856]). His translations of German and Italian opera-libretti (*Der Freischütz*, *Don Giovanni*, *Figaro*, *Il Barbiere*, *Fidelio*, *La gassa ladra*, and many others) gave a great and needed impetus to the production of these operas in France. He composed 3 operas, and several skilfully contrived "pastiches"; a collection of "Chants de la Provence"; chamber-music, romances, etc.

**Blaze, Henri**, Baron de Bury, son of preceding; b. Avignon, 1813; d. Paris, March 15, 1888. His title was bestowed on him while the attaché of an embassy; before and after which time he devoted himself to literary work. He wrote "Études littéraires sur Beethoven"; "Musique des drames de Shakespeare"; "Poètes et Musiciens de l'Allemagne"; and many other essays, historical, æsthetic, and biographical, for the "Revue des deux Mondes."

**Bleu'er, Ludwig**, violinist; b. Buda-Pesth, Aug. 21, 1863; d. Berlin, Sept. 15, 1897. St. with Prof. Glinn (Vienna) and in the Berlin "Hochschule"; 1883-93, leader of Philh. Orch., Berlin; 1894, of Detroit Philh. Club.

**Bletz'acher, Joseph**, b. Schwoich, Tyrol, Aug. 14, 1835; d. Hannover, June 16, 1895; for 25 years principal bass at the Royal Theatre, Hannover.

**Blewitt, Jonathan**, b. London, 1782; d. there Sept. 4, 1853; pupil of his father, Jonas B., and Battisbill. Org. in several London and provincial churches, finally at St. Andrew's, Dublin (1811), and comp. and cond. at the Th. Royal there; also grand organist to the Masonic Soc. of Ireland. Returning to London in 1826, he became mus. director at Sadler's Wells Th., and brought out several stage-pieces with incidental music, pantomimes, etc., at Drury Lane and elsewhere. He wrote many popular songs; also a treatise on singing, "The Vocal Assistant."

**Blied, Jacob**, b. Brühl-on-Rhine, Mar. 16, 1841; d. there Jan. 14, 1884. Music-teacher (1871) at the Teachers' Seminary in Brühl. Wrote didactic works for pf., vln., and voice; also masses, motets, etc.

**Bloch, Georg**, b. Breslau, Nov. 2, 1847. Pupil of Hainisch and F. Schubert; later, at Berlin, of Taubert and E. Geyer. Teacher in Breslau's Cons., Berlin; founder (1879) and director of the Opera Society. Has written vocal music.

**Blockx, Jan**, b. Antwerp, Jan. 25, 1851; pianist and composer; pupil, in the Flemish Music School, of Callaerts (pf.) and Benoit (comp.); also studied with L. Brassin. Since 1886, teacher of harm. at Antwerp Cons., and mus. dir. of the "Cercle artistique" and other societies. -- Works: 'The operas *Mafre Martin* (Brussels, 1892; mod. succ.); *Rita* (MS., 1895); *De Herbergprinses* ["Tavern-Princess"] (Antwerp, 1895; v. succ.); *Iets vroegten* (1-act, 1890?); the pantomime *St. Nicholas* (Brussels, 1894); the ballet *Allons* (Brussels, 1887); 2 works f. double ch., soli and orch., *Vredesang* and *Op den spoor*; 8-p. madrigal *De Landvestrivers*; orchestral overture "Rubens"; etc.

**Blodok, Pierre-Auguste-Louis**, b. Paris, Aug. 15, 1784; d. there 1856. Pupil of Baillet, Gossec, and Méhul at P. Cons.; Prix de Rome, 1808, with cantata *Marie Stuart*; till

1842, viola-player in Grand Opéra orch. -- Works: 1 opera, *Alla fontana* (1893); 1 ballet, 3 overtures, 1 mass, 2 Te Deums, chamber-music, pf-pes, songs

**Bló'dek, Wilhelm**, b. Prague, Oct. 3, 1834; d. there May 1, 1874. St. at Prague Cons., where, after teaching 3 years at Lubycz, Poland, he became prof. (1860). He died insane. Works. *V' Studiu* [In the well], 1-act comic Czech opera (Prague, 1867), very succ.; given in German as *Im Braunen* (Leipzig, 1893); opera *Židek* (unfinished); a mass, an overture, quartets f. men's voices, pf.-music, and songs.

**Bloomfield-Zeis'ler** [-tsis-], Fanny, remarkable pianist; b. Bielitz, Austrian Silesia, July 16, 1866; in 1868 her parents went to America and settled in Chicago, where she still (1899) resides. Her first teachers were Bernhard Ziehn and Carl Wolfsohn; in 1876 she already played in public; in 1878 (on Mme. Essipoff's recommendation) she went to Leschetizky, at Vienna, with whom she studied 5 years; several concerts given in 1883 were highly successful. From 1883-93 she appeared on the American concert-stage every season, playing with all the prominent orchestras in the U. S.; in 1893 she made a pianistic tour to Berlin, Vienna, Leipzig, Dresden, etc., her success being so great that she was eng. for a longer tour in 1894-5, winning triumphs upon triumphs. In 1895-6 she gave 50 concerts in the U. S., and in the autumn of 1897 made a tour of the Pacific coast with brilliant success. In the spring of 1898, a *tournee* in Great Britain and France served to confirm the unanimous verdict of the American and European press, that she is one of the greatest among contemporary pianists.

**Blow, (Dr.) John**, b. N. Collingham, Nottinghamshire, 1648; d. Westminster (London), Oct. 7, 1708. In 1660, chorister at the Chapel Royal, under Henry Cooke; on leaving the choir, he studied under John Hingeston and Dr. Chr. Gibbons, becoming a skilful organist. App. org. of Westminster Abbey, 1669, but had to make way for Purcell in 1680; on Purcell's death, he was reappointed (1695-1708). Gentleman of the Chapel Royal, March, 1674, and, in June, succeeded Humphreys as Master of the Children; later he became organist of, and (1699) composer to, the Chapel Royal. Oxford Univ. conferred on him the degree of Mus. Doc. Blow began to compose when a boy in the Ch. R., and wrote a vast amount of church-music (services, anthems, odes for St. Cecilia's day and New Year's); many anthems are printed. Also organ-music, pieces for harpsichord, and songs.

**Blum** [bloom], **Karl Ludwig**, b. Berlin, 1786; d. there July 2, 1844. A most versatile musician: dramatic composer, organist, 'cellist, conductor, actor, singer, and poet. Pupil of H. Grossi (Berlin), Fr. A. Hiller (Königsberg), and Salleri (Vienna); in 1820, app. chamber-musician to the Prussian court; in 1822, stage-manager of the Berlin Opera. He produced

nearly 30 operas, ballets, vaudevilles, etc., and was the first to bring the vaudeville on the German stage. His vocal and instrumental music is forgotten.

**Blumenfeld, Felix**, b. Kovalevska, Govt. of Cherson, Russia, Apr. 7, 1863; from 1881-5, pf.-pupil of Th Stein at St Petersburg Cons.; took gold medal. Since 1885, prof. at Cons. Works f. pf.: Allegro de concert, w. orch., op. 7; Variations caractér., op. 8; 24 Preludes, op. 17; etc.

**Blumenthal, Joseph von**, b. Brussels, Nov. 1, 1782; d. Vienna, May 9, 1850. Violinist and composer; pupil of Abbé Vogler in Prague and (1803) Vienna, where he became choirmaster in the Church of the Piarists.—Works. An opera, *Don Sylvio de Rosalba* (1805); music to several other stage-pcs; a ballet; symphonies, string-quartets, duos and other violin-music, also a Method for violin.

**Blumenthal, Jacob [Jacques]**, pianist, b. Hamburg, Oct. 4, 1826; pupil of Grund (Hamburg), of Bocklet and Sechter (Vienna), and of Herz and Halévy (Paris Cons., 1846). Settled in London, 1848; pianist to the Queen, and successful teacher. B. has written many melodious and effective salon-pcs. f. pf; also music f. cello and vln., and numerous songs.

**Blumenthal, Paul**, b. Steinau-on-Oder, Silesia, Aug. 13, 1843; pupil of the R. Acad., Berlin. Since 1870, organist in Frankfort-on-Oder; 1876, created "R. Music-director."—Works: Masses, motets, orchestral music.

**Blumer, (Dr.) Martin**, b. Fürstenberg, Mecklenburg, Nov. 21, 1827. Pupil of S. W. Dehn in Berlin (1847); 1853, vice-conductor, 1876, regular cond. of the Berlin *Singakademie*. He is a vocal composer in the strict style. The titles of "R. Music-director" and "Prof." have been conferred on him.—Works: 2 oratorios, *Abraham* (1860), and *Der Fall Jerusalems* (1881); cantata *Columbus* (1853); Te Deum in 8 parts; motets, psalms, *Lieder*, etc.

**Blüthner [blüt-], Julius Ferdinand**, b. Falkenhain, n. Merseburg, March 11, 1824. Celebrated piano-maker. Founded his establishment at Leipzig, 1853, with 3 workmen; has now (1897) over 500, and turns out some 3000 pianos yearly. Has taken many first medals.

**Boccherini, Luigi**, b. Lucca, Italy, Feb. 19, 1743; d. Madrid, May 28, 1805. Pupil of Abbate Vannucci, and studied later in Rome. Being a fine 'cellist, he undertook a long concert-tour with the violinist Manfredi; in 1768 they were in Paris, and B. publ. his op. 1 (6 string-quartets), also 2 books of trios f. 2 vlns. and cello. These charming works established his fame as a chamber-composer. In 1769 he settled in Madrid as chamber-virtuoso to the Infante Luis, and later to the King. In 1787 he dedicated a work to Friedrich Wilhelm II. of Prussia, who thereupon conferred on him the title of chamber-composer, with a salary which ceased at the King's

death in 1797. After this, excepting a brief period under the munificent patronage of Lucien Bonaparte, B's affairs went from bad to worse, and he died in extreme poverty. He was a prolific chamber-composer (2 octets, 16 sextets, 125 string-quintets, 12 pl.-quintets, 18 quartets f. strings and flute [or oboe], 91 string-quartets, 54 string-trios, 42 trios, sonatas and duets f. vln., etc.). Also 20 symphonies, an opera, an orchestral suite, a cello-concerto, sacred music, etc.). Monograph on Boccherini's life and works by L. Picquot (1851); also by H. M. Schletterer (Leipzig, Br. und H.)

**Boch, Franz de**, b. Potenstein, Bohemia, Feb. 14, 1808. 'Cellist, pupil of Prague Cons.; he joined the court orch. at Stuttgart in 1835, and taught in the Cons. from 1856.

**Bocholtz-Falconi, Anna** (properly **Bockholtz**), b. Frankfort, 1820; d. Paris, Dec. 24, 1870. Vocalist, pupil of Brussels Cons. Settled in Paris, as a teacher, in 1856. She publ. songs and vocal studies.

**Bochsa, Karl**, b. Bohemia; d. Paris, 1821, as a music-seller. He was previously oboist in Lyons and Bordeaux theatres.—Works: 9 quartets f. clar. and strings; 9 quartets f. oboe and strings; 6 duos concertants f. 2 oboes; a clar.-concerto; 2 quintets; a Method f. Flute; do. f. Clarinet.

**Bochsa, Robert-Nicolas-Charles**, son of Karl B.; b. Montmédy, Meuse, Aug. 9, 1789; d. Sydney, Australia, Jan. 6, 1856. At first his father's pupil, he played in public at 7, wrote a symphony at 9, and an opera at 16. He studied under Fr. Beck (Bordeaux), and Méhul and Cattel at Paris Cons. (1806); Nadermann and Martin were his harp-teachers, but he devised novel methods; he became harpist to Napoleon, and also to Louis XVIII. Detected in forgeries, he fled to London (1817); Parish-Alvars and Chatterton were his pupils here. With Smart he inaugurated the Lenten oratorios in 1822, conducting them alone from 1823. He was harp-prof. at the Acad. of Music from 1822-7, when he was dismissed; from 1826-32 he conducted Ital. opera at the King's Th.; in 1839 he eloped with Sir Henry Bishop's wife, made long concert-tours with her in Europe and America, and finally went to Australia.—Works: 9 French operas, one prod. in Lyons (1804), the rest in Paris, (1813-16); 4 ballets; an oratorio; orchestral music, etc.; very many compositions of all kinds f. harp; and a Method f. Harp (a standard work).

**Böckeler, Heinrich**, b. Cologne, July 11, 1836; in 1862 vicar-choral and conductor of cathedral-choir at Aix-la-Chapelle; since 1876, editor of the "Gregorius-Blatt."—Works: Church-music; choruses f. men's voices.

**Böckh, August**, b. Karlsruhe, Nov. 24, 1785; d. Berlin, Aug. 3, 1867. Philologist and antiquarian; prof. at Berlin Univ. Wrote a scholarly treatise, "De metris Pindari" (introd. to his ed. of Pindar, 1821).

**Bock'let, Karl Maria von**, brilliant pianist; b. Prague, 1801; d. Vienna, July 15, 1881. Pupil of Zawora (Prague) and Hummel (Weimar) for pf.; of Dionys Weber (Prague) f. comp.; and of Pixis f. vln. In 1820, violinist at the Vienna "Th. an der Wien"; later he embraced the career of a concert-pianist and pf.-teacher; Louis Köhler and Jacob Blumenthal were his pupils.

**Bock'mühl, Robert Emil**, b. Frankfort, 1820; d. there Nov. 3, 1881. 'Cellist and composer f. 'cello.

**Bocks'horn ("Capricornus"), Samuel**, b. Germany, 1629; d. Stuttgart, 1669 (?). Musical director at Trinity Ch., Plessburg, and (1657) *Kapellm.* to the Duke of Württemberg. He publ. masses, motets, etc., and secular songs and piano-pieces.

**Bocquillon-Wilhem, G. L.** See WILHEM.

**Bo'de, Johann Joachim Christoph**, born Barum, Brunswick, Jan. 16, 1730; d. Weimar, Dec. 13, 1793. Oboist in Cetta, 1755; from 1762-3, music-teacher and editor at Hamburg, and later became Lessing's partner as printer and publisher. Settled in Weimar 1778. Publ. concertos f. 'cello, bassoon, and vln.; symphonies, etc.

**Bo'denschatz, Erhard**, b. Lichtenberg, Saxony, 1570; d. as pastor at Gross-Osterhausen, n. Querfurt, in 1638. He publ. valuable collections: "Florilegium Portense" (Leipzig, 1603 and 1618), containing 115 motets; ditto (2nd part, Leipzig, 1621) containing 150 motets, all by contemporaries; also "Florilegium sanctissimorum hymnorum" for schools (1606; last ed., 1721). His own compositions are less interesting.

**Boe'decker, Louis**, pianist; b. Hamburg, 1845, lives there as music-teacher and critic. Pupil of E. Marxsen. Publ. works, abt. 30 pf.-pes.; songs; in MS., orchestral, choral, and chamber-music.

**Boehm; Boehme.** See BÖHM, BÖHME.

**Boe'kelman, Bernardus**, pianist; b. Utrecht, Holland, June 9, 1838. Pupil of his father, musical director A. J. B.; st. 1857-60, under Moscheles, Richter and Hauptmann, at Leipzig Cons.; 1862-4, private pupil of Bülow, Kiel and Weitzmann at Berlin, also teaching at Stern's Cons. Since 1866 in New York, where he founded and directed (till 1888) the N. Y. Trio Club for chamber-concerts. From 1883-97, Mus. Dir. at the Ladies' School in Farmington, Conn.; now (1899) private instructor in New York. B. is a well-known teacher and player. Has composed for orch., and has publ. special études f. pf.; solo pcs. f. pf., 4 and 8 hands; pcs. f. vln. and pf., and songs. His analytical edition of Bach's "Well-tempered Clavichord," in colors, is unique.

**Boëllmann, Léon**, comp., organist, and pianist; b. Ensisheim, Alsatia, Sept. 25, 1862; d. Paris, Oct. 11, 1897. A pupil of the Niedermeyer School, Paris, his teacher being the cele-

brated organist Gigout, in whose Organ School B. taught later. A successful composer in almost all styles, he left 68 published works; among his noteworthy orchestral comp.s are a symphony, *Variations symphoniques*, and a *Fantaisie dialoguée*, w. organ (all produced by Lamoureux).

**Boëly, Alexandre-Pierre-François**, b. Versailles, Apr. 19, 1785; d. Paris, Dec. 27, 1858. Pianist; also vln.-pupil of Ladurner at Paris Cons., and organist (for some years at St.-Germain l'Auxerrois). He wrote a mass for Christmas, 4 offertories and many other pcs. f. org., much pf.-music, and 3 string-trios, etc.

**Boers, Joseph Karel**, b. Nymwegen, Holland, 1812; d. Delft, Oct. 1, 1896. Pupil of Lübbeck at R. Cons. at The Hague; 1831 cond. at R. Th. there. Held similar posts at Paris and Metz; 1841, app. prof. at the Normal School, Nymwegen, and cond. of Choral Society; 1853, app. music-director at Delft. He wrote an interesting "History of Musical Instr.s in the Middle Ages"; also a complete bibliography of ancient and modern mus. works produced in the Netherlands. Composed a symphony, overtures, cantatas, songs, etc.

**Boesset, Antoine**, Sieur de Villedieu, Intendant of Music to Louis XIII; b. abt. 1585; d. 1643. Celebrated as the composer of many "Airs de cour" in 4 or 5 parts, and of numerous ballets.

**Boe'tius [bo-ä'-të-üs] (or Boethius), Anicius Manlius Torquatus Severinus**, b. Rome abt. 475 A. D., executed 524 (67), on suspicion of treason, by Theodoric, whose counsellor he had been for years. Philosopher and mathematician; author of "De Musica," a Latin treatise (in 5 books) on Greek music, which was the chief source for the theorizing monks of the middle ages. Besides MSS. in many libraries, "De Musica" has been publ. at Venice (1491-2 and '99), Basel (1570), and Leipzig (1867); and in a German transl. by Oscar Paul, with interesting introduction, at Leipzig (1872).

**Bohl'mann, Theodor Heinrich Friedrich**, pianist; b. Osterwieck am Harz, Germany, June 23, 1805; st. with Dr. Stude (Leipzig), Barth, Klindworth, Tiersch, d'Albert, and Moszkowski (Berlin). Début Berlin, March 3, 1890, marked success; concert-tour in Germany. From Sept., 1890, prof. of pf. at Cincinnati Cons. Has given many successful concerts.

**Bohm, Karl**, b. Berlin, Sept. 11, 1844, pupil of Löschhorn, Reissmann, and Geyer. Pianist and *salon*-composer; lives in Berlin.—Works: Trios, pf.-pcs., vln.-music, songs.

**Böhm, Georg**, organist and clavichordist; b. Goldbach, Thuringia, 1661; d. Lüneburg, 1734. His organ-préludes and suites rank high among works of the time.

**Böhm, Theobald**, inventor of the "Böhm flute"; b. Munich, Apr. 9, 1794; d. there Nov. 25, 1881. Flutist, comp. f. fl., "Hofmusikus,"

and member of the royal orch.—His system of construction marks a new departure in the make of wood-wind instr.s. To render the flute acoustically perfect, he fixed the position and size of the holes so as to obtain, not convenience in fingering, but purity and fullness of tone; all holes are covered by keys, whereby prompt and accurate "speaking" is assured; and the bore is modified, altering the tone not inconsiderably.

**Böhm, Joseph**, b. Pesth, Mar. 4, 1795; d. Vienna, Mar. 28, 1876. Violinist, pupil of his father; at 8 years of age he made a concert-tour to Poland and St. Petersburg, where he studied for some years under P. Rode. His first concert at Vienna (1815) was very successful; after a trip to Italy, he was app. (1819) vln.-prof. at Vienna Cons., and (1821) entered the Imp. orch. He formed distinguished pupils—Joachim, Ernst, Auer, Hellmesberger (Sr.), Singer, Ludwig, Strauss, Rappoldi, Hauser, etc. Retired from Cons. 1848, from orch. 1868.—Wrote concert-pcs. and quartets; also duets, songs, etc.

**Böhm, Joseph**, b. Kühnitz, Moravia, Feb. 9, 1841; d. Vienna, Nov. 6, 1893. Pupil of Bocklet and Krenn, Vienna; 1865 organist, 1867 choir-master, 1877 *Kapellm.* at the Hofpfarrkirche, Vienna; also director of the school of church-music of the Ambrosius-Verein.

**Böhme, Johann August**, founded a business for publishing and selling music at Ham-burg, 1794. His son, Justus Eduard B., succeeded him in 1839, and his grandson, August Eduard B., in 1885.

**Böhme, August Julius Ferdinand**, b. Ganderheim, Brunswick, Feb. 4, 1815; d. there May 30, 1883. Pupil of Spohr; *Kapellm.* of theatres at Berne and Geneva; 1846, cond. of the "Euterpe" at Dordrecht. Has composed orchestral and chamber-music, songs, etc.

**Böhme, Franz Magnus**, b. Willerstedt, n. Weimar, Mar. 11, 1827; d. Dresden, Oct. 18, 1898. Pupil of J. G. Töpfer (Weimar), and Hauptmann and Rietz (Leipzig). For 20 years music-teacher in Dresden; received the title of "Prof." from the King; 1878, teacher of cpt. and hist. of music at Hoch Cons., Frankfurt; retired 1885 to Dresden.—Literary works: "All-deutsches Liederbuch" (Leipzig, 1877; a coll. of Germ. folk-songs—words and melodies—of the 12th–17th centuries); "Aufgabenbuch zum Studium der Harmonie" (1880); "Kursus der Harmonie" (Mayence, 1882); "Geschichte des Tanzes in Deutschland" (Leipzig, 1895). He is the editor of Erk's "Deutscher Liederhort" (MS.); and has publ. several books of sacred part-songs and male choruses.

**Böhmer, Karl (Hermann Ehrfried)**, violinist and composer; b. The Hague, Nov. 6, 1799; d. Berlin, July 20, 1884. Pupil of Polledro; 1835, member of the royal orch., Berlin.—Works: Operas (*Alerkönig und sein Liebchen*, etc.), orchestral music, much valuable violin-music, etc.

**Bohn, Emil**, b. Bielau, n. Neisse, Jan. 14, 1839. Student of philol. at Breslau; but later devoted himself to music. 1868, org. of the "Kreuzkirche," Breslau; also founded the Bohn Choral Society, noted for its historical concerts, 1884, *Dr. phil. hon. causa* (Breslau), director of the University Choral Society, and lecturer at the Univ., also mus. critic of the "Breslauer Zeitung" 1895, "R. Prof. of Music"—Works. "Bibliographie d. Musikdruckwerke bis 1700, welche auf der Universitätsbibliothek, etc., zu Breslau aufbewahrt werden" (1883); "Die mus. Handschriften des 16. und 17. Jahrh. in der Stadtbibl. zu Breslau" (1890). He has composed part-songs and songs; and edited the pf.-works of Mendelssohn and Chopin.

**Böhner, Johann Ludwig**, b. Tottelstedt, n. Gotha, Jan. 8, 1787; d. near Gotha, Mar. 28, 1860. A composer of great talent but weak character—the reputed original of E. A. T. Hoffmann's "Kreisler." Excepting a year (1810) as *Kapellm.* at Nuremberg, he led a roving life, and finally became addicted to drink.—Works: An opera, *Der Dreierstein*; overtures, marches, dances, etc., f. orch.; concertos and sonatas f. pf.; much left in MS.

**Boh'rer, Anton**, b. Munich, 1783; d. Han-over, 1852. Violinist, pupil of K. Kreutzer in Paris. Composed chamber-music, also concertos and solo-pcs. f. vln. With his brother Max, the 'cellist, he was a member of the Bavarian court orch.; from 1810–14 the two made tours through Austria, Poland, Russia, Scandinavia and England; 1815 in France, 1820 in Italy. In 1834, Anton became leader of orch. at Hanover.

**Boh'rer, Max**, 'cello-virtuoso, b. Munich, 1785; d. Stuttgart, Feb. 28, 1867. After long concert-tours with Anton, he settled (1832) in Stuttgart as first 'cellist in the orch. Tour in the United States, 1842–43. Compositions of minor importance.

**Boieldieu, François-Adrien**, French dramatic comp.; b. Rouen, Dec. 16, 1775; d. Jarcy, n. Grosbois, Oct. 8, 1834. Son of Archbishop Laroche-foucauld's secretary; his mother was a milliner. Through conjugal differences, the pair were divorced, and the boy was apprenticed to Broche, the cathedral organist, a pupil of Padre Martini. Broche, of intemperate habits, was brutal; the boy, at 12 years of age, ran away; he went on foot to Paris, and was with difficulty found and brought back. Broche appears to have been his only teacher, natural talent supplying the lack of



serious study. At 18 yrs. of age, he prod. with success an opera to his father's libretto, *La fille coupable* (Rouen, 1793), followed, in 1795, by *Rosalie et Myrta*. His local reputation encouraged him to extend his sphere, and again he walked to Paris, but his reception was chilling, and he was glad to earn a living by teaching and piano-tuning, Erard employing him. He made the acquaintance of Méhul, Rode, Cherubini, and Garat the tenor, who sang the young man's songs in public, and thus procured him recognition and a publisher. "*Le Ménestrel*," "*S'il est vrai que d'être deus*," "*O toi que j'aime*," are still found on concert-programs. Fievée the novelist wrote him a libretto, and *La Dot de Suzette*, in one act, was prod. with success (Opéra-Com., 1796), followed in 1797 by *La Famille suisse* (Th.-Feydeau). 1798 saw the production of pf.-sonatas, pf.- and harp-duets, and a pf.-concerto; their success obtained for him, 2 years later, the appointment of professor of piano at the Paris Conservatory. *Zoraïme et Zulnare* (1798), *Beniowski*, and *Le Calife de Bagdad* (1800), added to his reputation. Cherubini good-naturedly twitted him on his "undeserved success," and B. took a strict course of contrapuntal study, benefiting much by the advice of Cherubini and Méhul. Three years elapsed, and *Ma tante Aurore* (Th.-Feydeau, 1803), showed marked improvement, and was greeted with great applause. In 1802 he had married Clotilde-Auguste Masleuroy, a ballet-dancer, and the conjugal misery that resulted caused his self-expatiation in 1803. He went to St. Petersburg, and was app. cond. of the Imperial Opera, with a handsome salary. He stayed in Russia 8 yrs.; his contract included 3 operas per annum, and a number of military marches, but of this period little was worthy of preservation. Trouble between Russia and France brought B. back to Paris in 1811. A revival of *Ma tante Aurore*, the production of a revised version of *Rien de trop* (comp. in Russia), followed in 1812 by *Jean de Paris*, created the wildest enthusiasm, opera having been at a low ebb for some time. In 1817 he succeeded Méhul as prof. of comp. at the Cons., and was elected a Member of the *Institut*. In 1818 *Le petit chaperon rouge* was another triumph. In 1821 he was created Chevalier of the Legion of Honor. Precarious health caused a silence of 7 yrs., but in 1825 *La Dame blanche* met with unparalleled success, and remains his *chef d'œuvre*. He was well remunerated for his last opera, *Les deux nuits* (1829), but it was a failure. In delicate health, with pulmonary trouble contracted in Russia, mortification and disappointment aggravated the complaint. His first wife had died in 1825, and in 1827 he married Mlle. Phillis, a singer, and the mother of his only son Adrien V. (below). This union was most happy, and in his last days of illness and pecuniary difficulties, he was much consoled by her kindly care and unswerving fidelity. He had retired from the Conservatory in 1829, with a

pension, but in 1830 the new government revoked the pension. He applied for reinstatement at the Cons., was reappointed, but did not teach again; for Thiers, minister of Louis Philippe, recognized the master's work, and relieved his anxieties by an annual grant of 6000 francs. A journey to Pisa in search of health was of no benefit; he returned to Paris, but again had to seek the mild Southern climate, and died at his country-house at Jarcy. Among his pupils were Zimmerman, Fétis, Adam, and Labarre.—Boieldieu ranks as the foremost composer of his generation, of French *opéra-comique*. Despite the carelessness of his early education, his masterpieces exhibit evidences of painstaking and conscientious labor, resulting in a high degree of finish and perfection. Besides the operas mentioned, he collaborated with Cherubini in *La Prisonnière* (1799); with Méhul, Kreutzer, et al. in *Le Baiser et la Quittance* (1802); w. Cherubini, Catel, and Niccolò Isouard—his former rivals—in *Bayard à Mézières*; w. Kreutzer in *Henri IV en Voyage* (1814); w. Mme. Gail, pupil of Fétis, in *Angella, ou l'Atelier de Jean Cousin* (1814); w. Hérod in *Charles de France*; w. Cherubini, Berton et al. in *La Cour des Fées* (1821); w. Auber in *Les trois Génies*; w. Cherubini, Berton, et al. in *Pharamond*; w. Berton et al. in *La Marquise de Brinvilliers*.—Biographical: "B., sa vie et ses œuvres" (1875), by A. Pougin.

**Boieldieu, Adrien-L.-V.**, son of the preceding; b. Paris, Nov. 3, 1816; d. n. Paris, July, 1883. Wrote several attractive operas and operettas; also masses, cantatas, etc.

**Boisdeffre, Charles-Henri-René**, b. Vesoul (Haute-Savoie), 1838. Composer of numerous songs, church-music, chamber-music, etc. Chev. of the Legion of Honor, 1894.

**Boise, Otis Bardwell**, b. Oberlin, Ohio, Aug. 13, 1845. Organist at 14. In 1861 studied under Hauptmann, Richter, Moscheles, etc., at Leipzig; 1864 under Kullak at Berlin. 1864-70, organist and teacher in Cleveland; 1870-76, in New York; 1876-78, spent in Europe. Now (1899) living in Berlin as a teacher.—Works: Symphonies and overtures for orch.; pf.-concertos, and minor pieces.

**Boisselot, Jean-Louis**, b. Montpellier about 1785; d. Marseilles, 1847. A maker of stringed instr.s at Montpellier, he removed to Marseilles, and soon set up a successful piano-factory, of which his eldest son, Louis (1809-50), was the manager; François, the present proprietor, is the founder's grandson.

**Boisselot, Xavier**, second son of J.-L. B.; dramatic composer; b. Montpellier, Dec. 3, 1811; d. Marseilles, Apr. 10, 1893.—Works: The operas *Ne touches pas à la reine* (Paris, 1847); *Mosquita la sorcière* (Paris, 1851); *L'Ange déchu* (Marseilles, 1869); and a cantata, *Vallada* (1836).

**Boi'to, Arrigo**, poet and opera-composer; b. Padua, Feb. 24, 1842. From 1853-62, pupil of Milan Cons. (Mazucato and Ronchetti-Monteviti). His first important ventures were two cantatas, *Il 4 di giugno* (1860) and *Le Sorelle d'Italia* (1862); a long sojourn in Germany and Poland gave him an opportunity to hear Wagner's music, of which he became a passionate admirer and advocate. In 1868 he produced the opera *Mefistofele* at Milan, though he had worked on it several years, it was almost a total failure, but friendly comments induced him to remodel it, and in



its new form it met with immense success at Bologna (1875), Hamburg (1880), Milan (La Scala, 1881), etc. In spite of this success, his earlier opera *Ero e Leandro*, and 2 later ones, *Neone* and *Oreste* (?), are yet awaiting production. B. wrote the libretto for *Mefistofele*; also for Ponchielli's *Gioconda*, Bottesini's *Ero e Leandro*, Verdi's *Otello* and *Falstaff*, Faccio's *Ambro*, Coronaro's *Un Tramonto*; his poetry is highly esteemed in Italy. A frequently assumed pen-name is the anagrammatic "Tobio Gorria." From the King he has the titles of "Cavaliere" and "Commendatore"; in 1892 he was app. Inspector-General of Technical Instruction in the Italian Conservatories and Lyceums; in 1895 he was made Chevalier of the Legion of Honor. He lives in Milan.

**Bolck, Oskar**, b. Hohenstein, East Prussia, Mar. 4, 1837; d. Bremen, May 2, 1888. Pupil (1857) of Leipzig Cons. (Rietz and Moscheles). After teaching in Leipzig, Wiborg (Finland), and Liverpool, he became (1868) *Kapellm.* at the Würzburg Th., and 1869 at Aachen. 1875, teacher at Riga, where his opera *Pierre and Robin* (1876) was produced. Since then he was chorumaster, in turn, at Leipzig, Hamburg, and Bremen. He wrote 2 other operas, *Gudrun* and *Der Schmied von Greta Green* (both not perf.), pf.-music, songs, etc.

**Bol'cius**. See WALLICK.

**Bol'te, Johannes**, contemporary German writer; author of "Die Singspiele der englischen Comödianten und ihrer Nachfolger in Deutschland, Holland, und Skandinavien" (Leipzig, 1893).

**Bontem'po, João Domingos**, fine pianist; b. Lisbon, 1775; d. there Aug. 13, 1842. He went in 1806 to Paris for study, and lived there and in London till 1820. In 1833, Director of Lisbon Cons.—Works: 2 pf.-concertos, sonatas and variations f. pf., an opera, several masses, a requiem; and a Method f. pf. (London, 1816).

**Bo'na, Giovanni**, cardinal; b. Mondovi, Oct. 12, 1609; d. Rome, Oct. 25, 1674. Wrote "De divina Psalmodia, . . . tractatus historicus, symbolicus, asceticus" (Rome, 1653), containing valuable information on ancient church-music.

**Bo'nawitz (or Bonewitz), Johann Heinrich**, b. Durkheim-on-Rhine, Dec. 4, 1839. Pupil of the Liège Cons till 1852, when his parents took him to America. Lived 1861-6 in Wiesbaden, Paris, and London, giving concerts and teaching. From 1872-3 he conducted the "Popular Symphony Concerts" in New York, an enterprise which failed, owing to lack of popular appreciation; after a successful pianistic tour in the U. S. (1873), he produced 2 operas in Philadelphia, *The Bride of Messina* (1874), and *Ostrolenka* (1875). Returned to Europe, 1876, and has since lived in Vienna and London. He has composed 2 other operas, and a variety of pf.-music.

**Bö'nicke, Hermann**, b. Endorf, Nov. 26, 1821, d. Hermannstadt, Transylvania, Dec. 12, 1879, as conductor of the Musical Society there.—Works. An opera, *Der Liebesring*; part-songs for men's voices; an excellent Method of Choral Singing; and "Kunst des freien Orgelspiels" (a valuable work).

**Boniven'ti (or Boneventi), Giuseppe**, dramatic comp., b. Venice abt. 1660; d. (?). He was *m. di capp.* to the Duke of Mantua, later to the court of Baden. Wrote 11 operas for Venice, and one for Turin.

**Bonnet, Jacques**, b. Paris, 1694; d. there 1724. Publ. "Histoire de la musique et de ses effets, depuis son origine jusqu'à présent" (1715), and "Histoire de la danse sacrée et profane" (1723).

**Bonnet, Jean-Baptiste**, violinist and composer; b. Montauban, Apr. 23, 1763; organist there from 1802; d. (?) Wrote violin-music (2 concertos, 2 *symphonies concertantes* f. 2 vlns., and many duos).

**Bon'no (or Bono), Joseph**, b. Vienna, 1710; d. there Apr. 15, 1788. In 1739, imperial court comp.; 1774, court *Kapellm.*; from 1732-62 he wrote 20 operas and serenades, also 3 oratorios, 4-p. Psalms, and a Magnificat, in MS.

**Bononci'ni, Giovanni Maria**, b. Modena, 1640; d. there Nov. 19, 1678. Entered very young into the service of Duke Francesco II; became later *m. di capp.* in the churches of S. Giovanni in Monte, and of S. Petronio, at Bologna.—Publ. 12 vols. (1666-78) containing *Sinfonie*, *Gighe*, and *Sonate da camera* in 1-3 or more parts, w. instr.s; 6-p. Madrigals; *Allemandes* f. 3-4 instr.s; etc.; also a work, "Musico-pratico . . ." on song-composition and the art of counterpoint.

**Bononci'ni** [he usually wrote his name **Buononcini**], **Giovanni Battista**, celebrated dramatic composer, son of the preceding; b. Modena, 1660; d. Venice (?), 1750 (or later). He

was taught at first by his father; then by G. P. Colonna and Don Giorgio Buoni (cello), at Bologna, where he brought out some masses and instrumental music (7 vols., publ. 1685-91). In 1690 he was called to Vienna as court 'cellist, went to Rome in 1694, there producing his first opera, *Tullo Ostilio*, and a second, *Seneca* (both 1694). Returning to Vienna in 1699, he brought out *La Fede pubblica* (1699), and *Gli Affetti più grandi vanti dal più giusto* (1701); then, under the patronage of Queen Sophie Charlotte, he spent two years (1703-5) at Berlin as court composer, and wrote *Pohjemo* (1703), on the suppression of the opera-company after the Queen's death (Feb. 1, 1705). B. again betook himself to Vienna, where several new operas were performed (*Endimione*, 1706; *Turno Arcino*, 1707; *Alario fuggitivo*, 1708; *Il Sacrificio di Romolo*, 1708; *Abdoloimmo*, 1709; *Musio Scerola*, 1710; etc.). He also resided and wrote, at intervals, in various Italian cities; while at Rome, in 1716, he was invited to London as conductor and dramatic composer for the new King's Theatre, and more particularly, under the Duke of Marlborough's protection, as the rival of Händel. This operatic (almost political) warfare was waged with varying success; B. prod. *Astarto* (1720); 3 more, *Ciro*, *Crispo*, and *Griselda*, in 1722; *Farnace* (1723); *Erminta* (1723); *Calpurnia* (1724); and *Astianatte* [*Astianax*] (1727). In 1731, however, it was discovered that he had given out, four years previously, a madrigal by A. Lotti as of his own composition. Disgraced by this act of plagiarism, and crushed by Händel's dramatic supremacy, B. lost position and friends; in 1733 he fell into the hands of an alchemist, who swindled him out of the remains of the fortune amassed in his days of triumph. He now wandered from place to place; turned up in Paris, a few years later, when he comp. a motet for the "Chapelle royale," playing himself the cello-accomp. before the King; in 1737 his opera *Alessandro in Sidone*, and an oratorio, *Esachia*, were given in Vienna; and after the pence of Aix-la-Chapelle the Emperor summoned him to Vienna to compose the festival music celebrating the event (1748). Soon after this he went to Venice, where he was employed as theatre-composer, and was still in that position at the age of 90; after which all traces of him are lost.—In London B. publ. Suites f. harpsichord (n. d.); *Canate e Duetti*, dedicated to George I. (1721); *Divertimenti f. harpsichord* (1722); and "12 sonatas or chamber airs for 2 violins and a bass" (1732).

**Bononci'ni, Marco Antonio**, brother of the preceding; b. Modena, 1675 (?); d. there July 8, 1726. Also a dramatic comp. of distinction; from 1721 he was *maestro* to the Duke of Modena. Before this, he travelled in Italy and Germany, bringing out a number of operas, praised by Padre Martini for their "lofty style," and thought by him superior to those of most contemporaries.—Works: The operas *Camilla*,

*regina de' Tolsei* (Vienna, 1692); *Griselda* (1700?), *Andromeda*; *Armino*, *Sososti*, *Il Turco Arcino* (Florence, 1704), *Teuenco* (Vienna, 1707), *La Regina creduta re* (Venice, 1707); *Tigrane, re d'Armenia*, *Capo Gracco* (Venice, 1710); *Astianatte* (Venice, 1718); and an oratorio, *La Decollazione di S. Giovanni Battista* (Vienna, 1709).

**Bontem'pi** (surnamed *Angeli'ni*), **Giovanni Andrea**, b. Perugia, abt. 1624; d. Bruso, n. Perugia, July 1, 1705. *Maestro* at Rome and Venice, later in Berlin and Dresden, returned to Italy in 1664, and was in Paris in 1697.—Works: 3 operas, *Paride* (1662), *Apollo e Dafne* (1671), *Jupiter ed Io* (1673), the oratorio *Martirio di S. Emiliano*; and the treatises "Nova quatuor vocibus componendi methodus . . ." (1660), "Tract. in quo demonstrantur occultae convenientiae sonorum systematis participati" (1690), and an "Istoria musica, nella quale si ha piena cognizione della teoria e della pratica antica della musica armonica" (1695).

**Bonvin, Ludwig**, b. Siders, Switzerland, Feb. 17, 1850. His mus. training in early youth was irregular; as a musician he is chiefly self-taught. After a course of medical study in Vienna, and a journey to Italy, he entered the Jesuit novitiate in Holland, becoming org. and choirmaster, and studying harmony and cpt.; further study of early church-music at Feldkirch, Austria, and of Wagner scores in England, gave him insight into the mysteries of composition, and awakened his talent for composing. Since 1887 Father Bonvin has been director of chorus and orchestra at Canisius College, Buffalo, N. Y., devoting all his spare moments to theoretical study and to composing.—His publ. works include 3 masses, and much other sacred music (Litany, Vesper, Ave Maria, Ecce sacerdos, Omne die die Mariae, antiphones, chants, sacred songs, hymns, etc.); "Wittekind," f. soli, male ch., and orch. (Ger. text); "Du sonnige, wonnige Welt," f. sopr. and bar. soli, mixed ch., and orch.; "In the summer night," f. bar. solo, ch., and orch.; *Drei Tonbilder*, a Ballade, and a Festzug, f. full orch.; "Xmas Night's Dream," f. string-orch.; organ-pieces, songs, etc. (44 opus-numbers).

**Boom** [bōm], **Jan E. G. van** (Senior), b. Rotterdam, Apr. 17, 1783. Flutist and composer f. flute; lived in Utrecht.

**Boom, Jan** [*Johannes*] **van**, son of preceding; b. Utrecht, Oct. 15, 1807; d. Stockholm, April, 1872. Accomplished pianist; on a concert-tour through Scandinavia in 1825 he was induced to settle in Stockholm, where he was prof. at the Royal Acad. 1849-65.—Works: Operas, symphonies, overtures, string-quartet, trios, a pf.-concerto, and much pf.-music (studies, duets, etc.).

**Boom, Hermann M. van**, brother of preceding; b. Utrecht, Feb. 9, 1809; d. there Jan. 6, 1883; fine flutist, pupil of his father, and of



Tulou (Paris); from 1830 he resided in Amsterdam for many years

**Boorn, Eduard van den**, Belgian pianist and critic; b. Liège, Aug. 16, 1808, aged 67. Fine concert-pianist. Mus. critic on staff of Liège "Meuse", wrote interesting articles for other papers. For his essay "De l'influence réciproque de l'industrie sur les beaux-arts et des beaux-arts sur l'industrie," he won a gold medal.

**Boosey, Thomas**, founder (1825) of the London music-publishing house of Boosey & Co., formerly copyright publishers of Italian operas; now of cheap editions of standard works and popular English music.

**Boott, Francis** (pen-name "Telford"), b. Boston, Mass., June 24, 1813; composer, pupil of L. Picchianti in Florence, where he settled.—Works: Grand Mass, Te Deum, and "Song of Zechariah," 4 soli, ch., and orch.; Miserere (*a capp.*); songs, duets; string-quartets.

**Borde, de la**. See LABORDE.

**Borde'se** [dā'sā], Luigi, b. Naples, 1815; d. Paris, Feb. 17, 1886. Pupil of Naples Cons.; after the unsuccessful production (Turin, 1834) of his opera *Zelimo e Zoraida*, he went to Paris, where, finding no success as a dramatic composer, he settled as a singing-teacher and composer. Besides 8 operas, he wrote 3 masses, a requiem, motets, and hundreds of sacred and secular songs; also two Vocal Methods, and many vocalises, etc., which are famous.

**Bordier, Jules**, b. 1846 (?); d. Paris, Jan. 29, 1896. Distinguished composer; founded concerts of the Association Artistique d'Angers; went to Paris (1893) as partner in a mus.-publ. house. Early champion of Wagner's music in French provinces.—Works: Several symph. poems; "Méditation" on Bach's 7th prelude; Hungarian Dance, and other instr. pcs., incl. a Danse macabre f. violin; music to A. de Vigny's "Chatterton"; 2 operas, *Nadia* (Paris), and *Le Fils de la Mer* (Rouen); 4-part male chorus "Patrie" (1893).

**Bordier, Louis-Charles**, b. Paris, 1700; d. there 1764. Abbé, "maître de mus" at the Ch. of the Innocents. Publ. "Méthode de musique pratique" for vocal music (1760-78), and a "Traité de composition" (1770).

**Bordo'gni, Giulio Marco**, distinguished tenor and singing-teacher; b. Gazzaniga, n. Bergamo, 1788; d. Paris, July 31, 1856. A pupil of S. Mayr, his début (La Scala, Milan, 1813) as "Tancredi" was brilliant. From 1810-33 he was eng. at the Th. des Italiens, Paris;



after this he devoted himself to teaching. From 1820 (with an interval of some years) he was prof. at the Paris Cons.; Sontag was one of his pupils. His "36 Vocalises," in 2 staves, have run through many editions; he also publ. several other sets.

**Bordo'ni, Faustina**. See HASSE, FAUSTINA.

**Bor'ghi, Luigi**, skilful violinist and composer, was a pupil of Pugnani, and settled in London abt. 1780. He was leader of the 2nd violins at the Handel Commemoration in 1784. Publ. a great variety of excellent instr. music, chiefly for violin.

**Bor'ghi-Mamo, Adelaide**, celebrated dramatic mezzo-soprano; b. Bologna, 1829. Acting on the Pasta's advice, she trained herself for the stage; début, 1846, in *Il Giuramento*, by Mercandante, at Urbino, where she was eng. She next sang in Italian cities, in Vienna and Paris (1854-6), and 1856-9 was eng. at the Grand Opera. In 1860 she appeared with great success in London; then returned to Italy, and is now (1899) living in Florence.—Her daughter, **Erminia**, endowed with a grand soprano voice, made her début at Bologna (1875) in Bontò's *Mefistofele*; has sung on important Italian stages, also at the Italian Opera, Paris.

**Boro'din** [deen], **Alexander Porphyrevitch**, b. St. Petersburg, Nov. 12, 1834; d. there Feb. 27 (28?), 1887. Student of medicine and chemistry; army-surgeon; prof. at the St. Petersburg medico-surg. Institute; Counselor of State; Knight; president of the mus. Soc. of Amateurs. Intimate with Liszt (in Weimar) and Balakireff, at whose suggestion he studied music, of which he was passionately fond. He became a foremost exponent of the neo-Russian musical cult. Biography by A. Habets; Engl. ed. London, 1895.—Works: A 4-act opera, *Prince Igor* [posthumously finished by Rimsky-Korsakov], (Kiev, 1891, very successful); 3 symphonies (E♭, D, A min. [unfinished]); symphonic poem "Dans les steppes de l'Asie Centrale"; scherzo f. orch. (A♭); 2 string-quartets; suite f. pf.; pf.-pcs.; songs, etc.



**Boro'ni (or Buroni), Antonio**, b. Rome, 1738; d. there 1797. A pupil of Padre Martini and Girolamo Abos, he lived in Venice (1760-4), Prague (1765), and Dresden (1769), producing at these towns 4, 1, and 3 operas respectively; was court *Kapellm.* at Stuttgart, where he wrote 8 operas (1770-80); finally *m. di capp.* at St. Peter's, Rome.

**Bortnian'ski [Bartfiansky], Dimitri Stefanovitch**, b. Gluchov, Ukraine, 1752, d. St. Petersburg (Sept. 28), Oct. 9, 1825. Pupil of Galuppi at St. Petersburg, and later at Venice; also studied in Bologna, Rome, and Naples. After producing the opera *Quinto Fabio* at Modena (1778), he returned (1799) to St. Petersburg, and was app. director of the Imperial Choir (called, after his installation, the Imperial Chapel Choir), which he brought to a high state of efficiency by radical reforms. He wrote a 2-p. Greek mass; 35 4-p., and 10 8-p. psalms; 10 concertos f. double choir; etc.

**Borwick, Leonard**, b. Walthamstow, Essex (Engl.), Feb. 26, 1868. Concert-pianist, pupil of H. R. Bird, then (1884-90) of Frankfort Cons. (Clara Schumann, B. Scholtz, Ivan Knorr). Début at concert of London Philharmonic Soc., May 8, 1890; has played with marked success at the Popular Concerts and Crystal Palace; successful tour in Germany 1895-6.

**Bö'sendorfer**. Firm of pf.-makers at Vienna, est. by Ignaz Bosendorfer (b. Vienna, 1795; d. there 1859) in 1828, now managed by his son Ludwig (b. Vienna, Apr. 10, 1835). Its speciality is concert-grands.

**Bos'si, Marco Enrico**, b. Salò, Brescia, Italy, Apr. 25, 1861; son and pupil of the organist Pietro B., of Morbegno [b. 1834, d. Dec. 30, 1896].

He studied (1871-3) in the Liceo Rossini, Bologna, and 1873-81 at Milan under Sangalli (pl.), Fumagalli (org.), Campani (vln.), Boniforti (cpt.), and Ponchielli and Dominiceci (comp.). From 1881-91, *m. di capp.* and org. at Como cath.; then, until 1895, prof. of org. and harm. in the R. Cons. San Pietro a Majella at Naples; and since Jan. 1, 1896, Director of, and prof. of advanced comp. and org. in, the Liceo Benedetto Marcello, Venice. He is also conductor of the "Benedetto Marcello" Soc. of Concerts in Venice; member of the permanent government commission for mus. art; Chevalier of the Ital. Crown, and Chev. of the order of Isabella la Católica (Span.).

—Works: *Paquita*, 1-act opera, op. 10 (R. Cons., Milan, 1881); *Il Feggenti*, 1-act op. seria, op. 69 (Dal Verme Th., Milan, 1890); *L'Angelo della notte*, 4-act melodrama, op. 52 (Como); "Mossa d'Averno," cantata f. 4 voices, pf., and harmonium, op. 87; "Tota pulchra," f. mixed ch. and org., op. 96; "Marinara," f. soli, ch., and orch., op. 108; symphonic poem "Il Cielo" (1897), f. ten. solo, ch., and orch., op. 112; *Messa (a S. Marco)* f. 3 equal voices and

org., op. 61; "Westminster Abbey," Inno di Gloria f. ch and org., op. 76 (perf. twice by Kiedelverein, Leipzig); Requiem Masses, op. 83, op. 90; a great quantity of other church-music (e.g., op. 12-48, written for Como cathedral, all MS.); overture f. orch., op. 1; Impromptu f. orch., op. 55; organ-concerto, op. 100; much fine organ-music (op. 3, overture, op. 49, 2 scherzi and an impromptu; op. 53, Inno Trionfale; op. 54, Suite "Res severa magnum gaudium"; op. 59, 4 pcs.; op. 60, Sonata 1, in D min., op. 62, "Fede a Bach," a fugue, op. 64, Fantasia; op. 68, Processional March; op. 70, 6 pcs.; op. 71, Sonata No. 2; op. 72, Marche héroïque, op. 74, 3 pcs., op. 78, Étude symphonique; op. 92, 3 pcs.; op. 94, 2 pcs.; op. 100, concerto w. orch.; op. 104, 5 pcs.; op. 113, 5 pcs.), a string-trio in D min., op. 107, and other chamber-music (f. vln. and pf., 'cello and pf., etc.); pf.-music (15 opus-numbers); vocal romances, etc., up to op. 114 (1898). His great "Metodo di Studio per l'Organo moderno," written in collaboration with G. Tebaldini (Milan, 1893), is op. 105.

**Bo'te und Bock**. Berlin firm of music-publishers, est. 1838 by Eduard Bote and Gustav Bock (successors of Frohlich und Westphal). Present head is Hugo Bock.

**Bö'tel, Heinrich**, tenor; b. Hamburg, May 6, 1858; "discovered" by Pollini (he was a cab-driver); now leading lyric tenor in Hamburg City Theatre.

**Botgor'schek, Franz**, b. Vienna, May 23, 1812; d. The Hague, May, 1882, as teacher in the Cons. Flutist, pupil of Vienna Cons. Publ. flute-music.

**Bott, Jean Joseph**, eminent violinist; b. Kassel, Mar. 9, 1826; d. New York, Apr. 30, 1895. His father, the court musician A. Bott, was his first teacher; M. Hauptmann and L. Spohr completed his training. Winner of the Mozart scholarship (1841), solo violinist in Electoral orch. (1846), 2nd *Kapellm.* (1852), court *Kapellm.* at Meiningen (1857) and Hanover (1865), pensioned 1878. Taught in Magdeburg and Hamburg, and came to New York in 1885. —Works: 2 operas, *Der Unbekannte* (Kassel, 1854), and *Alida, das Mädchen von Korinth* (Berlin, 1862); symphonies, overtures, vln.-concertos, solos f. vln. w. pf., pf.-music, songs.

**Bottée de Toulmon, Auguste**, b. Paris, May 15, 1797; d. there Mar. 22, 1850. A lawyer by profession, he turned his attention to music, becoming a good amateur 'cellist; he was librarian (gratis) of the Cons. 1831-48, and wrote: "De la Chanson en France au moyen âge" (1836); "Notice biographique sur les travaux de Guido d'Arezzo" (1837); "Des instr. de musique en usage au moyen âge" (1838); etc.

**Bottesini, Giovanni**, double-bass virtuoso and composer; b. Crema, Lombardy, Dec. 24, 1823; d. Parma, July 7, 1889. Studied at Milan Cons. 1835-9 under Rossi (double-bass), and



Basili, Vaccai, Piantanida, and Ray. His first concert at Crema, 1830, was eminently successful; until 1846, he made tours in Italy; then went to Havana, visited the United States, etc., and was from 1855-7 conductor of the Th. des Italiens, Paris. Thence he made concert-tours throughout Europe, became *m. di capp* at Palermo (Bellini Th.) in 1861, at Barcelona in 1863; founded the Società del Quartetto at Florence, conducted the opera at Cairo, Egypt, and at the Lyceum, London (1871), and became dir. of Parma Cons.—Operas. *Cristoforo Colombo* (Havana, 1847), *L'Assedio di Firenze* (Paris, 1856), *Il Diavolo della notte* (Milan, 1859), *Marion Delorme* (Palermo, 1862), *l'Inciguerra* (Paris, 1870), *Ah Baba* (London, 1871), *Ero e Leandro* (Turin, 1880); the oratorio *The Garden of Olivet* (Norwich Festival, 1887); symphonies, overtures, quartets; unpubl. pcs. f. double-bass; songs.

**Bottrigari, Ercole**, b. Bologna, Aug., 1531; d. S. Alberto, Sept. 30, 1612. A man of profound learning, he wrote "Il Patrizio, ovvero de' tetracordi armonici di Aristosseno" (Bologna, 1593), "Il Desiderio, ovvero de' concerti di vari stromenti musicali, dialogo di musica" (1594, under the assumed name "Alemano Benelli"), "Il Melone, discorso armonico" (Ferrara, 1602). [Patrizio, Desiderio, and Melone were names of friends.] He left a transl. of Boetius, and other works, in MS.

**Boucher, Alexandre-Jean**, b. Paris, Apr. 11, 1778; d. there Dec. 29, 1861. Remarkable and original violin-virtuoso, self-styled "l'Alexandre des violons." Played at the Concerts Spirituels when but six; 1787-1805, soloist to Charles IV. of Spain. Travelled in Holland, Germany, England, etc. Wrote 2 vln.-concertos

**Bouichère, Émile**, b. 1860 (?), d. Paris, Sept. 4, 1895. Brilliant pupil of Gust. Lefèvre's Acad.; early known by important sacred comp.s (masses, motets); also chamber-music. In 1892 he est. a successful vocal acad. He was mus. director of La Trinité.

**Bourgault-Ducoudray, Louis-Albert**, b. Nantes, Feb. 2, 1840. Pupil of Ambrose Thomas at Paris Cons., taking Grand prix de Rome in 1865. He founded an amateur choral society in Paris (1868); spent some time in researches in Greece, after which he wrote "Souvenirs d'une mission musicale en Grèce," "30 Mélodies populaires de Grèce et d'Orient," and "Études sur la mus. ecclésiastique grecque." App. prof. of mus. hist. at Paris Cons. (1878). He has comp. 2 operas: *Thamara* (Paris, 1891), and *Breviagne* (not perf.); for orch., a fantasia in C min., a Gavotte, a Marche athénienne, l'Enterrement d'Ophélie, and a Rapsodie cambodgienne; a symphonie f. female chorus and soli, "La Conjuración des Fleurs"; numerous songs w. pf.—Has also publ. "30 Mélodies populaires de la Basse-Bretagne," with French translations.

**Bourgeois, Loys [Louis]**, b. Paris, abt. 1510; d. (?) ; a follower of Calvin, with whom he lived 1545-57 at Geneva. He is renowned as one of the first to harmonize the melodies to the French version of the Psalms, 3 collections in 4-6 parts having been publ. by him at Lyons (1547) and Paris (1561); some of these melodies are his own. His treatise, "Le droit chemin de musique," etc. (Geneva and Lyons, 1550), proposed a reform in the nomenclature of the tones acc. to the solmisation-syllables, which was generally adopted in France.

**Bourges, Jean-Maurice**, b. Bordeaux, Dec. 2, 1812; d. Paris, March, 1881. Composer (pupil of Barbereau) and mus. critic, co-editor of the "Revue et Gazette musicale."—Works: An opera, *Sultana* (Paris, Op.-Com., 1846); a *Stabat Mater*; 2 pf.-trios, 2 pl.-sonatas, many solo pf.-pcs., vocal romances, etc.

**Bousquet, Georges**, b. Perpignan, March 12, 1818; d. St.-Cloud, June 15, 1854. St in Paris Cons., took Grand prix de Rome in 1838; was *chef d'orch.* at the Opéra (1847), and (1849-51) at the Th. Italien, and critic for "Le Commerce," "L'Illustration," and the "Gazette musicale."—Works: 3 operas, *l'Hôteesse de Lyon* (Cons., 1844), *Le Mousquetaire* (Op.-Com., 1844), and *Tabarin* (Th.-Lyrique, 1852); 2 masses, a cantata, a Miserere, considerable chamber-music, etc.

**Bovéry, Jules** (properly **Bovy, Antoine-Nicolas-Joseph**), b. Liège, Oct. 21, 1808, d. Paris, July 17, 1868. Self-taught violinist and composer; conducted theatre-orchestras at Lille, Douai, Lyons, Amsterdam, Antwerp, Rouen, Ghent (1845), and Paris (Th. Cluny). Wrote about a dozen operas, operettas, ballets, etc.

**Bovy, Charles-Samuel** (known under the *nom de plume* of **Lysberg**), pianist and *salon-comp.*; b. Lysberg, n. Geneva, March 1, 1821; d. Geneva, Feb. 15, 1873. Educated in Geneva and Paris (Chopin, pf., and Delaire, harm.); teacher of pf. at Geneva Cons.—Works: The 1-act comic opera *La fille du carillonneur* (Geneva, 1854); and, for piano, a romantic sonata, "L'absence," much brilliant *salon-music* ("La Napolitaine," op. 26; Deux Nocturnes, op. 29; Menuet, op. 60; "Le chant du rouet"; Idylle, op. 64; "Sur l'onde," op. 94; etc.), paraphrases of opera-themes, etc.

**Bowman, Edward Morris**, b. Barnard, Vermont, July 18, 1848. Pupil of William Mason (pf.) and J. P. Morgan (org. and theory) at New York, 1866; from 1867-70 was organist in St. Louis, Mo., of the Union Meth. Ch., then for 2 years of the Second Presb. Ch.; studied in Berlin, 1872-73, with Fr. Bendel (pf.), Ed. Rohde and Aug. Haupt (org.), and Weitzmann (comp. and orchestration); spent summer of 1873 at Paris as Ed. Batiste's pupil in organ-playing, and another year in Berlin. In 1874 he resumed his last position in St. Louis; 1877-87, music-director and organist of the Second Bap-

tist Ch in that city, with an interval of European study under Bridge, Macfarren, Turpin, and Guilman in 1881, during which B passed the examination of the London R Coll of Organists, being the first American to do so. In 1882, president of the Music Teachers' Nat. Assoc. (has been thrice reelected); in 1884, with 150 others, he founded the Amer. Coll. of Musicians, was its first president, and served 8 terms, being now Hon. Pres., 1st Vice-Pres., and Trustee. 1887, organist of the 1st Baptist Ch., Brooklyn, N Y.; 1891-95, Ritter's successor as prof. of music at Vassar College. In 1895 he organized the fine "Temple Choir," Brooklyn (200 voices), which he still conducts. Has also cond. the Newark, N. J., Harmonic Soc., and the Cecilian Choir. One of the foremost organists and theorists in the United States, he is a very successful teacher. Has publ. "Bowman's-Weitzmann's Manual of Musical Theory" (1877; revised ed. in preparation, an Engl. compilation, from oral communications, of W.'s principles and rules of harmony; approved by W., and later translated into German); and other works. At present (1899) organist and mus. director at the Baptist Temple, Brooklyn.

**Boyce, William**, organist and composer; b. London, 1710; d. Kensington, Feb. 7, 1779. Chorister in St. Paul's under Ch. King; articulated pupil to Maurice Greene, org there, and studied later with Pepusch. Became (1736) org. at St. Michael's, Cornhill; also composer to the Chapel Royal and the King; conducted the festivals of the Three Choirs (Gloucester, Worcester, Hereford) in 1737; org. of Church of Allhallows in 1749; Master of the Royal Band, 1775; and associate organist to the Chapel Royal, 1758, then resigning his positions at St. Michael's and Allhallows to devote himself to issuing Greene's coll. of "Cathedral Music" (1760-78) in 3 vols., comprising morning and evening services, the anthems, and settings of the Sanctus, by Aldrich, Batten, Bevin, Blow, Bull, Byrd, Child, Jer. Clarke, Creyghton, Croft, Farrant, Gibbons, Goldwin, Henry VIII., Humphrey, Lawes, Locke, Morley, Purcell, Rogers, Tallis, Turner, Tye, Weldon, and Wise.—Compositions—"I, yra Britannica" (several books of songs, cantatas, and duets); "15 Anthems, Te Deum, and Jubilate" (1780); "12 Anthems and a Service" (1790); an oratorio, *Noah*; masque, *Peleus and Thetis*; a masque for *The Tempest*; dirges for *Cymbeline* and *Romeo and Juliet*; several odes, symphonies, a vln.-concerto, 12 vln.-sonatas, etc.

**Boyer, (Louis-Joseph-Victor-) Georges**, b. Paris, July 21, 1850; won the *Prix Rossini*, over 169 competitors, with the libretto of *Hérode* (set to music by Chaumet; Bordeaux, 1892). Also wrote libretti for *Le portrait de Manon* (Massenet), *Mirka l'enchantresse*, *Dolorès*, and several other lyric pieces. Writes for the "Figaro," "L'Événement," and the "Petit Journal."

**Bradbury, William Batchelder**, b. York, Me. Oct. 6, 1816, d. Montclair, N. J., Jan 7, 1868. Studied under Sumner Hill and Lowell Mason, 1847-9 at Leipzig under Hauptmann, Moscheles, and Bohme. Till 1854 he taught, wrote, and conducted mus. conventions; 1854-67, was in business as a piano-maker. Edited more than 50 collections of music, some of which had an immense sale (e g., "Fresh Laurels," 1867, 1,200,000 copies).—Comp. 2 cantatas, *Daniel* (w. G. F. Root, 1853), and *Esther* (1856).

**Brad'ský, Wenzel Theodor**, b. Rakovník, Bohemia, Jan. 17, 1833; d. there Aug. 10, 1881. Taught by Caboun and Pischek at Prague; joined the cath.-choir at Berlin, where he gave singing-lessons and composed. Prince George of Prussia, whose opera *Iolanthe* he set to music in 1872, app him his court-composer in 1874.—Operas: *Der Heerathszwang* (MS., 1859); *Roswilda* (Dessau, 1860); *Die Braut des Waffenschmieds* (MS, 1861); *Das Krokodil* (MS., 1862); *Jarmula* (Prague, 1879); *Der Rattenfänger von Hameln* (Berlin, 1881); many popular part-songs and songs.

**Bra'ga, Gaetano**, b. Giulianova, Abruzzi, June 9, 1829. Eminent 'cellist, pupil of C. Gaetano at Naples Cons (1841-52). A great traveller, he has lived at Florence, Vienna, Paris, and London (between which last two cities he now divides his time), besides making concert-tours of Europe.—Works Several operas, vocal chamber-music, pcs. f' cello, and a "Metodo di Violoncello."

**Braham (properly Abraham), John**, renowned tenor; b. London, 1774; d. there Feb. 17, 1856. Pupil of Leoni (London), Rauzzini (Bath), and Isola (Genoa). Sang at Covent Garden when very young; appeared as tenor at Drury Lane in 1796 (opera *Mahmoud*), and was engaged for the Ital. Opera. After study in Italy, and singing in several cities there, he re-appeared at Covent Garden in 1801; endowed with a powerful voice of 3-octave compass, his career was now an unbroken series of triumphs. He created the rôle of Húon in Weber's *Oberon* (London, 1826). As a ballad-writer he was very popular; also wrote much of the music for the operatic rôles which he assumed, and the incidental music to twelve or more dramas.

**Bräh'mig, Julius Bernhard**, b. Hirschfeld, n. Liebenwerda (Merseburg), Nov. 10, 1822; d. Detmold, Oct. 23, 1872, as mus.-teacher at the Seminary.—Publ. "Choralbuch" (1862); "Rathgeber für Musiker bei der Auswahl geeigneter Musikalien" (1865); Methods f. pf., vln., and vla., school song-books, pcs. f. pf., organ-music, etc.

**Brahms, Johannes**, composer, was born in Hamburg, May 7, 1833; he died in Vienna, Apr. 3, 1897. His father, a double-bass player in the Hamburg City Theatre, was his first teacher; but his chief instructor was Marxsen of Altona, At 14 he made his pianistic début

at Hamburg, playing variations of his own on a folk-song. In 1853 he made a concert-tour with Remenyi. At Göttingen he was heard by Joachim, who sent him to Schumann. On him B.'s talent made so profound an impression that he published an enthusiastic article, "Neue Bahnen" [New Paths], in the "Neue Zeitschrift für Musik," hailing B. as the coming hero among composers. However, a number of compositions, among them the three pf.-sonatas and three books of songs, publ. at Schumann's instigation, failed of popular appreciation. B. now served for a time as conductor of the Prince of Lippe-Detmold's orchestra, the years 1858-62 he spent in diligent study at Hamburg.—Although B., from the outset, confronted the public (to employ Schumann's dictum) "fully equipped, as Minerva sprang from the brain of Jupiter," his earlier compositions show a preponderance of technical learning; they follow classic models, and do not bear the stamp of individuality. But in the *Serenades for orchestra* (1860-1) he already relegates theoretical science to its proper position as a means to an end. In 1862 he went to Vienna, and acted as conductor of the *Singakademie* in 1863-4; from 1864-9 he lived in various towns (Hamburg, Zurich, Baden-Baden, etc.), and also made concert-tours, rewarded by ever-growing artistic and pecuniary success, with his friend Stockhausen; in 1869 he returned to Vienna. From 1871-4 he conducted the grand orchestral concert; of the "Gesellschaft der Musikfreunde"; when Herbeck assumed this function, B. again left Vienna, and lived for a time near Heidelberg, but came back in 1878, and thenceforward made Vienna his home. In 1877 Cambridge University tendered him the degree of Mus. Doc.; but he ignored the offer, accepting, however, the degree of *Dr. phil.* from Breslau in 1881, expressing his acknowledgment of the honor in the "Akademische Festouvertüre." In 1886 he was created a knight of the Prussian *Ordre pour le mérite*, with voting privilege, and elected a member of the Berlin Acad. of Arts. In 1889 he was presented with the freedom of his native city. His compositions during the first few years in Vienna were chiefly in the genre of chamber-music, which no other latter-day composer has so enriched; the string-sextet, piano-quintet, and the first three piano-quartets, were written at this time. He also composed several sacred works, among them the "German Requiem," op. 45, the first 3 choruses of which were given in Vienna in 1867, and the entire work produced in the Bremen cathedral in April,



1868. He left his mark on every branch of composition except opera, he frankly admitted that he "knew nothing about the theatre." Nevertheless, the idea of writing an opera was not wholly strange to his mind (*cf.* Widmann, "J. B. in Erinnerungen") B. was put forward by Hanslick, and other critics and musicians opposed to Wagnerian tendencies, as the modern champion of absolute music. There is, however, reason to believe that B. himself was not hostile to Wagner; he was a close student of Wagner's scores, and highly valued several Wagner autographs in his possession; he even (on Hanslick's authority) defended Wagner against hostile criticism. Apparently, the controversy was neither of his nor of Wagner's seeking; but it led to the latter's sarcastic remark: "Brahms is a composer whose importance lies in not wishing to create any striking effect." However, though a conservator of established forms, B. was a thoroughly modern musician—a master, not a slave, of form, who did not hesitate to deviate from conventional lines when it suited his artistic purpose. Since Robert Schumann penned his fervent greeting to the twenty-year-old Brahms, the musical world had naturally watched the growth of the composer with the liveliest interest and, likewise, with the keenest critical scrutiny. The very manner of his introduction to the public was like a challenge calculated to arouse latent opposition and to whet active criticism. And hardly any modern musician, save Wagner, has been the object of so much hostility and animadversion as Brahms. Did he, in fact, fulfil the confident and impassioned predictions of his earliest champion? Yes—and no! His life-work proved a disappointment to many once ardent admirers. Liszt, hearing B. play his scherzo in E $\flat$  minor, mistakenly welcomed him as an apostle of extreme romanticism. And the young Brahms—Brahms the pianist, the youth full of "fire and flame," might well have been expected boldly to explore untraveller paths leading to a new Olympus. Instead of this he chose, unmoved by praise or blame, to be a standard-bearer of the traditions of a glorious past. The new paths which he trod were hardly those which Schumann so fondly anticipated. Austerely resisting the blandishments of the Muse of Programs, he stepped aside the throng to worship at the shrine of Absolute Music. B. is an idealist of the highest and purest type. The fine fibre of his musicianly feeling vibrates in his humblest song as in his proudest symphonic movement. In the case of his larger tone-pictures the ear is sometimes wearied, it is true, while seeking to follow the clue to his meaning through mazes of labyrinthine intricacy; and the difficulty is increased, it must be confessed, by the peculiarities of an instrumentation to which the undignified epithet "muddy" has been applied, and which, contrasted with the glowing, scintillating, flashing, kaleidoscopic orchestral color of many of his contemporaries,

shows dull and monotonous. But this is the worst that can be urged against Brahms the composer; and, given a conductor like Bulow, wholly in sympathy with the work and of an analytic turn of mind, passages which under other hands seemed like interminable, dreary wastes, are made to "blossom like the rose." In his treatment of thematic rhythms, B. is a lineal successor of Beethoven; in many of his songs one would say that Schubert lives again, but a Schubert whose intense spontaneity is controlled by a subtler feeling for formal finish. Schubert, Schumann, Franz, and Brahms are the four great figures in the history of the *Lied*. Brahms' powerful individuality reaches the very heart of the poem, the mood in which the poet conceived it, and reflects it in the vocal melody; this vocal melody is so closely interknit with the piano-accompaniment, that both flow on together in one broad, deep current of song. The most important of his song-groups is the setting of the romances from Tieck's "Magelone"; but his best-known, and, in many ways, most beautiful song is "Wie bist du, meine Königin," op. 32. His songs, part-songs, and chamber-music, much of the piano-music, and several of the choral works (notably the "German Requiem," the "Triumphlied," and the "Schicksalslied"), enjoy real and undisputed popularity; his four symphonies, especially Nos. 1 and 4, and the two piano-concertos, are not so unreservedly admired. The tale of his published works reaches nearly 130. He was a model of unremitting, patient industry; he labored, for example, over ten years, off and on, upon his first symphony, which created a profound sensation when produced in 1876; his fame had already been established, however, by his "German Requiem" (1868).

Brahms the pianist was, in his youth, a brilliant and versatile player, of peculiar note in Bach and other classics. At the age of 20, having to play the Kreutzer Sonata at a concert with Remenyi, the piano was discovered to be a semitone below concert-pitch, there being no time to retune it, B., playing without notes, transposed his part a semitone higher throughout (from A to B $\flat$ ) [as Beethoven transposed his own concerto in C to C $\sharp$ , at a rehearsal]. But, in the early '70's, his playing had lost its former charm; though still masterly in feeling and intent, it was too insecure in technique and weak in climax to afford full pleasure. It is by his compositions that posterity will judge him; and its verdict will probably be, that he was the grandest, most virile, and most original symphonist and master of the lesser forms, in the latter half of the 19th century.

BIOGRAPHICAL. II. Reimann. "J. B." (Berlin); H. Deiters: "J. B. eine Charakteristik" (Leipzig, 1880; Part II, 1898; Engl. transl., w. Supplement, London, 1888); B. Vogel: "Johannes Brahms" (Leipzig); Widmann: "J. B. in Erinnerungen" (Berlin, 1898); A. Dietrich: "Erinnerungen an J. B." (Leipzig,

1898), there is an interesting 95-page sketch of B., by J. A. Fuller Matland, in "Masters of German Music" (New York, 1896).

COMPOSITIONS (exclusive of Songs for one voice with pf.)—Op. 1, sonata for pf. in C; 2, sonata for pf. in F $\sharp$  min., 4, scherzo for pf. in E $\flat$  min., 5, sonata for pf. in F min., 8, trio in B, f pf., vln., and 'cello, 9, variations for pf. on a theme by Schumann; 10, 4 ballads for pf.; 11, serenade for full orch. in D; 12, Ave Maria for female ch. and orch. (or organ); 13, funeral hymn for chorus and wind; 15, pf.-concerto in D min.; 16, serenade for small orch., in A; 17, 4 songs for female ch., 2 horns and harp, 18, sextet No. 1, in B $\flat$ , for strings; 20, 3 duets for S. and A with pf.; 21, variations for pf. in D. (1) on original theme; (2) on a Hungarian melody; 22, 7 *Marienlieder*, for mixed ch., in 2 parts; 23, variations for pf., 4 hands, on theme by Schumann; 24, variations and fugue for pf., on theme by Handel; 25, pf.-quartet No. 1, in G min; 26, pf.-quartet No. 2, in A; 27, Psalm xxiii for women's voices, with org. (or pf.); 28, 4 duets for alto and bar., w. pf.; 29, 2 motets for 5 voices; 30, Sacred Song (Paul Flemming) f 4 voices, mixed ch., and org.; 31, 3 quartets for S., A., T., and B., w. pf.; 34, pf.-quintet in F min.; 34a, sonata for pf., 4 hands (arr. from op. 34); 35, 28 variations (Studien) for pf.; 36, sextet No. 2, in G, for strings; 37, 3 sacred choruses for female voices, 38, sonata in E min., for pf. and 'cello; 39, 16 waltzes for pf., 4 hands; 40, trio in E $\flat$ , for pf., vln., and horn (or 'cello), 41, 5 part-songs for 4 men's voices; 42, 3 songs for 6-p. ch. *a cappella*; 44, 12 songs and romances for female chorus *a cappella*; 45, German Requiem, soli, chorus, and orchestra; 50, "Rinaldo," cantata (Goethe), f. ten. solo, male ch., and orch.; 51, 2 string-quartets (C min. and A min.); 52, Liebeslieder, waltzes for pf. and 4 voices; 53, Rhapsodie (from Goethe's "Harrreise"), for alto solo, male ch., and orch.; 54, *Schicksalslied* [Song of Destiny] (F. Holderlin), f. ch. and orch.; 55, *Triumphlied* (Revelations, chap. xix), f. 8-p. ch. and orch.; 56, variations f. orch. on a theme by Haydn; 60, pf.-quartet No. 3, in C min.; 61, 4 duets for S. and A.; 62, 7 songs for mixed ch.; 64, 3 vocal quartets with pf.; 65, Neue Liebeslieder, waltzes for 4 vcs. and pf.; 66, 5 duets, S. and A.; 67, string-quartet No. 3, in B $\flat$ ; 68, symphony No. 1, C min.; 73, symphony No. 2, in D; 74, 2 motets f. mixed ch.; 75, 4 ballads and romances f. 2 vcs. w. pf.; 76, 8 piano-pieces; 77, violin-concerto in D; 78, sonata for pf. and vln., in G; 79, 2 Rhapsodies for pf. (B min. and G min.); 80, Akademische Festouvertüre, f. orch.; 81, Tragische Overture, f. orch.; 82, *Nanie* (Schiller), f. ch. and orch.; 83, pf.-concerto No. 2, in B $\flat$ ; 84, 5 romances and songs, f. 1 or 2 voices; 87, pf.-trio in C; 88, string-quintet in F; 89, *Gesang der Parzen* (Goethe), for 6-part ch. and orch.; 90, symphony No. 3, in F; 91, 2 songs for alto, w. viola and pf.; 92, 4 vocal quartets with pf.;

93a, songs and romances, f. 4-part mixed ch.; 93b, "Tafellied," for 4-part mixed ch., 93, symphony No. 4, in E min., 99, sonata No. 2 in F. f. 'cello and pf., 100, sonata No. 2, in A, f. vln. and pf., 101, pf.-trio in C min.; 102, concerto in C, f. vln. and 'cello, 103, 8 "Zigeunerlieder" for 4 voices, w. pf., 104, 5 songs f. mixed ch.; 108, sonata No. 3, in D min., f. vln. and pf., 109, Deutsche Fest- und Gedeksprüche, f. double ch.; 110, 3 motets f. 4 and 8 voices; 111, string-quintet No. 2, in G; 112, "Zigeunerlieder" f. 4 voices, w. pf.-accomp.; 113, 13 canons f. female voices, w. pf.-accomp.; 114, trio in A min., for pf., clar., and 'cello; 115, quintet in D min., for clar and strings; 116, Fantasien f. pf., 117, 3 Intermezzi f. pf.; 118, 6 Clavierstücke (Intermezzi in A min., A, F min., and E $\flat$  min.; Ballades, Romanze), 119, 4 Clavierstücke (Intermezzi in B min., E min., and C, Rhapsodie); 120, 2 sonatas f. clar. (or vla.) and pf.; op. 121, "Vier ernste Gesänge" f. bass w. pf.

Brahms' songs for one voice, with piano-accompaniment, are published in sets, varying in number, as op. 3, 6, 7, 14, 19, 32, 33 (from Tieck's "Magelone"), 43, 46, 47, 48, 49, 57, 58, 59, 63, 69, 70, 71, 72, 84, 85, 86, 91, 94, 95, 96, 97, 105, 106, 107, 121 ("Ernste Gesänge," his last published work).

WITHOUT OPCS-NUMBERS: Hungarian Dances for orchestra.—Gluck's Gavotte for pf. solo.—Studies for pf. solo: (1) Étude after Chopin; (2) Rondo after Weber.—15 Volkskinderliedchen.—*Mondnacht*, song for 1 voice w. pf.—Prelude and fugue in A. min., and fugue in A $\flat$  min., f. organ.

**Brah-Müller** (real name Müller), **Karl Friedrich Gustav**, b. Kritschen, Silesia, Oct. 7, 1839; d. Berlin, Nov. 1, 1878. Teacher at Pleschen, then at Berlin, where he st. under Geyer and Wuerst; since 1867, teacher at Wandelt's Inst., Berlin.—Works "Singspiel" *Ein Matrose von der Nymphe* (Berlin, 1864); opera *Deutschland im Urwald*; Te Deum f. ch. and orch.; vln.-quartets; organ- and pf.-mus., songs, etc.

**Brambach, Kaspar Joseph**, b. Bonn, July 14, 1833. His first teacher in comp. was A. zur Nieden; he then st. 1851-4 in Cologne Cons.; won Mozart scholarship, and st. at Frankfurt under Ferd. Hiller. Teacher in Cologne Cons. 1858-61; 1861-9, musical director at Bonn, where he has since lived as a teacher and composer. His secular cantatas are especially noteworthy; the larger works are "Trost in Tonen," "Das eleusische Fest," "Frühlingshymnus," "Die Macht des Gesanges," "Velleda," "Alcestis," "Prometheus," and "Columbus" (1886); lesser works are "Germanischer Siegesgesang" (1874), "Das Lied vom Rhein," "Lenzerwachen," and "Rheinfahrt."—Other works: An opera *Aradne*; concert-overture *Tasso*; pf.-concerto, a pf.-sextet, a string-sextet, 2 pf.-quartets, vocal music,

**Brambach, Wilhelm**, b. Bonn, Dec. 17, 1841; philologist, in 1866 prof. extraordinary, 1868 ordinary prof., at Freiburg; since 1872, head-librarian at Karlsruhe.—Works "Das Tonsystem und die Tonarten des christlichen Abendlandes im Mittelalter," etc. (1881), "Die Musikliteratur des Mittelalters bis zur Blüthe der Reichenauer Sängerschule" (1883); "Ilermanni Contracti musica" (1884); and "Die Reichenauer Sängerschule" (1888).

**Brambil'la, Paolo**, b. Milan, 1786, d. (?). Comp. 4 operas for Milan and Turin (1816-19), and 6 ballets for La Scala, Milan (1819-33).

**Brambil'la, Marietta**, b. Casano d'Adda, 1807; d. Milan, Nov. 6, 1875. Famous singer and singing-teacher; pupil of Milan Cons.; début London, 1827, in Rossini's *Semiramide*, and sang for years in the principal theatres of Italy, London, Vienna, and Paris.—Publ. songs, vocalises, etc.

**Brambil'la, Teresa** (sister of Marietta), b. Cassano d'Adda, 1813; d. Milan, July (?), 1895. St. singing in Milan Cons. Began dram career 1831 in small theatres, 1833, sang with great success in Milan, then in Odessa ("Norma"); recalled 1837 to Milan, sang 1840, at La Scala, in *Due illustri rivali* by Mercadante, and *I Corsari* by Mazzucato, and became famous. After passing two years in Spain, she sang (1846) in Paris in *Vabucco* with great success; then eng. at La Fenice Th., Venice, where on March 11, 1851, she created the rôle of "Gilda" in *Rigoletto*.

**Bran'ca, Guglielmo**, b. Bologna, Apr. 13, 1849. Pupil of A. Busi in Bologna Cons.; has written the successful operas *La Catalana* (Florence, 1876), *Hermosa* (Florence, 1883), and *La Figlia di Jorio* (Cremona, 1897).

**Branca'cio, Antonio**, b. Naples, 1813; d. there Feb. 12, 1846. Pupil of Naples Cons.; wrote the operas *Rosmunda* (Venice, 1830); *I duje l'astasi di Porto* (Naples, 1830?); *Le Sarte calabresi* (Naples, 1832?); *I Panduri* (Naples, 1843); *Il Morto ed il Vivo* (ib., 1843); *L'assedio di Constantina* (Venice, 1844); *Franческа da Rimini* (Venice, 1844); *L'Incognita, ossia Dopo 15 anni* (Venice, 1846); *Il Puntiglio* (Naples, 1845); *Lilla* (Venice, 1848).

**Bran'cis, Frederic [Friedrich]**, b. Vienna, July 5, 1835. Pupil of J. Fischhof and Karl Czerny (pf.) and Ruffinatscha (comp.), also of Wilhelm Meyerhofer in New York. Went to the United States in 1849; début as pianist in N. Y., 1851. He toured the country with various troupes, notably Vincent Wallace's concert-company, as solo pianist and conductor. Organist of several N. Y. churches; since 1886, of St. Peter and St. Paul's R. C. Ch. at Brooklyn.—Works (for orch.). Introd. and Capriccio; Grand March; prelude to Schiller's *Maria Stuart*; Danse héroïque; a Suite f. string-orch.; Romanza f. oboe and orch. (for mili-

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tary band); Funeral March of Humpty Dumpty, and Polish Dance; a ballade, "The Bards," duet f. ten and bar. w. orch.; ballade, "The Ring," f. soli, ch. and orch.; ballade, "The Sunken Cloister," f. ch. and orch., pf.-trio in G, several sextets f. flute and strings. The above are unpubl., though performed.—Publ. works incl. a great variety of pf.-pcs., songs, vocal music (sacred and secular), etc.

**Bran'denburg, Ferdinand**, born Erfurt, (date ?); d. as court music-teacher at Rudolstadt, May 31, 1850. Violinist and composer, living in Leipzig, 1838, where he produced an opera in 1847 with temporary success.

**Bran'des** [-dess], **Emma**, pianist; b. n. Schwerin, Jan. 20, 1854. Pupil of Aloys Schmitt and court pianist Goltermann. Married Prof. Engelmann, of Utrecht.

**Bran'dl, Johann**, b. at Kloster Rohr, n. Ratisbon, Nov. 14, 1760; d. Karlsruhe, May 26, 1837, as musical director to the Archduke of Baden.—Works: 2 operas, *Germania* and *Hermann* (both 1800); melodrama *Hero*; oratorios, masses, a symphony, much chamber-music, and minor pieces.

**Bran'dl, Johann**, contemporary operetta-comp. in Vienna; has produced 15 or 20 works since 1869, all of short-lived popularity (*Die Kosakin*; Ischl, 1892).

**Brand'tetter**. See GARBRECHT.

**Brandt, Marianne** (true name **Marie Bischof**), b. Vienna, Sept. 12, 1842. Brilliant contralto stage-singer, pupil of Frau Marschner at Vienna Cons., and 1869-70 of Viardot-Garcia, Paris; eng. 1867 in Graz, 1868-86 at Berlin Court Opera. Sang the rôle of Kundry in *Pursival* at Bayreuth, 1882, alternating with Frau Materna, who created it. In 1886 she sang in German opera at New York.

**Brandus, Dufour et Cie.**, Paris firm of music-publishers, founded by M. Schlesinger (1834), and taken over in 1846 by the brothers Louis Brandus (d. 1887) and Gemmy B. (d. 1873).

**Brant, Jobst** (or **Jodocus vom** (Junior); captain at Waldsachsen, and governor of Liebenstein, in the 16th cent. 54 German part-songs, and a 6-p. motet, show that he was a musicianly contrapuntist. (Cf. Eitner's "Bibliographie der Musiksammlerwerke," etc., 1877.)

**Brassin, Louis**, pianist, b. Aix-la-Chapelle, June 24, 1840; d. St. Petersburg, May 17, 1884. Pupil of Moscheles at Leipzig Cons., and made concert-tours with his brothers Leopold and Gerhard; became teacher in the Stern Cons., then at St. Petersburg Cons.—Works: 2 operettas; the valuable "École moderne du piano, 12 études de concert"; salon-pcs. f. pf.; songs.

**Brassin, Leopold**, brother and pupil of Louis; b. Strassburg, May 28, 1843; d. Constantinople, 1890. Court pianist at Koburg;

teacher at the Bern Music-School, later at St. Petersburg and Constantinople. He comp. concertos f. r and 2 pf.s; also many solo pieces f. pf.

**Brassin, Gerhard**, violinist, brother of Louis; b. Aix-la-Chapelle, June 10, 1844, teacher at the Bern Music-School in 1863, leader at Gothenburg, Sweden; teacher at Stern Cons., Berlin, in 1874; cond. of *Tonkünstlerverein* in Breslau, 1875-80; since then in St. Petersburg. Publ. valuable solo pcs. f. vln.

**Brau'er, Max**, b. Mannheim, May 9, 1855. From 1875-6, pupil of Vincenz Lachner, Karlsruhe, then, until 1880, of Hiller, Jensen and de Lange at Cologne Cons. From 1880-8, *Musikdirektor* at Kaiserslautern; since 1888 till now ('99), musical director at the court church, Karlsruhe.—Publ. works (16 opus-numbers): Pf.-pcs. f. 2 and 4 hds.; Sonata f. pf. and vln.; pieces f. vln., 'cello, organ ("Funerale"; 2 Fugues); Suite f. string-orch. (no opus-number). Also *Der Lotse*, 1-act opera, prod. succ. at Karlsruhe, 1885; and the 3-act opera *Morgiane* (not perf., 1899).

**Brebos, Gilles**. See GILLES.

**Bree**, [**Johannes Bernardus**] **Jean Bernard van**, b. Amsterdam, Jan. 29, 1801; d. there Feb. 14, 1857. Violinist and composer; pupil of Bertelmann; 1819, orch.-player in the Th. Français, Amsterdam; 1829, director of the Felix Meritis Society; founded the "Cecilia" in 1840; director of the Music-School of the Soc. for the Promotion of Music.—Works: Dutch opera *Sapho* (1834); German opera *Nimm dich in Acht* (1845?); opera *Le Bandit* (The Hague, 1840); 2 melodramas; several masses, cantatas, overtures, chamber-music, etc.

**Brei'denstein, Heinrich Karl**, b. Steinau, Hesse, Feb. 28, 1796; d. Bonn, July 13, 1876. From 1823, Music-Director at Bonn Univ.—Works: A cantata; chorals, etc.; and a Method of Singing.

**Breit'kopf und Här'tel**, firm of music-publishers at Leipzig, founded (as a printing-office) in 1719 by Bernard Christoph Breitkopf (b. Klausthal, Harz, Mar. 2, 1695; d. Mar. 26, 1777). His son and successor, J. G. Immanuel Breitkopf (b. Nov. 23, 1719; d. Jan. 29, 1794), entered the business in 1745; in 1754, his invention (or revival of Petrucci's invention) of movable types rendered it possible for him to add music-printing to the firm's resources, thus laying the foundation for future expansion. His son, Chr. Gottlob B., relinquished the business in 1795 in favor of his friend Gottfr. Chr. Härtel (b. Schneeberg, Jan. 27, 1763; d. July 25, 1827), in whose hands its prosperity was assured; he added a piano-manufactory, founded the "Allg. musikalische Zeitung" (1798), introduced pewter plates, and also lithographed titles. Successive heads of the business were Florenz Hartel



(1827-35); Dr. Hermann Hartel (d. 1882), and his brother Raimund Hartel (retired 1880; d. 1888); and finally the sons of two sisters of Hermann and Raimund—Wilhelm Volkman (b. 1837, d. 1893?), and Dr Oskar von Hase (b. 1846). Among representative enterprises must be mentioned the complete editions of Palestrina, Mozart, Beethoven, Schubert, and Mendelssohn; the monumental edition of the Bach Society is also prepared and publ. in their establishment.

**Bren'del, Karl Franz**, b. Stolberg, Nov. 26, 1811; d. Leipzig, Nov. 25, 1868. Writer and critic of neo-German tendency; pf-pupil of Fr. Wieck; editor from 1844 of Schumann's "Neue Zeitschrift für Musik," and 1850-60 of the monthly "Anregungen für Kunst, Leben und Wissenschaft." He was later app. prof. of mus. hist. at Leipzig Cons.; was also one of the founders (1861), and for years the president, of the "Allgemeiner deutscher Musikverein."—Works: "Grundzüge der Geschichte d. Musik" (1848; 5th ed. 1861); "Gesch. d. Musik in Italien, Deutschland u. Frankreich von den ersten christlichen Zeiten an," etc. (1852; 6th ed., edited by Dr. F. Stade, 1879); "Die Musik der Gegenwart u. die Gesamtkunst der Zukunft" (1854); "Franz Liszt als Symphoniker" (1859); "Geist u. Technik im Klavierunterricht" (1867); also many newspaper articles.

**Brenet, Michel**, contemporary French musicograph.—Works: "Histoire de la symphonie à orchestre depuis ses origines" (prize-essay, 1882); sketch of Grétry (1884); valuable monograph on Okeghem (1893); etc.

**Bren'ner, Ludwig, Ritter von**, b. Leipzig, Sept. 19, 1833, and pupil of the Cons.; after tours on the Continent, he settled in St. Petersburg for 15 years as a member of the Imp. orch.; 1872-6, cond. of the Berlin Symphony Orch.; in 1876, est. an orch. of his own ("Neue Berliner Symphoniekapelle"). Now living at Breslau, where since 1897 he has cond. Meyder's Concert Orch., succeeding Meyder.—Works: 4 grand masses; 2 Te Deums; symphonic poems, overtures and other orchestral music.

**Bres'laur, Emil** (Prof.), b. Kottbus, May 29, 1836; studied 1863-7 at the Stern Cons., Berlin; from 1868-79, teacher at Kullak's Acad.; and since 1883 choirmaster at the Reformed Synagogue. A Music-Teachers' Society founded by him in 1879 developed in 1886 into the "Deutscher Musiklehrer-Verband." He is also the founder and director of a Piano-Teachers' Seminary; editor of the "Klavierlehrer"; and the author of several important works on piano-playing: "Die technische Grundlage des Klavierspiels" (1874, earned him the title of "Prof."); "Fuhrer durch die Klavierunterrichts-Litteratur"; "Zur methodischen Übung des Klavierspiels"; "Der entwickelnde Unterricht in der Harmonielehre"; "Über die schäd-

lichen Folgen des unrichtigen Übens"; also a "Klavierschule", a compilation, "Methodik des Klavierunterrichts in Einzelaufsatzen" (1887); and a "Melodiebildungslehre auf Grundlage des harmon. u. rhythm. Elements" (1896).

**Breun'ing, Ferdinand**, b. Brotterode, Thüringia, Mar. 2, 1830, d. Aix-la-Chapelle, Sept. 22, 1883. Pupil (1844) of Mendelssohn and Hauptmann at Leipzig Cons; 1855, pf.-prof. at Cologne Cons, succeeding Reinecke; 1865, mus. director at Aix-la-Chapelle.

**Bréval, Jean-Baptiste**, b. Dept. of l'Aisne, France, 1765; d. Chamouille, 1825. 'Cellist, pupil of Cupis; 1st 'cellist at Grand Opéra (1781-1806), and 'cello-prof. at Cons. (1796-1802).—Works: 2 operas, 8 symphonies, 7 'cello-concertos, much chamber-music, and a Method f. 'cello.

**Brewer, John Hyatt**, org. and composer; b. Brooklyn, N. Y., Jan. 18, 1856. For 7 years he was boy-soprano in various churches; was a vocal pupil of Walter, Cutler, and Wilder, learned pf. and harm. of R. Navarro, and organ-playing of Diller, Caulfield, Whitely, and Dudley Buck (pupil of the latter, for 5 years, in org., cpt., and composition). In 1871, B. began his career as org. at the City Park Chapel, passing to the Ch. of the Messiah (4 yrs.), Clinton Av. Congr. Ch. (4 yrs.), and finally (1881) to the Lafayette Av. Presby. Ch. as org. and dir., which office he holds at this date (1899). Active member of the N. Y. MS. Soc., the N. Y. State M. T. A., the Brooklyn Institute of Arts and Sciences (Sec. of mus. dept.), Brooklyn Apollo Club (charter member and accompanist); co-founder of the A. G. O. Has cond. the Brooklyn Hill, Orpheus, Damrosch, and Boylston Glee Clubs, the Cæcilia Ladies' Vocal Soc., and the Hoadley Amateur Orch.; and is a busy instructor in voice, pf., org., and theory.—Works: Over 100, incl. some 30 songs (sacred and secular), duets, quartets, anthems, glees, choruses and cantatas; also pcs. f. org., pf. and strings; duos f. org. and pf.; and a Suite (MS.) f. orch.

**Briard, Étienne**, type-founder at Avignon, 1st half of 16th century. His types had *round* note-heads instead of the ordinary angular ones, and separate notes instead of ligatures. Carpentras' works were printed (Avignon, 1532) with them.

**Briccial'di, Giulio**, renowned flutist; b. Terni, Papal States, Mar. 2, 1818; d. Florence, Dec. 17, 1881. At 15 he was elected a member of the St. Cecilia Acad. at Rome; 1834, *maestro* to the Prince of Syracuse. Made concert-tours in England, America, etc. After 1842, lived chiefly in London.—Works: Opera *Leonora de' Medici* (Milan, 1855); excellent works f. flute; also a Method f. do.

**Bridge, Sir John Frederick**, b. Oldbury, Worcestershire, England, Dec 5, 1844. He became a chorister in Rochester cathedral in 1850, and was taught for a time by his father [John Bridge, lay-clerk in the cathedral], was then articled to J. Hopkins, and studied later under Sir John Goss. Organist (1865) of Trinity Ch., Windsor, 1869 of Manchester cathedral; 1875 deputy, and 1882 principal, organist at Westminster Abbey. In 1868 he took the degree of Mus. Bac. (Oxford), with the oratorio *Mount Moriah*. Now professor of harmony and counterpoint at the R. A. M., Examiner at the University of London, and conductor of the Western and the Madrigal societies. Knighted in 1897.—Works: Cantatas *Boadicea* (1880), *Rock of Ages* (1885), and *Callirhoe* (Birmingham, 1888); *The Repentance of Nineveh*, dramatic oratorio (Worcester, 1890), *The Lord's Prayer* [after Dante] (1892); *The Cradle of Christ* ("Stabat Mater speciosa," 1894); 2 choral ballades, *The Festival*, and *The Inchcape Bell*, concert-overture, "Morte d'Arthur"; Magnificat and Nunc dimittis, in D, anthems, part-songs, and songs. Has written primers on Counterpoint, Double-Counterpoint, Canon, and on the Organ-accompaniment of the Choral Service.

**Bridge, Joseph Cox**, brother of preceding; b. Rochester, England, Aug. 16, 1853. Pupil of his brother, and Hopkins; since 1877, org. of Chester cathedral. Mus. Bac. Oxon., 1876; Mus. Doc., 1884. At the revival of the Chester triennial festival in 1879, he produced a Service f. voices and orch.—Works: Oratorios *Daniel* (1885), *Rudol* (1891); string-quartet, G min.; sonata f. cello and pf.; part-songs; etc.

**Briegel, Wolfgang Karl**, b. Germany, May 21, 1626, d. Darmstadt, Nov. 19, 1712. Org. in Stettin; 1650, court cantor in Gotha; 1670, *Kapellm.* at Darmstadt. His numerous church-comp.s and instrumental pcs. (publ. 1652-1709) were highly esteemed.

**Brink, Jules ten**, b. Amsterdam, Nov. (?), 1838; d. Paris, Feb. 9, 1889. Pupil of Heinze (Amsterdam), Dupont (Brussels), and E. F. Richter (Leipzig); 1860-8, mus. director at Lyons; then settled in Paris.—Works: 2 operas, *Calonne* (1870, 1-act, comic), and a grand opera (?) (MS); suite f. orch.; symphony, symphonic poem, violin-concerto, etc.

**Brinsmead, John**, b. Wear Gifford, North Devon, Oct. 13, 1814. Founded his celebrated piano-factory in London, 1835. In 1863 his sons, Thomas and Edgar, were admitted to partnership ("John B. and Sons"). His "Perfect Check Repeater Action" (pat. 1868) is well spoken of.—Edgar B. wrote a "History of the Pianoforte" (1868; revised and republ., 1879).

**Brissler, Friedrich Ferdinand**, b. Insterburg, July 13, 1818; d. Berlin, Aug. 6, 1893. Pupil (1836) of the Berlin Academy; gave piano-

recitals and concerts 1838-45; and became teacher at the Stern Cons.—His 2- and 4-hand arrangements of classical works are noteworthy. He comp. an opera, a symphony, and other music.

**Brisson, Frédéric**, pianist, b. Angoulême, Charente, Dec. 25, 1821. Teacher in Paris.—Works: Many salon-pcs. f. pf. (*Valse de concert* is op 59); an operetta, *Les rusés villageoises* (1865); an "École d'Orgue"; etc.

**Bristow, George Frederick**, b. Brooklyn, N. Y., Dec. 19, 1825; d. New York, Dec. 13, 1898. Violinist (1836) in Olympic Th., N. Y.; from 1842, in the N. Y. Philh. Soc., also from 1851-62 cond. of the Harmonic Soc., afterwards of the Mendelssohn Union, and organist at several churches.—Works: Opera, *Rip Van Winkle* (N. Y., 1855); opera *Columbus* (unfin.); 2 oratorios, *Praise to God* (1860) and *Daniel* (1867); cantata, *The Great Republic*, w. orch. (1880); 5 symphonies; 2 overtures, 2 string-quartets; anthems songs, pcs. f. org., pf. and vln.—His father, **W. R. Bristow** (b. England, 1803; d. 1867), was well known as a conductor in New York.

**Brixi, Franz Xaver**, church-composer; b. Prague, 1732; d. there Oct. 14, 1771. Taught by Segert at Prague, organist of St. Gallus; 1756, *Kapellm.* at Prague cathedral.—Works: 52 grand masses, 24 minor ones, several oratorios, a Requiem, etc.

**Broadwood & Sons**, London firm of pf.-makers; est. 1730 by the Swiss **Burkhard Tschudi** (Shudi), a renowned harpsichord-maker. **John Broadwood** (1732-1812), a Scotch joiner, was Shudi's son-in-law and successor, and was in turn succeeded by his sons **James Shudi** and **Thomas Henry Fowler Broadwood** was the head of the firm at the time of his death (London, July 8, 1893). Up to 1885 the firm had turned out nearly 180,000 instruments. They use the "English action," based on the Cristofori-Silbermann model, successively improved by Americus Backers and the Broadwoods.

**Brockway, Howard A.**, b. Brooklyn, N. Y., Nov. 22, 1870. St. pf. 18 mos with H. O. C. Kortheuer, and went to Berlin in 1890, studying there for 5 years under Barth (pf.) and O. B. Boise (composition). Since 1895 in N. Y., teaching pf. and comp. and concertizing.—Publ. works: Variations on an original theme, f. pf.; 6 Clavier-Stücke; Sonata f. pf. and vln. (G min.); Ballade f. pf.; a Cavatina and a Romanze f. vln. and orch. (both publ. w. pf.-accomp.); Nocturne f. pf.; *Charakterstücke*, "Paganini," f. pf.; "Moment musical" f. vln. and pf., *Phantasiestücke* f. pf. (publ. in Berlin), "Dance of the Sylphs" f. pf. (arr. from "Sylvan Suite" f. orch.; publ. in New York).—MS. works: Cantata f. soli, ch., and orch.; Ballade f. orch., in G min.; Symphony in D; Scherzo f. orch.; minor vocal pcs.; etc.

**Brod, Henry**, oboist, and prof. at Paris Cons.; b. Paris, Aug. 4, 1801; d. there Apr. 6, 1839.

**Brod'sky, Adolf**, distinguished violinist; b. Taganrog, Russia, Mar. 21, 1851. Pupil of J. Hellmesberger and the Vienna Cons. (1862-3). Member of the Hellmesberger Quartet; 1868-70, of the Imp. opera-orch., studied with Laub at Moscow (1873-5), and was app. prof. at the Cons. Leaving Moscow in 1879, he cond. the symphony concerts at Kiev, made long and successful concert-tours in 1881 (Paris, Vienna, London), and in 1883 succeeded Schradieck as vln.-prof. at Leipzig Cons. From 1891-4 in N. Y.; 1894 in Berlin, 1895 prof. of vln.-playing at, and later Director of, the Manchester (Engl.) R. C. of Music.

**Broek'hoven, John A.**, b. Beek, Holland, 1852. Prof. of harm. and comp., Cincinnati Coll. of Mus.—Works: *Suitte créole* f. orch.; grand overture *Columbia* f. orch.

**Broer, Ernst**, b. Ohlau, Silesia, Apr. 11, 1809; d. Tarnopol, Mar. 25, 1886. Cellist; abt. 1840, organist at Breslau, and 1843-84 singing-teacher at the Matthias Gymnasium. Comp. sacred music.

**Bron'sart von Schellendorf, Hans [Hans von Bronsart]**, b. Berlin, Feb. 11, 1830; student at Berlin Univ. 1849-52, also taking lessons in theory from Dehn, and on the piano from Kullak; st. with Liszt at Weimar for some years, gave pf.-concerts in German capitals, Paris, and St. Petersburg; cond. the "Euterpe" in Leipzig (1860-2), and the "Gesellschaft d. Musikfreunde" in Berlin (1865-6, succeeding v. Bulow); in 1867 was app. intendant of the R. Th. at Hanover, and 1887 "Hofmusikintendant" at Berlin.—Works: Opera, *Der Corsar* (MS.); Cantata *Christnacht*; symphony *In den Alpen*; "Frühlingsphantasie" f. orch.; a string-sextet; a pf.-concerto in F $\sharp$  min.; a pf.-trio in G min.; a Fantasia, and other solo pcs. f. pf.

**Bron'sart, Ingeborg von (née Starck)**, wife (since 1862) of preceding; b. St. Petersburg, Aug. 24, 1840; pianist, pupil of Liszt, and a talented composer; 3 operas, *Die Göttin zu Sais*; *König Hjarne* (Berlin, 1891); *Fery und Bateh* (Weimar, 1873); also interesting pf.-music (concertos, sonatas, fugues, études, salon-pcs., vln.-music, songs, etc.).

**Bros, Juan**, b. Tortosa, Spain, 1776; d. Oviedo, Mar. 12, 1852. Pupil of Querault at Barcelona, *m. di capp.* at Barcelona, Malaga, Leon, and Oviedo (1834). Famous church-composer; Masses, 3 Misereres, a Requiem, a Te Deum, psalms, etc.

**Bros'chi, Carlo**. See FARINELLI.

**Brosig, Moritz**, prolific church-composer; b. Fuchswinkel, Upper Silesia, Oct. 15, 1815; d. Breslau, Jan. 24, 1887. Pupil of Franz Wolf,

the musical director and cath. org. at Breslau, and succeeded him in 1842, in 1853, cath. *Kapellm.*, and received the honorary degree of *Dr. phil.*, became asst.-director of the R. Inst. f. Catholic Ch.-Music, and University lecturer.—Works. 4 grand and 3 short instrumental masses; 7 books of graduels and offertories; 20 books of organ-pcs.; an "Orgelbuch," a "Choralbuch," a "Modulationstheorie," and a "Harmonielehre" (1874).

**Brossard, Sébastien de**, b. 1660; d. Meaux, France, Aug. 10, 1730. In 1689, *Kapellm.* at Strassburg cathedral; 1700-30, *grand chapelain* and *maitre de musique* at Meaux cathedral. Famous as the author of the earliest dictionary of musical terms (except Tinctor's "Definitionum" [abt. 1475], and Janowka's "Clavis ad thesaurum magnae artis musicae," etc. [1703], to neither of which he had access, however). Its title reads "Dict. de musique, contenant une explication des termes grecs, latins, italiens et français les plus usités dans la musique," etc. (Paris, 1703; 2nd ed., 1705; 3rd and last, no date). He also publ. a considerable variety of church-music.

**Brossard, Noël-Matthieu**, b. Châlon-sur-Saône, Dec. 25, 1789; d. there (after 1853) as magistrate. Wrote "Théorie des sons musicaux" (Paris, 1847), a treatise on the variability of tones according to modulation (he reckons 48 distinct tone-degrees within the octave); also minor works.

**Brouck, Jakob de (or de Prugg)**, a native of Holland; publ. (Antwerp, 1579) a coll. of motets and *chansons*.

**Brouillon-Lacombe**. See LACOMBE.

**Broustet, Édouard**, pianist; b. Toulouse, Apr. 29, 1836; pupil of Stamaty, Litoff and Ravina. After tours to St. Petersburg, and to Spain and Portugal, he settled in Toulouse.—Works: Symphonie concertante f. pf. and orch.; pf.-concerto; 3 pf.-trios; 1 pf.-quintet; solo pcs. f. pf.; etc.

**Brown, (Dr.) John**, b. Rothbury, Northumberland, 1715; d. by his own hand (insane), Sept. 23, 1766. He studied at Cambridge, and became vicar of Great Horkesley, Essex, in 1754, and of St. Nicholas', Newcastle, in 1758. Author of an interesting and original "Dissertation on the Rise, Union and Power, the Progressions, Separations and Corruptions of Poetry and Music, to which is prefixed The Cure of Saul, a Sacred Ode" (London, 1763; German transl. Leipzig, 1769; Italian transl. 1772). It was followed by "Remarks on some observations on Dr. Brown's 'Dissertation,' etc." (London, 1764).

**Brown, Obadiah Bruen**, b. Washington, D. C., July 2, 1829. Pupil in Boston (1856) of Zerrahn, Parker, Kreissmann, Hause, and David Paine; in Leipzig (1869) of Lobe and Plaidy.

Teacher of music in State Normal Schools at Salem, Bridgewater, and Framingham, Mass., also in numerous public schools (last in Malden), and organist in Boston (Dr. Hale's ch.) and Malden First New Jerusalem Ch.—B. has publ. several popular colls of school-songs ("Song Reader," "Morning Hour"); a book of responsive psalms, "The Carmina Alterna", also a "Tuner's Manual" (for pf., with Sumner Hill).—Compositions Chortuses f male, female, and mixed voices; vocal quartets and trios; about 20 detached songs; many anthems; etc.

**Bruch, Max**, dramatic, choral and instrumental composer, and pianist; born at Cologne, Jan. 6, 1838. His mother (*née* Almenrader), a singer, was his first instructor. He afterwards studied with Breidenstein at Bonn. In 1853 he gained the four-year scholarship of the Mozart Foundation, at Frankfurt, and became a pupil of Ferdinand Hiller, Reinecke and Breuning



At fourteen years of age he brought out a symphony at Cologne, and in 1858, in the same city, produced his first dramatic work, Goethe's "Singspiel" *Scherz, List und Rache* (op. 1). In 1861 he visited Berlin, Leipzig, Vienna, Dresden, Munich and Mannheim, where he remained until 1864, producing an opera, *Loreley*, composed to the libretto Geibel had written for Mendelssohn. Here he also composed his choral work for men's voices, *Fritzhof*, which, on a tour in 1864-65, was given with genuine artistic and popular success at Aix, Leipzig and Vienna. At Koblenz (1865-67) he wrote his first violin-concerto (G minor), a favorite with all violinists. In Berlin, where he resided 1871-73, he produced in 1872, with but scanty success, his opera *Hermione*, based on Shakespeare's *Winter's Tale*. From 1873-78, with the exception of two artistic journeys to England, he remained at Bonn, devoting himself to composition, and producing the choral works *Arminius* and *Lied von der Glocke*, and the second violin-concerto in D minor. In 1883 Bruch visited the United States, and brought out his *Arminius* at Boston. Bruch's chief claim to distinction lies in his development of the epic cantata, a branch of composition to which comparatively little attention had been paid. Among his works in this line for soli, mixed chorus and orchestra, are *Odysseus*, *Arminius*, *Lied von der Glocke*, *Achilleus*; and, for male chorus, *Fritzhof*, *Salamis*, *Normannenzug* and *Leonidas* (op. 66). Beautiful sound-effects and clear melodious invention are prominent character-

istics of his style. Among his smaller works, *Kol Nidrei*, a Hebrew melody for violoncello, has become popular. He has also written the cantata *Das Feuerkreuz* (op. 52, 1888), the oratorio *Moses* (1895), a third violin-concerto in D minor (op. 61), and three symphonies.

Bruch practised as a music-teacher at Cologne 1858-61, was musical director at Koblenz 1865-67, and court *Kapellm.* at Sondershausen 1867-70. In 1878 he succeeded Stockhausen as conductor of the Stern Choral Union, Berlin; in 1880, Benedict as conductor of the Philharmonic Society, Liverpool; and in 1883, Bernard Scholz in the direction of the Orchestral Society at Breslau. He remained in Breslau until 1890, and in 1892 he succeeded von Herzogenberg as director in the branch of composition at the Royal Hochschule in Berlin.

In 1881 B. married the singer Fraulein Tuzek of Berlin.

**Bruck (or Brouck), Arnold von**, conjecturally a German Swiss; d. 1545. In 1534, *Kapellm.* to Kaiser Ferdinand I. Eminent comp.. many of whose motets, hymns, German part-songs, etc., are preserved in collections of the 16th century.

**Brückler, Hugo**, b. Dresden, Feb. 18, 1845; d. there Oct 4, 1871. Gifted song-composer.—Works. Op 1 and 2, songs from Scheffel's *Trompeter von Sakkingen* (1, five songs of Young Werner by the Rhine; 2, Margaret's Songs), also "Sieben Gesänge" and a ballad, "Der Vogt von Tenneberg."

**Bruckner, Anton**, b. Ansfelden, Upper Austria, Sept. 4, 1824; d. Vienna, Oct. 11, 1896.

Organist, composer, and teacher. Son of a village schoolmaster, early orphaned, and chiefly self-taught, he became by diligent study and practice so remarkable an organist and contrapuntist as to obtain, in 1855, the appointment as cathedral organist at Linz-on-Danube, in competition with many rivals. As opportunity offered, he studied comp. with O. Kitzler, and cpt. with Sechter; in 1867 he succeeded Sechter as court-organist at Vienna, also as prof. of org., harm., and cpt. at Vienna Cons.; in 1875 he was also app. "Lektor" of music at Vienna Univ.; in 1891 the Univ. gave him the title of *Dr. hon. causa*. Journeys to France (1869) and England (1871) establ. his fame as one of the greatest of contemporary organ-virtuosi. His comp.s, in which Wagner's influence is strongly felt, include 9



symphonies: 1st, C min.; 2nd, C min.; 3rd, D min., 4th ("Romantic") in E $\flat$ ; 5th, B $\flat$ ; 6th, A maj; 7th (with lovely adagio), in E; 8th, C min.; 9th (unfinished); a fine *Te Deum* (1886, Vienna); Grand Masses in D min., E min., and F min.; a Requiem, Graduals, Offertories, Psalms; "Germanenzug," f. male chorus; several other works for ditto; chamber-music; string-quintet in F; etc. His music seems, in general, lacking in inspiration and individuality.—Biogr. sketch of B. by Franz Brunner (Linz-on-Danube, 1895; pp. 43).

**Brückner, Oscar**, excellent 'cellist, b. Erfurt, Jan 2, 1857. Pupil, at Dresden, of Fr. Grütz-macher, Sen., and Draeseke (theory). After tours in Germany, Russia, Poland and Holland, he was app. ducal chamber-virtuoso at Strelitz, since 1889, 1st 'cello at the R. Th., Wiesbaden, and teacher in the Cons.—Soli f. 'cello; pf.-music, songs, etc.

**Bruhns, Nikolaus**, b. Schwabstadt, Schleswig, 1665; d. Husum, 1697. Organist, pupil of Buxtehude at Lubeck, on whose recommendation he was app. organist at Copenhagen. He was also a violinist, and composed f. org. and pf.

**Brüll, Ignaz**, b. Prossnitz, Moravia, Nov. 7, 1816. Pupil, at Vienna, of Epstein (pf.), Ruffinatscha (comp.), and Dessoff (instrumentation). After giving pf.-recitals and concerts of his own compositions, he made extended pianistic tournées, and then settled in Vienna, where from 1872-8 he was pf.-prof. at the Horak Institute. His first opera, *Die Bettler von Samarkand* (1864), was not specially successful; but the second, *Das goldene Kreuz* (Berlin, 1875), speedily attained great popularity both in Germany and abroad; it has been followed by *Der Landfriede* (Vienna, 1877), *Bianca* (Dresden, 1879), *Königin Mariette* (Munich, 1883), *Das steinerne Herz* (Vienna, 1888), *Gringoire* (1 act, Munich, 1892), *Schau dem König* (Munich, 1893), and a 2-act comic opera *Der Husar* (Vienna, Mar. 2, 1898; v. succ.). B. plays now only occasionally in concerts (twice at Vienna, in 1895).—Other works: "Im Walde," *Jagdouverture* f. orch.; 3 serenades f. do.; overture to *Macbeth*; *Tanz-Suite* f. orch.; 2 pf.-concertos; 1 vin.-concerto; suite f. pf. and vin.; Trio; sonata f. 'cello and pf.; do. f. 2 pfs., 4 hands; do. f. vln. and pf.; pf.-pcs.; part-songs, songs, etc.

**Brumel, Anton**, Flemish contrapuntist; b. abt. 1480; d. abt. 1520. Lived at the court of

Sigismund Cantelmus, Duke of Sora; in 1505 he took service with Alfonso I., Duke of Ferrara. Many of his masses are found in old collections; others are in MS. at Munich.

**Bruneau, (Louis-Charles-Bonaventure-)** Alfred, b. Paris, March 3, 1857; ent. Cons. 1873, pupil of Franchomme, 1st 'cello prize 1876; also st. harm ('76-9) with Savard, and comp. w. Massenet; 1st prize, 1881, w. cantata "Sainte Geneviève"—Opera *Kérim* at Opéra-Populaire (1887); opera *Le Rêve* (Paris, 1892), 4-act "drame lyrique" *l'Attaque du moulin* (Opéra-Comique, Paris, 1893; very successful), "drame lyrique" *Messidor* in 4 acts, libretto by Emile Zola [very weak] (Paris, Gr. Opéra, Feb. 19, 1897, unsucc.). Critic 1893-5 for the Paris "Gil Blas"; 1895 succeeded Ch. Réty as critic of "Le Figaro," also made Chev. of Legion of Honor.—Other compositions: Heroic overture f. orch.; légende "Penthésilée, Reine des Amazones"; *Léda*; quatuor f. clarinets; songs w. pf.-accomp. ("Miracle," "Le Nouveau-Né," "Soirée," etc.); "Lieds de France," settings of C. Mendès' "Lieds en prose."

**Brunel'li, Antonio**, *m. di capp.* to the Duke of Florence, publ. (1605-21) motets, canzonette, madrigals, etc.; also a treatise "Regole e dichiarazioni di alcuni contrapunti doppi, . . . con diversi canoni sopra un sol canto fermo" (Florence, 1610), a curious work.

**Brunet'ti, Gaetano**, b. Pisa, 1753; d. Madrid, 1808. Pupil of Nardini, and protégé of Boccherini, whom he rewarded with ingratitude. Court musician to Charles IV. of Spain.—Works: 32 symphonies, 5 concerted symphonies f. various instr.s, 6 sextets, 32 quintets, etc., mostly in MS.

**Bru'ni, Antonio Bartolommeo**, violinist and dram. comp.; b. Coni, Piedmont, Feb. 2, 1759; d. there 1823. Pupil of Pugnani (vln.) and Spezzani (comp.); 1781, 1st violin at the Comédie Italienne; 1789, conductor at the Th. de Monsieur, later at the Opéra-Comique. He wrote 18 operas, a quantity of violin-music, and Methods f. vln. and vla.

**Brun'er, Christian Traugott**, b. Brunlos (Erzgebirg), Dec. 12, 1792; d. Chemnitz, Apr. 14, 1874, as organist and conductor of choral societies. Wrote instructive pf.-pcs., also pot-pourris, etc.

**Bruyck [broik], Karl Debrois van**, composer and author; b. Brunn, Mar. 14, 1828; living at Waldhofen on the Ybbs. A law-student at Vienna, he turned to music in 1850, studied theory with Ruffinatscha, and wrote for mus. papers. His comp.s are mostly in MS.; his chief literary productions are a "Technische u. ästhetische Analyse des Wohltemp. Claviers" (1867; 1889); "Robert Schumann" (1868, in Kolatschek's "Stimmen der Zeit"); and "Die Entwicklung der Klaviermusik von J. S. Bach bis R. Schumann" (1880).

**Bryen'nius, Manuel**, the last Greek writer on music (about 1320) He is not an original theorist, however, his "Harmonica" being a compilation and summary from earlier Greek authorities. Publ. in Johann Wallis's "Opera mathematica" (vol. iii, 1699).

**Buch'holz, Johann Simeon**, b. Schlosswip-pach, n. Erfurt, Sept. 27, 1758, d. Berlin, Feb. 24, 1825; founder of the celebrated firm of organ-builders. He was succeeded by his son, **Karl August** (1796-1884), whose son, **Karl Fried-rich**, last of the name, d. Feb. 17, 1885.

**Büch'ner, Emil**, b. Osterfeld, n. Naumburg, Dec. 25, 1826. Pupil (1843-6) of Leipzig Cons.; 1865, court *Kapellm* at Meiningen.—2 operas, *Dame Kobold* (1860?) and *Launelot*; cantata, *König Harald's Brautfahrt*, "Wallenstein" overture; other overtures, symphonies, chamber-music, etc.

**Buck, Zechariah**, b. Norwich, Engl., Sept. 9, 1798, d. Newport, Essex, Aug. 5, 1879. Mus. Doc., Lambeth, 1853; for many years org. of Norwich cathedral. An excellent teacher and player; a composer of mediocre ability.

**Buck, Dudley**, noted organist, composer, and teacher; b. Hartford, Conn., Mar. 10, 1839.

Pupil of W. J. Babcock (pf.); later, at Leipzig Cons. (1858-9), of Plaidy and Moscheles (pf.), Hauptmann (comp.), and J. Rietz (instrumentation); also studied under Rietz and Johann Schneider (organ) at Dresden, and thereafter spent a year (1861-2) for study in Paris. Returning to America, he became (1862) organist of the Park Ch., Hartford; later of St. James', Chicago; in 1872 of St. Paul's, Boston, where he was also organist to the Music Hall Association. In 1875 he was the organist of the Cincinnati May Festival; then, at New York, asst.-conductor of Th. Thomas' Central Park Garden Concerts, and org. of St. Anne's, Brooklyn; in the same year becoming the org. of Holy Trinity Ch., Brooklyn, and director of the Apollo Club. He was one of the first American composers to achieve general recognition; his church-music and numerous cantatas, sacred and secular, are deservedly popular.—Works: The comic opera *Deseret* (1880); symphonic overture "Marmion" (1880); a Canzonetta and Bolero f. vln. and orch.;—ORGAN-MUSIC: Grand Sonata in E $\flat$ , op. 22; Sonata No. 2, in G min., op. 77; Triumphal March, op. 26; Impromptu and Pastorale, op. 27; Rondo-Caprice, op. 35; Idylle "At Evening," op. 52; "Four Tone-pictures"; various transcriptions and sets of variations; also "18 Pedal-phrasing Studies," op. 28 (2 books); and "Illustrations in



Choir-accompaniment, with Hints on Registration," a valuable handbook for organists and students,—PF.-MUSIC "Midsummer Fancies," "Winter Pictures," Rondo-Caprice, Scherzo-Caprice;—CANTATAS, (a) for male chorus. Chorus of Spirits and Hours, from *Prometheus Unbound*, *King Olaf's Christmas*; *The Nun of Avaros*; *Voyage of Columbus*; *Paul Kzevi's Rude*; (b) for mixed chorus: *Centennial Meditation of Columbia*; *Hymn to Music*; *Legend of Don Munio*; *The Golden Legend*; *The Light of Asia*, *Easter Morning*; *The 46th Psalm*, "The Christian Year," a series of 5 cantatas (1, *The Triumph of David*; 2, *The Coming of the King*; 3, *The Song of the Night*; 4, *The Story of the Cross*; 5, *Christ, the Victor*), etc. Furthermore, a great variety of excellent church-music (hymns, anthems, 3 Latin offertories, Glorias, Jubilates, Te Deums, 3 "Benedic anima," 4 "Benedictus," 3 "Bonum est," 3 "Cantate Domino," etc.).—B. has also publ. "The Organist's Répertoire" (with A. P. Warren); "The Influence of the Organ in History" (1882); and a "Dictionary of Musical Terms."

**Büh'ler, Franz Peter Gregorius**, born in Schneidheim, n. Nordlingen, Apr. 12, 1760; d. Augsburg, Feb. 4, 1824. A Benedictine monk at Donauworth; *Kapellm* at Botzen, 1794; at Augsburg cathedral, 1801.—Works: Opera, *Die falschen Verdachte*; masses, psalms, hymns, and the like; several coll.s of German songs w. pf., sonatas and preludes f. org.; theoretical pamphlets, etc.

**Bull, John**, famous organist and contrapuntal comp.; b. Somersetshire, England, 1563, d. Antwerp, Mar. 12, 1628. Pupil of William Blitheman in the Chapel Royal; org. of Hereford cath., 1582, later also Master of the Children. 1586 Mus. Bac., 1592 Mus. Doc., Oxon. In 1596 he was app., on Queen Elizabeth's recommendation, prof. of mus. at Gresham Coll., a post resigned on his marriage, 1607. In 1617 he became organist of the cathedral of Notre Dame at Antwerp. 200 comp.s are attributed to him; list in Ward's "Lives of the Gresham Professors"; several were printed in contemporary collections (exercises and variations for the virginals, some canons, and an anthem), and a few are reprinted in Pauer's "Old Engl. Composers."

**Bull, Ole Bornemann**, famous violinist; b. Bergen, Norway, Feb. 5, 1810; d. at his country-seat, Lysoén, n. Bergen, Aug. 17, 1880. At first a pupil of Paulsen, he rapidly outgrew that teacher's method, and formed a style peculiarly his own, preferring an almost level bridge and flat fingerboard. A student of theology, he failed to pass the examinations; directed the Philh. and Dram. Soc.s at Bergen (1828); went to Spohr at Kassel in 1829, found him uncongenial, and proceeded to Paris (1831), where he was strongly influenced by Paganini, and made his début in 1832. Now, technically considered a finished

virtuoso, he began his long travels throughout Europe, and 5 times to North America (1843-79). A leading trait of B.'s character was his passionate love for his native land, he founded a national theatre at Bergen, but became involved in troublesome disputes, left the town, and in 1852 bought a tract of 125,000 acres in Pennsylvania to est. a Norwegian colony, but the scheme failed, and he was swindled out of an immense sum. His loss was soon made good, however, by renewed artistic tours. Ole B. did not rank high as a cultivated musician, but he was a past-master of all resources and tricks of technique, and played his own pieces (he rarely attempted others) with wonderful skill and expression. He wrote 2 concertos (A maj. and E min.), and a variety of characteristic solo pieces.—Biogr. "Ole Bull, a Memoir" (Boston, 1883), by Sara C. Bull, his second wife (German ed. Stuttgart, 1886); O. Vik is his Norwegian biographer (Bergen, 1890).



**Bülów** [bu'lö], **Hans Guido von**, a pianist, conductor, and critic of wonderful versatility and the highest attainments; born Dresden, Jan. 8, 1830; died Feb. 12, 1894, at Cairo, Egypt, whither he had gone in the vain hope of restoring his undermined health. At the age of 9 his teachers were Friedrich Wieck (pf.) and Eberwein (harmony); when, in 1848, he matriculated at Leipzig Univ. as a law-student, he continued contrapuntal study under Hauptmann. Next year, however, found him at Berlin, where he adopted Wagner's radical tendencies (see W.'s "Die Kunst und die Revolution," then just publ.); was confirmed in his views by hearing *Lohengrin* given at Weimar under Liszt's direction, and joined Wagner in his exile at Zurich. During 1850-1 the master initiated him into the art of conducting; B. then acted as conductor in the theatres at Zurich and St. Gallen, and finally became Liszt's pupil at Weimar. His first pianistic tour (1853), through Germany and Austria, met with fair success; his second, in 1855, secured him the succession to Kullak as first pf.-teacher in the Stern Cons., Berlin, a post held until



1864. He married Cosima Liszt in 1857; in 1858 he was app court pianist, in 1863 the Univ of Jena made him *Dr phil hon causa*. Wagner, having been recalled from banishment by Ludwig II. of Bavaria, influenced his royal patron to invite B to Munich in 1864, as court pianist; from 1867-9 he was also court *Kapellm.*, and Director of the School of Music. From 1869, after separation from his wife, B. lived in Florence as a teacher, pianist, and concert-giver till 1872, here he was also a power in musical circles, and did much to introduce German music. After an interval filled chiefly by concert-tours, he succeeded Fischer, in 1878, as court *Kapellm.* at Hanover; but frequent embroilments with the theatre Intendant led to B's resignation in 1880, and from Oct 1 of that year until 1885 he acted as *Hofmusik-Intendant* at Saxe-Meiningen. In 1882 he took his second wife, Marie Schanzer, an actress at Meiningen. From 1885-8 B. devoted much time to teaching at the Raff Cons., Frankfurt, and Klindworth's Cons., Berlin, he likewise directed the Philharm. Concerts at St. Petersburg and Berlin. In 1888 he founded, at Hanover, the "Subscription Concerts," which were a great success from the start.

Bulow's characteristics, both as a player and conductor, were complete identification with the spirit of the interpreted compositions; careful attention to the minutest details of phrasing, shading, and technique, resulting in reproductions of flawless accuracy; tireless energy; and an almost unexampled memory, enabling him not only to play his entire and unmatchable repertory by heart, but also to conduct the most intricate orchestral works without score—a modern fashion in which he was the pioneer. His training of the Meiningen orchestra, with which he made world-renowned concert-tours, will, in particular, ever be quoted as an astounding example of the subordination of the instrumental factors to lofty artistic intelligence and will-power. No pianist except d'Albert has successfully followed his lead in giving programs filled solely with the most difficult of Beethoven's sonatas; he was, indeed, a classical player *par excellence*, though having at his fingers' ends all the best productions of modern piano-literature. His pianistic *tournees* in Europe and America (where he gave 139 concerts in 1875-6) were the triumphal progresses of a genuine apostle of high art.—His published comp.s include the music to Shakespeare's *Julius Caesar* (op. 10), a Ballade f. orch., "Des Sangers Fluch" (op. 16), a symphonic *Stimmungsbild*, "Nirwana" (op. 20), 4 *Charakterstücke* f. orch. (op. 23), and a few pf.-pieces and songs; also masterly transcriptions of the prelude to Wagner's *Meistersinger* and the whole of *Tristan und Isolde*, and of Berlioz's overtures to *Le Corsaire* and *Benvenuto Cellini*. His critical editions of Beethoven's sonatas, and of Cramer's études, attest his eminent editorial ability.—Biographical: "Briefe und Schriften Hans von Bülows," by

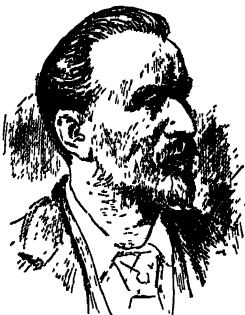
Marie v. B., contains letters from 1841-55 (2 vol.s., Leipzig, 1895).

**Bulss, Paul**, baritone stage-singer; b. Birkholz Manor, Prieognitz, Dec. 19, 1847. Pupil of G. Engel; eng. in theatres at Lubeck, Cologne, Kassel, Dresden (1876-89), and now at the Berlin Court Opera

**Bult'haupt, Heinrich**, poet and dramatist, b. Bremen, Oct. 26, 1849, wrote a "Dramaturgie der Oper" (Leipzig, 1887, 2 vol.s.), a valuable work.

**Bung'ert, August**, b. Mulheim-on-Ruhr, March 14, 1846; taught by H. F. Kufferath

(pf.), then at Cologne Cons.; thereafter, for 4 years, at Paris Cons.; he also studied with Mathias, *Kapellm.*, at Kreuznach (1869), and afterwards at Karlsruhe; he lived (1873-81) in Berlin, pursuing contrapuntal studies under Kiel, and since 1882 at Pegli, near Genoa.



—Compositions:

Since 1871, B. has worked on 2 great opera-cycles: I. *Die Ilias*, comprising (1) *Achilles*; (2) *Klytemnestra*;—II *Die Odyssee*, comprising (1) *Kirke*, (2) *Nausikaa*, (3) *Odysseus' Heimkehr* (Berlin, Mar 31, 1898; mod. succ.), (4) *Odysseus' Tod*.—Each of these 6 "Abende" is also provided with a "Vorspiel"; the entire work (2 cycles) is entitled "Homericische Welt."—*Die Odyssee* was finished in 1896; *Die Ilias* is partly completed.—Comic opera, *Die Studenten von Salamanca* (Leipzig, 1884); symph. poem, *Auf der Wartburg*; *Hohes Lied der Liebe*, w. orch.; "Tasso" overture; pf.-quartet, op. 18 (won prize offered by Florentine Quartet, 1878); pieces (e.g., "Italiensche Reisebilder") and variations (op. 13) f. pf.; quartets f. men's voices; songs (many to Carmen Sylva's "Lieder emer Königin").

**Bunning, Herbert**, b. London, May 2, 1863. St. comp. at Milan from 1886 to 1891 under V. Ferroni, then returning to London. First succ. work, an Ital. scena, *Ludovico il Moro* (1892). Ilias written 2 symphonic poems, a rhapsody, overtures, and suites ("Village Suite," 1896) for orchestra; scenas, part-songs, and songs; opera, *The last days of Pompeii* (MS.).

**Bunting, Edward**, historiographer of Irish music; b. Armagh, Feb., 1773; d. Belfast, Dec. 21, 1843. His collections fill 3 volumes (London, 1796; London, 1809; Dublin, 1840) and are based on diligent research, and oral communication from contemporary harpers of note.

**Buonami'ci, Giuseppe**, distinguished pianist; b. Florence, Feb. 12, 1846. His uncle, Giu-

seppe Ceccherini, was his first teacher; from 1868-70, pupil of Bulow and Rheinberger at Munich Cons.; then, for 3 years, teacher there of advanced pf.-classes 1873, cond. of the Florentine Choral Society "Cherubini"; later founded the Flor. "Trio Society" He has publ a compilation of the technical figures found in Beethoven's pf.-music, in the form of Daily Studies; also 50 Études from Bertini (preparatory to Bulow's "Cramer"), has edited Dach's lesser Preludes and Fugues, and the "Biblioteca del Pianista" publ by Ricordi. Also publ. pf-pcs., a concert-overture, a string-quartet, and songs.

**Buononci'ni**. See BONONCINI.

**Buranel'lo**. See GALUPPI.

**Burbure de Wesembeck, Léon-Philippe-Marie**, Chevalier de, b. Termonde, East Flanders, Aug 16, 1812; d. Antwerp, Dec. 8, 1889. Nobleman and musical *connoisseur*; wrote valuable monographs on the ancient Antwerp music-guilds of St. Jacob and Sta. Maria Magdalena; on clavichord- and lute-makers in Antwerp (from the 16th cent.); on the Belgian Cecilian Society; and on Haussens, Bosselet, and Okeghem. Publ. comp.s f. orch., chamber-music, church-music, etc

**Bur'ci**. See BURTIVS.

**Burck**. See BURCK.

**Bür'de-Ney, Jenny**, dramatic soprano; b. Graz, Dec. 21, 1826; d. Dresden, May 17, 1886. Début at Olmutz, 1847; sang at Prague, Lemberg, Vienna (1850), Dresden (1853), London (1855-6), Berlin, Hanover, etc. Married (1855) the actor E. Burde; retired 1867.

**Burette, Pierre-Jean**, b. Paris, Nov. 21, 1665; d. there May 19, 1747, as prof. of medicine at Paris Univ., member of the Acad., etc. His scholarly notes on Greek music, in which he combats the idea that the Greeks cultivated polyphony, are printed in vol.s 1-xvii of the memoirs of the "Acad. des Inscriptions."

**Bür'gel, Konstantin**, b. Liebau, Silesia, June 24, 1837; pupil of Brosig (Breslau) and Kiel (Berlin); from 1869-70 pf.-teacher in Kulak's Academy; now private teacher. Has written overtures, chamber-music, etc.

**Burgk** (properly Joachim Moller [or Müller]), called Joachim a Burgk (or Burg, or Burck), b. Burg, n. Magdeburg, abt. 1541; d. May 24, 1610, Mulhausen, Thuringia, where he had been org. since 1566 (?). Very eminent (Protestant) church-composer, whose works were publ. 1550-1626

**Burg'mein, J.**, is the pen-name of Giulio Ricordi, the Milan music-publisher.

**Burg'müller, Johann Friedrich Franz**, b. Ratisbon, 1806; d. Beaulieu, France, Feb. 13, 1874. Wrote light salon-music; some of his studies (op. 100, 105) are useful.

**Burg'müller, Norbert**, brother of preceding; b. Düsseldorf, Feb. 8, 1810; d. Aix-la-Chapelle,



May 7, 1836. Highly gifted pianist and composer, pupil of Spohr and Hauptmann at Kassel—Publ. a pf.-concerto in F  $\text{♩}$  min (op. 1), a sonata in F min. (op. 8), Rhapsodie (op. 13), a Polonaise (op. 16); other sonatas, etc.; also quartets.

**Burkhard, Johann Andreas Christian**, pastor and school-inspector at Leipheim, Swabia; publ. a small Dict of Music (Ulm, 1832), and a "Generalbasslehre" (1827).

**Burmeister, Richard**, composer and concert pianist; b. Hamburg, Germany, Dec. 7, 1860. St. w. Liszt at Weimar, Rome, and Pesth (1880-3), accompanying him on his travels. Teacher in Hamburg Cons; then for 12 years director of pf-dept in Peabody Inst., Baltimore; at present (1899) residing in New York. B. makes extensive pianistic tours through Europe and America.—Works Op. 1, pf.-concerto in D min.; op. 2, "The Chase after Fortune" (*Die Jagd nach dem Glück*), symphonic Fantasy in 3 movements; op. 3, Cadenza to Chopin's F min. concerto; op. 4, 3 songs; op. 5, Capriccio f. pf.; op. 6, "Wanderer's Night Song", pf-transcriptions of songs. He has rescored Chopin's F minor concerto, and arr. for Liszt's "Pathetic" concerto an orchestral accompaniment.

**Burney, Charles**, b. Shrewsbury, Engl., Apr. 7, 1726; d. Chelsea, Apr. 12, 1814. Pupil of Baker (org. of Chester cath), and of Arne in London (1744-7). In 1749 he became org. of St. Dionis Back-church, and harpsichord-player at the subscription-concerts in the King's Arms, Cornhill. He was org. at Lynn-Regis, Norfolk, 1751; Mus. Bac. and Mus. Doc., Oxon., in 1769; travelled in France and Italy (1770), and in Germany, the Netherlands, etc. (1772); was elected F.R.S. on his return in 1773. During these journeys, and while living at Lynn-Regis, he collected notes for his historical works: "The Present State of Music in France and Italy," etc. (1771, in diary-form); "The Present State of Music in Germany, the Netherlands," etc. (1773); and his "General History of Music" (4 vol. s., 1776-89). Other writings "A Plan for a Music-School" (1774); "La musica che si canta annualmente nelle funzioni della settimana santa nella Cappella Pontificia, composta da Palestrina, Allegri e Bai" (1784); the articles on music for Ree's Encyclopaedia; and minor works. He composed, for Drury Lane, music to the dramas *Alfred*, *Robin Hood*, and *Queen Mab* (1750), and *The Cunning Man* (1760, text and music adapted from "Le Devin du Village" by Rousseau); also sonatas f. pf. and f. vln.; vln.-concertos, cantatas, flute-duets, etc.—His daughter, Miss Burney (Mme. d'Arbly), wrote the novel "Evelina."

**Buronii.** See **BORONI**.

**Burr, Willard**, b. Ravenna, Ohio, Jan. 17, 1852. Graduate of Oberlin Cons., 1877; pupil of August Haupt at Berlin, 1879-80. Composer

and writer in Boston, Mass.—Works String-quartets, pf-trios, Grand Sonata f. pf. and vln., sonatas, nocturnes, fantasias, fugues, études, etc., f. pf. ("From Shore to Shore," op. 19, contains a series of 7 pcs.); anthems and other church-music; songs.

**Burrowes, John Freckleton**, composer and writer, b. London, April 23, 1787; d. there Mar. 31, 1852. Pupil of W. Horsley; member of the Philh. Soc., and org. of St. James', Piccadilly. He was a good pianist and successful teacher; his "Thorough-bass Primer" (London, 1818) has passed through many editions—Comp.s. Overture f. full orch., sonatas f. pf. and flute, pf. and 'cello, and pf. and vln., 6 Divertissements f. pf.; 6 Engl. Ballads; many arrangements, etc.; he also wrote a "Pianoforte Primer."

**Burtius** (or **Burci**, **Burzio**), Nicolaus, b. Parma, 1450; d. there abt. 1520. Author of "Musices opusculum" (Bologna, 1487), specially noteworthy as the earliest specimen of printed mensural music (cut on wooden blocks).

**Busby, Thomas**, b. Westminster, Engl., Dec., 1755; d. London, May 28, 1838. An articulated pupil of Battishill (1769-74), he became org. of St. Mary's, Newington, Surrey, and (1798) of St. Mary, Woolnoth, Lombard St.; he took the degree of Mus. Doc. at Cambridge, 1800. His writings include a "General History of Music" (London, 1819, 2 vol. s., much material being taken from Burney and Hawkins); "Grammar of Music" (London, 1818); "Concert-Room and Orchestra Anecdotes," etc. (1825, 3 vol. s.); "Musical Manual, or Technical Directory" (1828). His music comprises an oratorio, *The Prophecy* (1799), several odes, much incidental music to plays; also songs, etc., and is not of marked originality.

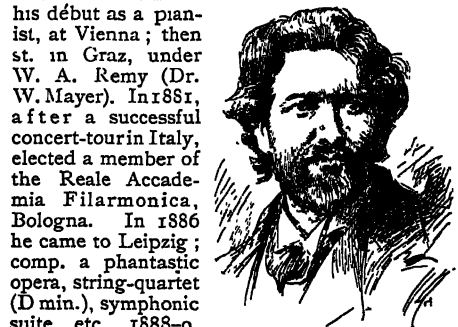
**Bu'si, Giuseppe**, b. Bologna, 1808; d. there Mar. 14, 1871. His teachers were Palmerini (harm.) and T. Marchesi (cpt.); from 1830 he was prof. of cpt. at the Bologna Liceo. His church-music is valuable.

**Bu'si, Alessandro**, son of preceding; b. Bologna, Sept. 28, 1833; d. there, July 8, 1895; violoncellist, composer, contrapuntist; player in orch., then conductor, of Comunale Th; 1865, teacher of harmony in Bol. Liceo; 1871, succeeded his father as prof. of counterpoint; 1884, also app. Dir. of School of Singing. Biogr. sketch by L. Torchi: "Commemorazione di A. Busi" (Bologna, 1896).—Best works: Requiem mass f. tenors, basses, and gr. orch.; Mass f. ditto; symphony "Excelsior" f. ch. and orch.; "Elegia funebre" (for Rossini); capriccio "In alto mare," f. ch. and orch.; many *Romanse* f. voice and pf.; several pf.-pcs.

**Busnois, Antoine** (properly **de Busne**), contrapuntist of the First Netherland School; 1467, chapel-singer to Charles the Bold of Burgundy; d. 1481. Only 3 chansons in Petrucci's "Canti

CL" (1503), and a few MS. masses, magnificats, motets, and chansons, are still extant.

**Buso'ni, Ferruccio Benvenuto**, b. Empoli, near Florence, April 1, 1866. His father (Ferdinando), a fine clarinetist, and mother (*née* Weiss), an excellent pianist, were his first teachers. At 8 he made his début as a pianist, at Vienna; then st. in Graz, under W. A. Remy (Dr. W. Mayer). In 1881, after a successful concert-tour in Italy, elected a member of the Reale Accademia Filarmonica, Bologna. In 1886 he came to Leipzig; comp. a phantastic opera, string-quartet (D min.), symphonic suite, etc. 1888-9, teacher of pf.-playing in Helsingfors Cons.; 1890, took Rubinstein prizes for composition and pf.-playing (for *Concertstück* f. pf. and orch., op. 31a; Sonata f. pf. and vln., pf.-arr. of J. S. Bach's E $\flat$  Prelude and Fugue for Organ; and various pf.-pcs., among them 2 Cadenzas to Beethoven's Concerto in G). 1890, prof. in the Imp. Cons. at Moscow. 1891, prof. of pf.-playing in the New Engl. Cons. at Boston, Mass.; 1893, returned to Europe; made a very succ. concert-tour in 1895 (Belgium, Denmark, and Italy), and is now (1899) living in Berlin. A piano-virtuoso of high rank, and a composer of promise. A very original work is his ed. of Bach's "Well-t. Clavichord," with critical notes and études.—Works (about 40 publ. opus-numbers): 12 songs; 4 Balletscenen, 7 études, and 24 preludes f. pf.; Vars. and Fugue on Chopin's C min. Prelude f. pf.; 2 string-quartets; 2 vln.-sonatas; a vln.-concerto; 2 suites f. orch.; a "Symphonisches Tongedicht" f. orch.; a *Concertstück* f. pf.; a "Lustspiel-Ouverture" f. orch.; 4 choruses w. orch.; many transcriptions of Bach's works; Finnish Folk-songs f. pf., 4 hands; Suite, Serenade, and Variations, f. cello; pf.-sonata, op. 8; 6 char. pcs. f. pf., op. 9; 3 Pezzi nello stilo antico f. pf., op. 10; Danze antiche f. pf., op. 11; etc.



**Büsser, Henri-Paul**, excellent organist; b. Toulouse, Jan. 16, 1872. Studied in the *maîtrise* of Toulouse cath., then in Paris at the Niedermeyer School, later at the Cons. (Giraud, Gounod). Took 1st Grand prix de Rome in 1893 with his cantata *Antigone*. Since 1892, organist at St.-Cloud.—Works: 1-act pastorale *Daphnis et Chloé* (Paris, Op.-Com., 1897; mod. succ.); cantata *Amadis de Gaule* (1892, 2nd Grand prix de Rome); orchestral suite *A la villa Médicis*; he has in preparation a lyric drama *Colomba*, and a 3-act opera, *Le miracle des perles*.

**Buss'hop, Jules-Auguste-Guillaume**, b. Paris, Sept. 10, 1810; d. Bruges, Belgium, Feb. 10, 1896. A self-taught, successful composer of motets, cantatas, etc., with and without orch. accomp.; prize-cantata, *Le drapeau belge*, 1834; Te Deum (Brussels, 1860); several overtures; Symphony in F; opera *Le tison d'or* in MS.; Solemn Mass; considerable military music.

**Buss'ler, Ludwig**, distinguished musical theorist; b. Berlin, Nov. 26, 1838. His father was the painter, author, and privy councillor Robert Bussler; his maternal grandfather was the famous tenor singer, Karl Bader. He studied at first as a choir-boy under von Hertzberg; in theory he was taught later by Dehn and Grell, and learned instrumentation with Wieprecht. In 1865 he became teacher of theory in the Ganz School of Music, Berlin; since 1879, at the Stern Cons.; also acted as cond. at the Memel Theatre in 1869, etc. In 1883 he became musical critic for the "National Zeitung." His eminently practical writings are a "Musikalische Elementarlehre" (1867, 3rd ed. 1882; English transl. N. Y., 1895); "Praktische Harmonielehre in Aufgaben" (1875; 1885; English transl. N. Y., 1895); "Der strenge Satz" (1877); "Harm. Übungen am Klavier" (no date; Engl. transl. N. Y., 1890); "Kontrapunkt und Fuge im freien Tonsatz" (1878), "Mus. Formenlehre" (1878; Engl. ed. N. Y., 1883; 1896); "Praktische mus. Kompositionslehre": Part I, "Lehre vom Tonsatz" (1878); Part II, "Freie Komposition" (1879); "Instrumentation und Orchestersatz" (1879), "Elementarmelodik" (1879); "Geschichte der Musik" (1882, six lectures); "Partiturstudium" [Modulationslehre] (1882).

**Buss'meyer, Hugo**, pianist; b. Brunswick, Feb. 26, 1842. Pupil of Karl Richter and H. Litolff (pf.), and Methfessel (comp.); 1860, concert-tour in South America (Rio, Montevideo, Buenos Ayres, Chili, and Peru), returning to Paris *via* New York. In 1860 he went to Mexico, and then settled in N. Y. He has publ. a few pf.-pcs., and a pamphlet, "Das Heidenthum in der Musik" (1871).

**Buss'meyer, Hans**, brother of preceding; b. Brunswick, Mar. 29, 1853; pupil of the Royal School of Music at Munich, where he has been teacher since 1874. He studied with Liszt, and made pianistic tours in S. America (1872-4); founder (1879) and cond. of the Munich Choral Society. Has written pf.-pcs.

**Buths [boots], Julius**, brilliant pianist; b. Wiesbaden, May 7, 1851; pupil of his father (an oboist) and Gernsheim; later of Hiller (Cologne) and Kiel (Berlin). 1871-2, cond. the "Cecilia" at Wiesbaden; won the Meyerbeer Scholarship in 1873, and lived in Milan and Paris 1873-4; cond. in Breslau, 1875-9; in Elberfeld, 1879-90; since then, cond. of the Mus. Soc. at Elberfeld.—Works: Pf.-pcs. (con-

certo, quintet, suite, Sarabande, Gavotte, Novelletten, etc.)

**Buttstedt, Johann Heinrich**, fine organist; b. Bindersleben, n. Erfurt, Apr. 25, 1666, d. Erfurt, Dec. 1, 1727, as cathedral organist. A pupil of Pachelbel. Wrote the famous pamphlet (a defence of sol-mi-sation, attacking Mattheson's "Neu eröffnetes Orchester"), "Ut, re, mi, fa, sol, la, tota musica et harmonia aeterna," oder "Neu eröffnetes altes, wahres, einziges u. ewiges Fundamentum musices" (abt. 1716); refuted by Mattheson's "Beschütztes Orchester" (1717). Publ. (Leipzig, 1716) a volume of clavi-chord-music, "Musikalische Clavierkunst und Vorrathskammer" (4 preludes and fugues, an aria w. 18 var.s, and 2 "Parthien" [suites]). He also comp. church-music.

**Buus, Jachet [Jacques] de**, Flemish contrapuntist; probably b. at Bruges, 1510 (?); d. (?). In 1541 he was elected asst.-org. at San Marco, Venice; 1553-64, org. of the court-chapel, Vienna. 2 books of *Ricercari*, 2 of *Canzoni francesi*, and 1 of *Motteth*, were publ. (1547-50).

**Buxtehude, Dietrich**, b. Helsingor (Elsinore), Denmark, 1639; d. Lubeck, May 9, 1707, as organist at the Marienkirche, a post he had held since 1668. He was famed far and wide as an organist; in 1673 he established the "Abend-musiken," celebrated musical services made up of organ-music and concerted pieces f. ch. and orch., held on Sunday afternoons from 4 to 5; to hear them, J. S. Bach walked 50 miles, from Arnstadt. As a composer he was greatest in the instrumental fugue and suite. A complete ed. of his organ-works has been publ. by Ph. Spitta. Other instr. and vocal works are extant in MS. or in rare printed editions.

**Buz'zola, Antonio**, dramatic composer; b. Adria, 1815; d. Venice, Mar. 20, 1871. Pupil of his father, a musical director, and of Donizetti at Naples. After bringing out at Venice the operas *Ferranondo* (1836), *Mastino I della Scala* (1841), and *Gli Avventurieri* (1842), he travelled, for the purpose of study, in Germany and France, returning (1847) to Venice, where he produced *Auleto* (1848), and *Elisabetta di Valois* (1850). In 1855 he was app. *m. di capp.* at San Marco, and wrote much good church-music, etc. An opera in Venetian dialect, *La Puta onorata*, remains unfinished.

**Byrd (or Byrde, Bird, Byred), William**, b. London, abt. 1538; d. there July 4, 1623. Pupil of Tallis, and (1554) senior chorister at St. Paul's; 1563, organist of Lincoln cath.; 1569, Gentleman of the Chapel Royal. In 1575 a lucrative patent for the exclusive privilege of printing music and selling music-paper was granted to Byrd and Tallis, passing wholly into Byrd's possession on Tallis' death (1585). B. was an excellent org. and skillful contrapuntist—one of the foremost composers of the

period.—Publ. Works "Cantiones . . . sacræ . . ." a 5-6; "Psalms, Sonets and Songs of Sadnes and Pietie . . ." a 5, "Songs of Sundrie Natures . . ." a 3-6; "Liber Primus Sacrarum Cantionum" a 5; "Liber Secundus" (do.); "Gradualia ac cantiones sacræ . . ." a 5-6; "Psalms, Songs and Sonets . . ." a 3-6; separate numbers in various coll.s ("Musica Transalpina" [1585]; Watson's "Italian Madrigales" [1590]; "Parthenia" [1600]; "Leighton's Teares and Lamentacions" [1614; part-songs]; Barnard's "Selected Church Music" [1641; services and anthems]; Boyce's "Cathedral Music" [do.]); music for "virginals" and organ in "Virginal Book of Queen Elizabeth" and "Lady Nevill's Virginal Book."—Newly republ. A Mass in D min., Book 1 of the "Cantiones Sacræ," and several pieces in Pauer's "Old English Composers."

## C

**Caballe'ro, Manuel Fernandez**, b. Murcia, March 14, 1835. Pupil at Madrid Cons. of Fuertes (harm.) and Éslava (comp.); then devoted himself wholly to composition, and became very popular as a writer of *zarzuelas*; his latest are *Los Dineros del Sacristan* and *Los Africanistas* (Barcelona, 1894); *El cabo primero* (Barcelona, 1895), *La Rueda de la Fortuna* (Madrid, '96; succ.). He has also written sacred music.

**Ca'bo, Francisco Javier**, b. Naguera, n. Valencia, 1832. Successively chapel-singer, org., and *maestro* at Valencia cath. Composed masses, vespers, etc., in modern style.

**Caccini, Giulio**, called "Roma'no," because born at Rome, abt. 1546; d. Florence, abt. 1615, where he had resided since 1565 as singer to the Tuscan court. A pupil of Scipione della Palla in singing and lute-playing. His first essays in composition were madrigals in the ancient polyphonic style; but the example of Vincenzo Galilei, and his own surpassing skill as a singer (aided, no doubt, by the discussions of the artists and literati frequenting the houses of Bardi and Corsi at Florence), inspired him to write vocal soli in recitative-form (then termed *musica in istile rappresentativo*), which he sang with great applause to his own accomp. on the theorbo. These first essays in dramatic music were followed by his settings of detached scenes written by Bardi, and finally by the opera *Il combattimento d'Apolline col serpente*, poem by Bardi; then appeared *La Dafne* (1594), in collaboration with Peri, poem by Rinuccini; *Eurydice* (1600), poem by Rinuccini; and *Il rapimento di Cefalo* (Oct. 9, 1600, the first opera ever produced in a public theatre), poem by Chiabrera. Another "epoch-making" work was "I.e nuove musiche," a series of madrigals for solo voice, w. bass (1601; 1607; 1615). He also publ. "Nove

Arie" (Venice, 1608), and "Fuggilotio musicale" (Venice, 1614; madrigals, sonnets, arias, etc.) Caccini was called, by *abbate* Angelo Grillo, the "father of a new style of music", Bardi said of him that he had "attained the goal of perfect music."

**Cadaux, Justin**, b. Albi (Tarn), France, Apr. 13, 1813, d. Paris, Nov. 8, 1874. Pupil of Zimmerman (pf.) and Dourlen (harm.), at Paris Cons.; composed 6 comic operas.

**Cadeac, Pierre**, choirmaster at Auch, France, in the 16th century, he composed and publ. many masses and motets (1543-1558).

**Cæcilia**. See CECILIA.

**Cafaro, Pasquale** (called *Caffariello*), noted composer; b. San Pietro in Galatina, province of Lecce, Italy, Feb. 8, 1706; d. Naples, Oct. 23, 1797. Pupil of L. Leo in Naples Cons. della Pietà d. T. 1724-36, and was Leo's successor in 1745. Wrote operas, oratorios, cantatas, etc.; a *Stabat Mater* in 2 p., w. org., is specially noteworthy.

**Caffarelli** (real name *Gaetano Majorano*), brilliant soprano (*musico*); b. Ileri, April 16, 1703; d. on his estate Santo-Dorato, n. Naples, Nov. 30, 1783. A poor peasant-boy, endowed with a beautiful voice, he was discovered by a musician named Caffaro (*not* Pasquale Cafaro), who taught him, and sent him to Porpora at Naples. In gratitude to his patron he assumed the name of Caffarelli. After 5 years' hard study Porpora dismissed him with the words: "Go, my son, I have nothing more to teach you; you are the greatest singer in Italy and in the world." He was indeed a master of pathetic song, and excelled in *coloratura* as well; he read the most difficult music at sight, and was an accomplished harpsichord-player. His début at the Teatro Valle (Rome, 1724) in a female rôle (such was the custom for artificial *soprani*) was attended by a perfect ovation; his renown increased from year to year. In 1738 he sang in London, and apparently made little impression; but in Italy, Spain, Paris, and Vienna, he was triumphantly successful. He amassed a fortune, bought the dukedom of Santo-Dorato, and assumed the title of duke.

**Caffi, Francesco**, b. Venice, 1786; d. Padua, 1874. Wrote a "Storia della musica sacra nella già Cappella Ducale di S. Marco in Venezia dal 1318 al 1797" (2 vol.s; Venice, 1854, 1855), an important and trustworthy work; also monographs on Bonaventura Furlanetto (1830); Zarlino (1836); Lotti, and Benedetto Marcello (in Cicognia's "Venetiani Iscrittoni"); and Giammateo Asola (Padua, 1862).

**Caffiaux, Dom Philippe-Joseph**, b. Valenciennes, 1712; d. abbey of St.-Germain des Prés, Paris, Dec. 26, 1777. Benedictine monk; his MS. "Histoire de la musique" (in the Paris Library) is praised by Fétyis.

**Cagniard de la Tour, Charles, Baron de**, b. Paris, May 31, 1777, d. there July 5, 1859. Improver of the "Syrén" used to record the vibration-numbers of tones.

**Cagno'ni, Antonio**, b. Godiasco, n. Voghera, Feb. 8, 1828; d. Bergamo, Apr. 30, 1896. Studied at Milan Cons (1842-7) under Ray and Frasi; as a student, 3 of his operas were prod. in the Cons. Th; *Rosalia di S. Miniato* (semiseria, 1845); *I due Savojardi* (do., 1846), and *Don Bucefalo* [his masterwork] (buffa, 1847). From 1852-73 he was *m. di capp.* in the cathedral of Vigevano; 1873, succeeded Coccia as *m. di capp.* in the cathedral of Novarra; 1887, *m. di capp.* in S. Maria Maggiore, Bergamo. From 1848-74 he brought out some 15 more operas at Rome, Genoa, Turin, Milan, etc. He left 3 operas; *Gli amori di Cleopatra* (buffa, comp. abt. 1870), *Re Lear* (finished 1893, 5 acts), and *Il Carabiniere* (bozzetto).

**Cahen, Albert, composer**, b. Paris (?), Jan. 8, 1846. Pupil of Mme. Szarvady (pf.) and César Franck (comp.)—Works *Jean le Précurseur*, biblical poem (1874), *Le Bois*, comic opera (1880, Opéra-Com.); *Endymion*, mythological poem (1883); *La belle au bois dormant*, fairy opera (Geneva, 1886); *Le Vêtuin*, 4-act opera (Rouen, 1890); *Fleur des neiges*, ballet (Brussels, 1891); *La femme de Claude*, 3-act lyric drama (Paris, 1896, Opéra-Com; unsuccessful).

**Cahen, Ernest**, b. Paris, Aug. 18, 1828; d. there Nov. 8, 1893. Pupil of the Cons., taking 1st prize for harm and accomp. in 1847, and the 2d Grand Prix for comp in 1849. Pianist and teacher; also "professeur adjoint" at the Cons.—Works: 2 operettas, *Le Calfat* (1853), and *Le souper de Mesmetin* (1859), both prod. at the Folies-Nouvelles.

**Caillot, Joseph**, tenor-baritone stage-singer and actor; b. Paris, 1732; d. there Sept. 30, 1816. Engaged at the Comédie Italienne.

**Ca'imo, Joseffo**, b. Milan, abt. 1540, d. (?). Publ. 4 bks. of 5-p. madrigals, 1 of 5-, 7-, and 8-p. madrigals (1571), 1 of 4-p. madrigals (1581), and 1 of 4-p. canzonets (1584).

**Calda'ra, Antonio**, b. Venice, 1678; d. Vienna, Dec. 28, 1763. Prolific composer of operas and sacred dramas (70), oratorios, masses, and other ch.-music, chamber-music, etc. He lived in Bologna and Mantua; in 1714 was app. Imp. chamber-composer at Vienna, and from Jan. 1, 1716, was asst. *Kapellm.* to J. J. Fux.

**Caldicott, Alfred James**, born Worcester, Eng., 1842; d. near Gloucester, Oct. 24, 1897. Chorister in Worcester cathedral, 1851, and articulated to the organist, Done, in 1856. He st. at Leipzig Cons. under Moscheles, Hauptmann, etc.; and in 1864 became org. of St. Stephen's Ch., Worcester, and Corporation org. Took degree of Mus. Bac., Cantab., 1878, was app. prof. at R., Coll. of Mus., London, in 1883; from 1885 was cond. at the Albert Palace, Battersea (now

closed).—Works: Several cantatas, *The Widow of Nam* (1831), *A Rhine Legend* (4 women's voices, 1833), *Queen of the May* (do), 13 operettas, numerous successful glees, a score of songs, etc. His humorous part-song "Humpty Dumpty" (special prize at Manchester, 1873) is exceedingly popular.



**Calegari** (or **Callegari**), **Francesco Antonio**, b. Padua, before 1700; d. there 1742. He was a Franciscan monk, 1702–24 *m. di capp.* in the Minorite monastery at Venice, and then in Padua, at the Ch. of San Antonio, until 1728. He wrote a theoretical treatise "Ampia dimostrazione degli armoniali musicali tuoni" (MS at Bergamo); also sacred music and chamber-music.

**Calegari, Antonio**, b. Padua, Oct 18, 1758, d. there July 22, 1828. Dramatic composer, who brought out 3 operas in Venice. *Le sorelle rivali* (1784), *L'Amor solitato* (1786), and *Il matrimonio scoperto* (1789), living in Padua, 1800; publ. (Venice, 1801) a curious treatise on composition: "Gioco pittagorico musicale," republ. in Paris, where he lived for several years, as "L'art de composer la musique sans en connaître les éléments" (1802). Returning to Padua, he was org. at the Ch. of San Antonio till his decease. Subsequently, 2 more works were publ. "Sistema armonico" (1829), and a vocal method, "Modi generali del canto" (1836).

**Calet'ti-Bru'ni**. See **CAVALLI**.

**Calkin, John Baptiste**, b. London, Mar. 16, 1827. Pianist, organist, and composer; pupil of his father, James Calkin, and has been organist, precentor, and choirmaster at several churches; is now (1899) prof. at Guildhall School of Mus. Besides several services, and many anthems, glees, part-songs, and songs, he has publ. a string-quartet, a pf.-trio, a sonata f. pf. and 'cello, various pcs. for pf., and organ-music.



**Cal'laerts, Joseph**, born Antwerp, Aug. 22, 1838, pupil of Lemmens in Brussels Cons. Org. (1851–6) of the Jesuit college, later of the cathedral at Antwerp, and organ-teacher at the Music-

School since 1867.—Works: Comic opera *Le Retour imprévu* (Antwerp, 1889), a prize symph. (1879) and a prize pf.-trio (1882); organ and pf.-music, cantatas, masses, litanies, etc.

**Callcott, John Wall**, b. Kensington, Nov. 20, 1766, d. there May 15, 1821. He received some instruction from Henry Whitney, organist of Kensington Parish Church, but was chiefly self-taught in early youth, he attracted the attention of Dr. Arnold, Dr. Cooke, and John Sale, who aided him. From 1783–5 he was deputy organist to Reinhold, at St. George the Martyr, in the latter year he won 3 prize-medals for a catch, "O beautifuls fair"; a canon, "Blessed is he", and a glee, "Dull repining sons of care", he joined the orchestra of the Academy of Ancient Music, and also took the degree of Mus. Bac. (Oxon.). He was a co-founder of the Glee Club (1787); joint-org. of St. Paul's, Covent Garden (1788), in 1789 he won all the prizes offered by the "Catch Club"; and became organist of the Asylum for Female Orphans (1792–1802). He studied instrumental comp. w. Haydn in 1790; in 1800 he was made Mus. Doc. (Oxon.). App. lecturer on music at the Royal Institute, succeeding Dr. Crotch (1806), his mind gave way under the strain incident to this position and overwork on his pet scheme, a dictionary of music, which was never completed. His "Grammar of Music" (1806) is a standard elementary text-book. Many of his numerous glees, catches, and canons are real works of art. A memoir of C. was prefixed to a "Collection of Glees, Canons, and Catches," by W. Horsley (London, 1824; 2 vols.).

**Callcott, William Hutchins**, son of preceding; b. Kensington, 1807; d. London, Aug. 4, 1882. Organist, pianist, and composer; he wrote a good deal of popular vocal music (songs, anthems), and pf.-music (chiefly instructive pcs. and arrangements).

**Callinet**. See **DAUBLAIN ET CIE**.

**Calvi'sius, Sethus** (real name **Seth Kallwitz**), son of a poor peasant at Gorschleben, Thuringia; b. Feb. 21, 1556; d. Leipzig, Nov. 24, 1615. By his own efforts (at first as a street-singer for alms, afterwards as a teacher) he supported himself while studying in the Gymnasia of Frankenhausen and Magdeburg, and the Universities at Helmstadt and Leipzig. In Leipzig he became (1581) mus. director at the Paulinerkirche; from 1582–92 he was cantor at Schulpforta, then cantor of the Thomasschule at Leipzig, and (1594) musical dir. of the Thomaskirche and Nicolaikirche there. C. was not only a musician but a scholar of high and varied attainments. His writings are valuable sources. "Melopoeia seu melodiarum condensarum ratio" (1582); "Compendium musicae practicae pro incipientibus" (1594, 3rd ed. as "Musicae artis praecepta nova et facillima," 1612); "Exercita-

tiones musicae duae ~ (1600); "Exercitatio musicae tertia" (1611).—Publ. compositions "Auserlesene teutsche Lieder" (1603), "Bicinium libri duo" (1612), the 150th Psalm (12 parts), a coll., "Harmoniae cantionum ecclesiasticarum a M. Luthero et aliis viris piis Germaniae compositorum 4 voc." (1596); and a 4-p. arr. of C. Becker's psalm-tunes (1602, '16, '18, '21). MS. motets, hymns, etc., in the Thomasschule Library, Leipzig.

**Cal'vör, Caspar**, b. Hildesheim, 1650; d. Clausthal, 1725. Wrote "De musica ac singulatum de ecclesiastica eoque spectantibus organis" (Leipzig, 1702), and a preface to Sinn's "Temperatura practica" (1717).

**Cambert, Robert** (the first French opera-composer, preceding Lully), b. Paris, abt. 1628; d. London, 1677. Pupil of Chambonnières; org. at St.-Honoré, intendant of music (1666) to the queen-dowager Anne of Austria. His first venture on the lyric stage was *La Pastorale*, written by Perrin and successfully produced at the Château d'Issy in 1659; it was followed by *Ariane, ou le mariage de Bacchus* (rehearsed in 1661), and *Adonis* (1662, not performed; MS. lost). Perrin having received, in 1669, letters patent for establishing the "Académie royale de musique" (the national operatic theatre, now the Grand Opéra), brought out, in collaboration with C., the first real opera, *Pomone* (1671), a second, *Les peines et les plaisirs de l'amour*, was written, but never produced, Lully having meantime (1672) had the patent transferred to himself. [These last two operas have been publ. in "Chefs d'œuvre classiques de l'opéra français" (Leipzig, Br. und H.).] C.'s disappointment drove him to London; he became a bandmaster, and died as Master of the Music to Charles II.

**Cambi'ni, Giovanni Giuseppe**, b. Leghorn, Feb. 13, 1746; d. Bicêtre, Dec. 29, 1825 (?). A pupil of Padre Martini, and a most prolific composer of mediocre instrumental works, writing over 60 symphonies within a few years. He lived chiefly in Paris as a ballet-composer and conductor; he died in the almshouse.—Other comps.: 144 string-quartets; several ballets, operas, oratorios, etc.

**Camera'na, Luigi**, b. in Piedmont, 1846. *M. di capp.* at the theatre in Savona.—Works: Operetta *Patatrish e Patatrach* (1872); opera buffa *Don Fabiano dei corbelli* (Turin, 1874); op. seria *Gabriella Chabrera* (Savona, 1876); melodrama *Alberto di Prussia* (1875); opera *Il conte di Mirabello* (Cosato, '92; succ.); com. opera *Peterkin* (London, 1893; mod. succ.).

**Camidge, John**, b. about 1735; d. York, Eng, Apr. 25, 1803. He was organist at York cath. for 47 years.—Publ. "Six Easy Lessons for the Harpsichord"; other music f. harpsich.; church-music, glees, songs.

**Camidge, Matthew**, b. York, 1758; d. there Oct. 23, 1844, son of preceding, whom he succeeded at York cath (1803-44). Publ. "Cathedral Music"; 24 Original Psalm- and Hymn-tunes"; sonatas and marches f. pf.; a "Method of Instruction in Music by Questions and Answers"; etc.

**Camidge, John** (son of Matthew), b. York, 1790, d. there Sept. 29, 1859. Org. of York cath. 1841-59; Mus. Doc. (Lambeth), 1855. Publ. a Service, anthems, 5 double-chants; 6 glees f. 3 and 4 voices; etc.

**Campagno'li, Bartolommeo**, b. Cento, Sept. 10, 1751, d. Neustrelitz, Nov. 6, 1827. Renowned violinist, pupil of Dall'Ocha and Guastarobba at Modena, and later of Nardini at Florence. After several years of concert-giving in Italy, he became leader (1776) of the Abbot of Freising's orch.; was later mus. dir. to the Duke of Kurland in Dresden (whence he made successful concert-tours); 1797-1818, he was leader at Leipzig; finally he became court *Kapellm.* at Neustrelitz.—Works Chamber-music; concerti f. flute; 1 violin-concerto; 7 celebrated Divertissements (studies f. vln.); 41 Caprices pour l'alta-violon (op. 22); a "Méthode de la mécanique progressive du jeu du violon" (Leipzig, 1824), etc.

**Campa'na, Fabio**, b. Leghorn, Jan. 14, 1819; d. London, Feb. 2, 1882. From the beginning of his career he lived in London, popular as a singing-teacher and composer. Besides hundreds of songs w. pf.-acc., he wrote the operas *Caterina di Guisa* (Leghorn, 1838), *Giulio d'Este* (Venice, 1841), *L'annina d'Ornano* (Florence, 1842), *Luisa di Francia* (Rome, 1844), *Almuna* (London, H. M.'s Th., 1860), and *Esmeralda, o Nostra Donna di Parigi* (St. Petersburg, 1869).

**Campana'ri, Leandro**, violinist; b. Rovigo, Italy, Oct. 20, 1857; st. Milan Cons., graduating 1877. European tours, 2 years; in America 1879, début at Boston (Symp. Orch.) very successful. Settled in Boston, and organized Campanari String-quartet. 1883, mus. dir. of choir, Jesuit Ch., and 1st prof. of violin in N. E. Cons.; 1887-90, in Europe; 1890, 1st prof. of violin, and head of orch. l. dept., in Cincinnati Cons. Since 1897, director and conductor of the grand orchestral concerts in La Scala Th., Milan.—Works: Text-books f. violinists; numerous songs.—His brother **Giuseppe** is a fine dramatic baritone.

**Campani'ni, Italo**, brilliant operatic tenor; b. Parma, 1845; d. Vigatto, n. Parma, Nov. 22, 1896. St. 3 years in G. Griffini's School of Music. Début 1869, at Odessa, in *Trovatore*; sang for some years without marked success, then studied with Lamperti, and reappeared at Florence, 1871, in *Lohengrin*, with great applause. London début 1872, as Gennaro in *Lucrezia Borgia*. Tours in U. S. A., 1873 and

1879-80 (with Nilsson), 1892 (w. Patti), and 1:94. Since 1833, lived principally in New York. Sang leading rôles in *Lohegrün*, *Meistersinger*, *Faust*, *Carmen*, *Don Juan*, *Lucia di Lammermoor*, *Huguenots*, *Ruy Blas*, etc.

**Campenhout, François van**, b Brussels, Feb. 5, 1779; d there Apr. 24, 1848. Beginning as violinist in the Th. de la Monnaie, he studied singing under Plantade, and became a fine stage-tenor, appearing in Belgium, Holland, and France. Retired 1827, and wrote 6 operas, several other stage-pieces, 9 cantatas w. orch., choruses, masses, Te Deums, songs, etc.

**Campion, Thomas**, Engl. physician, also poet, composer, and dramatist, d. London, Feb. 1619.—Publ. "Two Books of Ayres, etc." (1610), followed by 2 more (1612); "Ayres for the Masque of Flowers" (1613); "Songs of Mourning" [for Prince Henry] (1613); "A New Way of Making Four Parts in Counterpoint" (1618, also in Playford's "Intro. to the Skill of Musick," 1655).

**Campion, François**, theorbist (1703-19) at Grand Opéra, Paris.—Publ. "Nouvelles découvertes sur la Guitare, etc." (1705); "Traité d'accompagnement pour le théorbe" (1710), "Traité de composition, etc." (1716), and a supplement ("Addition") to the last two (1739).

**Campio'ni, Carlo Antonio**, b. Leghorn, abt. 1720, d. Florence, 1793, as *m. di capp.* to the Tuscan court. Comp. church-music (a fine Te Deum); also publ. 7 vols of violin-duets.

**Campore'se, Violante**, soprano stage-singer; b. Rome, 1785; d. there (?). Before 1814, engaged for Napoleon's private music; stage-début in London, 1817 (Haymarket). Engaged until 1818, and again from 1821-3; sang at the Ancient and Philh. Concerts, 1824-5. Retired 1829.

**Cam'pos, João Ribeiro de Almeida de**, b. Vizen, Portugal, abt. 1770; d. (?); *m. di capp.*, also professor and examiner for church-singing, at Lamego in 1800. Publ. "Elementos de musica" (1786), and "Elem. de cantochão" [Plain Song] (1800, and many later editions).

**Cam'pra, André**, French opera-comp.; b. Aix (Provence), Dec. 4, 1660, d. Versailles, July 29, 1744. A pupil of Guillaume Poitevin, he was app. *maître de mus.* at Toulon cathedral at the age of 20, in 1681, *m. de chap.* at Arles, and from 1683-94 at Toulouse cath. Going thence to Paris, he was at first *m. de chap.* at the Jesuit collegiate ch., and shortly after at Notre-Dame, an appointment held until the successful production of two operas (under his brother Joseph's name) induced him to embrace a secular career. In 1722 he was made conductor of the Royal Orch. His operas were performed after Lully until eclipsed by the genius of Rameau.—Operas: *L'Europe galante* (1697); *Le Carnaval de Venise* (1699); *Hésione* (1700);

*Aréthuse, ou la vengeance de l'amour* (1701); *Tancrede* (1702); *Les Muses* (1703), *Iphigénie en Tauride* (1704), *Télémaque* (1704), *Alcine* (1705); *Le Triomphe de l'amour* (1705), *Hippodamie* (1708), *Les Fêtes vénitienes* (1710); *Luoménée* (1712), *Les Amours de Mars et Venus* (1712), *Téléphe* (1713), *Camille* (1717), *Les Actes*, ballet-opéra (1718); *Achille et Déidamie* (1735); and several divertissements, etc., for the Versailles court. Also 3 books of cantatas (1708, *et seq.*), and 5 books of motets (1706, 1710, 1713, etc.).

**Camps y Soler, Oscar**, Spanish pianist, comp., and writer, b. Alexandria, Egypt, Nov. 21, 1837. Pupil of Dohler at Florence, and played in public as early as 1850, st. w. Mercadante, at Naples, made concert-tours in Europe, and settled in Madrid.—Works: Grand cantata; songs, pf.-pcs.—Also a "Teoria musical ilustrada," a "Metodo de Solfeo," "Estudios filosoficos sobre la musica," and a Span. transl. of Berlioz's "Instrumentation." He teaches, and is a contributor to several musical periodicals.

**Candeille, Pierre-Joseph**, opera-comp.; b. Estaires (dept. du Nord), Dec. 8, 1744; d. Chantilly, Apr. 24, 1827. He wrote some 20 operas, divertissements, etc., the best being *Castor et Pollux* (1791); most of them were never produced.—His daughter,

**Candeille [Simons-Candeille], Amélie-Julie**, b. Paris, July 31, 1767; d. there Feb. 4, 1834; was a dramatic soprano, an actress, and a composer. Début 1782 as Iphigénie in Gluck's *Iphigénie en Aulide*; from 1783-96, actress in the Th. Français. In 1798 she married Simons, a Brussels carriage-builder, was separated from him in 1802, lived in Paris as a music-teacher till 1821, when she married the painter Piérieré [d. 1833]. She wrote libretto and music of the very succ. operetta *La belle Fermière* (1792), in which she played the leading part, singing to her own accomp. on piano and harp; and produced an unsuccessful opera, *Ida, l'orpheline de Berlin* (1807). Publ. also 3 pf.-trios, 4 pf.-sonatas, a sonata f. 2 pfs., pf.-fantasias, some romances, and the songs from the *Belle Fermière*.

**Cange, Charles-Dufresne**, sieur du, b. Amiens, Dec. 18, 1610; d. Paris, Oct. 23, 1688. A learned lawyer, interested in musical research. Publ. "Glossarium ad scriptores medicæ et infimæ latinæ" (1678, 3 vols.); 1733-36, in 6 vols.; 1840-50, in 7 vols.), explaining the mus. instr. s and terminology of the middle ages.

**Can'nabich, Christian**, b. Mannheim, 1731; d. Frankfurt, 1798. An accomplished violinist (pupil of Jommelli) and composer, he excelled particularly as a conductor of the Electoral orch. at Mannheim, a post to which he was app. in 1775, having been leader since 1765. C. rendered this orch. famous by the (then unique) perfection to which he carried the dynamic nuances, more especially the crescendo and decrescendo. His

compositions (operas, ballets, 3 symphonies, 3 violin-concertos, much chamber-music) were popular.—His father, **Matthias C.**, was a flutist in the Electoral orch.

**Can'nabich, Karl**, violinist and comp., son of Christian; b. Mannheim, 1769; d. Munich (whither the orch. followed the Elector's court in 1778), 1805. *Kapellm.*, from 1800, of the orch.

**Cannicia'ri, Don Pompeo**, b. Rome, 1670; d. there Dec. 29, 1744, as *m. di capp.* of S. Maria Maggiore, a position held by him since 1709. A disciple of the Roman school, he comp. masses, magnificats, motets, etc.

**Canthal, August**, b. Lubeck (?), flutist in the Hamburg Theatre (1832), gave succ. concerts in Copenhagen (1847), became bandmaster in Leipzig (1848). Publ. flute-pcs., and dances f. pf.

**Cantor, Otto**. See Appendix.

**Capel'la, Martianus Minucius (Mineus) Felix**, Latin scholar at Carthage early in the 5th cent., A.D. Book ix of his "Satyricon" treats of music; printed by Meibom in "Antiq. mus. auct. vii," with notes.

**Capel'li**. Pen-name of **Johann David von Apell**.

**Capoc'ci, Gaetano**, b. Rome, Oct. 16, 1811; d. there Jan. 11, 1898. Organ-pupil of Sante Pascoli; st. later under Fioravanti and Cianciarelli (comp.), and in 1833 brought out his first oratorio, *Battista*. He became org. at the Ch. of S. Maria di Vallicella, and (1839) at S. M. Maggiore; elected, in 1855, *maestro direttore* of the "Capella Pia" at the Lateran, succeeding Meluzzi. He wrote and publ. a vast amount of sacred music (another oratorio, *Assalonne*; masses, motets, litanies, offertories, psalms, introits, etc.) and formed numerous distinguished pupils.—His son,

**Capoc'ci, Filippo**, b. Rome, May 11, 1840; is reputed to be the finest contemporary Italian organist. Since 1875, organist of San Giovanni in Laterano. His compositions f. org. have some vogue.

**Capoul, Joseph-Amédée-Victor**, brilliant stage-tenor; b. Toulouse, Feb. 27, 1839; pupil (1859) of Réval and Mocker at Paris Cons.; eng. at the Opéra-Com. 1861-72, and has since then sung in London (with Nilsson), New York, and other cities. Since 1892, prof. of operatic singing in National Conservatory, New York.

**Carac'cio (or Caravac'cio), Giovanni**, b. Bergamo, abt. 1550; d. Rome, 1626. For some years in the court choir, Munich; then *m. di capp.* at Bergamo cath., and finally at S. Maria Maggiore, Rome.—Publ. 2 vol. s of magnificats; 5 of madrigals; psalms (Venice, 1620); a requiem mass, canzoni, etc.

**Caraccio'li, Luigi**, comp. and excellent singing-teacher; b. Adria (Bari), Aug. 10, 1849;

d. London, July 22, 1887. Pupil of Cesi, Conti, and Mercadante in Naples (1863-9). Called to Dublin (1878) as Dir. of the School of Singing in the R. Irish Academy of Mus.; removed, in 1881, to London. Wrote a succ. opera, *Maso il Montanaro* (Bari, 1874), and innumerable songs, many being very popular ("Danza delle memore," "Un sogno fu!" "Rime popolare," etc.)

**Cara'fa de Colobra'no, Michele Enrico**, b. Naples, Nov. 17, 1787; d. Paris, July 26, 1872. A son of Prince Colobrano, Duke of Alvito, he began mus. study early; and while very young wrote an opera, 2 cantatas, etc. Though he became an officer in the army of Naples, and fought in Napoleon's Russian campaign, he devoted his leisure to music, and after Waterloo adopted it as a profession. Up to 1819 he produced 9 operas on Italian stages; from 1821-33, about 20 in Paris, most successful among which were *Le Solitaire* (1822), *Masaniello* (1827, his best), and *La Violette* (1828); also a few others in Italy and Vienna. Settled in Paris, 1827; member of the Academy (Lesueur's successor), 1837, in 1840, prof. of comp. at Cons. Besides operas, he wrote ballets, cantatas, and considerable good church-music.

**Caramuel de Lob'kowitz, Juan**, b. Madrid, May 23, 1606; d. Vigevano, Italy, Sept. 8, 1682, as Bishop of V. He publ. "Arte nueva de musica, inventada anno de 600 por S. Gregorio, desconcertada anno da 1026 por Guidon Aretino, restituida a su primera perfeccion por Fr. Pedro de Urena, reducida a este breve compendio anno 1644 por J.-C., etc." (Rome, 1669).

**Caresti'ni, Giovanni** (stage-name **Cusanino**, from the family of Cusani in Milan, his protectors); b. Mente Filatrano (Ancona), abt. 1705; d. there 1760. Soprano singer (*musico*) at Rome, Prague, Mantua, London (1733-5, under Handel, in rivalry with Farinelli), then at Venice, Berlin, and St. Petersburg (1755-8).

**Carey, Henry**, b. 1685 (?); d. London, Oct. 4, 1743. A reputed natural son of George Savile, Marquis of Halifax. His teachers were Linnert, Roseingrave, and Geminiani, but he was chiefly self-taught. He lived as a music-teacher, and writer for the theatres. His claim to authorship of "God save the King" is disputed, despite the attempts of his son, Gerome Savile Carey (1743-1807), to substantiate it (*v.* articles by Cummings, "Mus. Times," 1878). His song "Sally in our Alley" still enjoys popularity. His musical dramas (ballad-operas), nine in number, had considerable success; in 1737 he publ. 100 ballads, "The Musical Century"

**Caris'simi, Giacomo**, b. Marino, near Rome, about 1604; d. Rome, Jan. 12, 1674. Towards 1624 he was *m. di capp.* in Assisi; from 1628 to his death he filled a similar position in the Ch. of S. Apollinare, Rome. A prolific and original



church-composer, he broke with the Palestrina tradition, devoting himself to perfecting the monodic style, as is evidenced by his highly developed recitative and more pleasing and varied instrumental accompaniments. His mus. MSS were dispersed at the sale of the library of the German College, and many are lost; but few printed works are still extant. There were publ. the 5 oratorios *Jephthé* (his *magnum opus*), *Judicium Salomonis*, *Jonas*, *Jonah*, *Balthazar*; 2 colls of motets *a* 2, 3 and 4 (Rome, 1664, '67); masses *a* 5 and 9 (Cologne, 1663, '67), *Arie da camera* (1667); and detached pieces in several collections. The finest coll of his works is that made by Dr. Aldrich at Christ-Church College, Oxford. He also wrote a treatise, publ. only in German "Ars cantandi, etc" (Augsburg; 2nd ed. 1692, 3rd, 1696).

**Carl, William Crane**, concert-organist; b. Bloomfield, N. J., March 2, 1865. Pupil for several years in New York of S. P. Warren (org. and theory) and Mme. Mad. Schiller (pf.); also, for nearly 2 years, of Alex. Guilmant, Paris (org. and theory). From 1882-90, org of First Presby. Ch., Newark, N. J.; since 1892, org and choir-master of the Old First Presby. Ch., 5th Av. and 12th St., New York; also cond of N. Y. "Baton Club" (mixed ch. of 75 voices: merged, since 1898, in the "Gamut Club"). As a concert-org. with an enormous repertory, C. has played in most large cities between N. Y. and San Francisco, and has inaugurated many organs, etc. Founder, and member of Council, of Amer. Guild of Organists.

**Carmichael, Mary Grant**, contemporary British pianist and comp., b. Birkenhead. Pupil of O. Beringer, W. Bache, and F. Hartvigson (pf.), and E. Prout (comp.). She is an accomplished accompanist.—Works. Operetta, *The Snow Queen*; a Suite *f.* pf. 4 hands, and minor pf.-pieces; many songs, incl. "The Stream," a song-cycle.—Transl. H. Ehrlich's "Celebrated Pianists of the Past and Present" (London, 1894).

**Carnicer, Ramon**, b. Taregga, Catalonia, Oct. 24, 1789; d. Madrid, Mar. 17, 1855. From 1818-20, conductor of the Ital. Op., Barcelona; 1828-30 of the Royal Opera, Madrid; 1830-54, prof. of comp. at Madrid Cons. One of the creators of Spanish national opera (the *sarsuela*), he composed 9 operas, wrote much church-music, many symphonies, Spanish songs, national hymns, etc.

**Caron, Firmin**, famous (Netherland?) contrapuntist of the 15th century, a pupil of Binchois and Dufay; his only extant works are a few masses in the Papal Chapel, and a MS. 3-part chanson in the Paris Library.

**Carpa'ni, Giuseppe Antonio**, writer and poet; b. Vilabese (Como), Jan. 28, 1752; d. Vienna, Jan. 21/22, 1825, as court poet. Chief works: "L.e Haydne, ovvero lettere sulla vita e

le opere del celebre maestro Giuseppe Haydn" (Milan, 1812), and "L.e Rossiniane, ossia lettere musico-teatrali" (Padua, 1824). He was the author of several opera-libretti, and transl. others from the French and German.

**Carpentras'** (Il **Carpentras'so** in Italian, real name **Eleazar Genet**); b. Carpentras (Vaucluse), abt. 1475, d. Avignon (?), abt. 1532. In 1515, leading singer in, and soon after *m. di capp.* of, the Pontifical chapel; in 1521 he was sent to Avignon on negotiations connected with the Holy See. 4 volumes of his works (Masses, 1532; Lamentations, 1532, Hymns, 1533, Magnificats [?]) were printed at Avignon, by Jean de Chaunay, in round notes and without ligatures. A few motets are printed in Petrucci's "Motetti della Corona" (vol. i, 1514, and vol. iii, 1519).

**Carr, Frank Osmond**, English composer; b. Yorkshire, abt. 1857, Mus. Bac., Oxon., 1882; Mus. Doc., 1891.—Works, several farces, burlesques, and comic operas. *Joan of Arc* (1891), *Blue-eyed Susan* (London, 1892), *In Town* ('92), *Morocco Bound* ('93), *Go Bang* ('94), *His Excellency* ('94, book by Gilbert), *Biarritz* ('96), *Lord Tom Noddy* ('96), *The Clergyman's Daughter* (Birmingham, '96; London, Gaiety Th., later, as *My Girl*).

**Carré, Albert**, nephew of the librettist Michel Carré, b. June 22, 1852, at Strassburg, where he st. in the Lycée. At first an actor in the Vaudeville Th., Paris, he assumed the direction of the theatre at Nancy in 1884; in 1885, that of the Vaudeville (with Deslandes till 1890); and 1894-98, of the V. and the Gymnase together (with Porel). Also, 1885-90, director of the Cercle at Aix-les-Bains. In 1898, he was app. director of the Opéra-Comique, succeeding Léon Carvalho. Carré has written a number of light stage-pieces, set to music by various composers.

**Carré, Louis**, mathematician, member of the Acad.; b. Cloufontaine (Brie), 1663; d. Paris, Apr. 11, 1711. Publ. 3 essays on acoustics.

**Carreño, Teresa**, b. Caracas, Venezuela, Dec. 22, 1853. A pupil of L. M. Gotschalk, afterwards of Georges Mathias in Paris, she has become one of the foremost lady pianists. She played in public 1865-6; her reputation was well established in 1875, when she made a tour of the United States. For several years she resided in London, and then travelled 1889-90 throughout Germany, everywhere winning applause and greatly enhancing an already brilliant reputation. In 1893 she received the title of Court Pianist to the King of Saxony. She has played in all the chief European and American towns. Mme. Carreño has composed a string-quartet (in B), and *salon*-pieces for pianoforte.

**Carro'dus, John Tiplady**, eminent violinist; b. Keighley (Yorks), Jan. 20, 1836; d. Hampstead, London, July 13 (*not* 12), 1895. A pupil

of Molique at London and Stuttgart, he returned to England in 1853, had played since then in the best Engl. orchestras, succeeding Sainton (1869) as leader of the Covent Garden Orch; later he was also leader at the Philharmonic, and at the chief provincial festivals, made his début as soloist in 1863. He was an excellent teacher, and publ several pcs. f. solo violin.

**Carter, Thomas**, b. Ireland, abt. 1735; d. London, Oct 12, 1804. Organist of St. Werburgh's Ch., Dublin, 1751-69, st. in Italy (1770-1), from 1771-2, cond. of theatre in Bengal; settled in London, 1773, as composer to theatres. He comp. incidental music to several plays; also concerto f. bassoon and pf, 6 pf.-sonatas; songs; "Lessons for the Guitar."

**Carter, Henry**, distinguished organist, b. London, March 6, 1837. Pupil of Aug Haupt (org), Ernst Pauer (pf.), Fr. Kiel and Ferd Hiller (comp.). Church-org. at 9; went to Canada abt. 1854, and became org. of Engl. cath. at Quebec. Org. at Boston, Providence, and New York (Trinity Ch., 1873-80); in 1880, prof. in Coll. of Music, Cincinnati; 1883, org. of Plymouth Ch., Brooklyn, later of the 48th St. Collegiate Ch., N. Y.—Works: 2 string-quartets; anthem f. orch., ch., quartet, and soli; Psalm cxxii (anthem); Nunc dimittis; 4-part songs, songs, etc.

**Cartier, Jean-Baptiste**, b. Avignon, May 28, 1765; d. Paris, 1841. Pupil of Viotti, violinist at Gr. Opéra (1791-1821), 1804 member of the Imp. Orch., 1815 of the Royal Orch., pensioned 1830.—Works: 2 operas; sonatas, variations, duets, and études f. vln.; and "L'art du violon" (Paris, 1798, 1801), containing selections from eminent French, Ital., and Ger. masters of the 17th and 18th centuries.

**Carulli, Ferdinando**, b. Naples, Feb. 10, 1770; d. Paris, Feb., 1841. Brilliant self-taught guitar-player, whose original method is the basis of modern guitar-playing. He lived in Paris, from 1808, as an eminently successful and popular concert-giver and teacher. His compositions are nearly 400 in number (concertos, quartets, trios, and duos; fantasias, variations, and solos of all descriptions). He wrote a Method, and a treatise "L'harmonie appliquée à la guitare" (Paris, 1825).

**Carulli, Gustavo**, son of preceding; b. Leghorn, June 20, 1800; d. Boulogne, Apr., 1877. Vocal composer, and excellent singing-teacher; wrote a "Méthode de Chant," many vocal exercises, songs w. pf., trios (his best works), etc.; also an opera, *I tre mariti*.

**Caruso, Luigi**, b. Naples, Sept. 25, 1754; d. Perugia, 1821. *M. di capp.* at Perugia cath., and a remarkably prolific dramatic composer (69 operas); he also wrote 5 oratorios and much other church-music.

**Carvalho (really Carville), Léon**, distinguished opera-manager; b. 1825 in a French colony; d. Paris, Dec. 29, 1897. Himself a

good singer, he met Mlle. Miolan, the celebrated soprano, at the Opéra-Comique, and married her in 1853. From 1872-4, manager of the Théâtre du Vaudeville, for 1 year, stage-manager at the Grand Opéra; from 1875, Director of the Opéra-Comique, succeeding du Locle. After the terrible fire of 1887, in which 131 persons perished, he was arrested and sentenced to 6 months' imprisonment, and a fine of 200 frs., but was acquitted on appeal, and finally reinstated in 1891. (His successor is M. Albert Carré, hitherto manager of the theatres "du Gymnase" and "du Vaudeville"). He not only produced acknowledged masterworks, but encouraged many young artists by bringing out new operas.

**Carvalho-Miolan, Caroline-Marie-Félix**, b. Marseilles, Dec. 31, 1827, d. Puys, near Dieppe, July 10, 1895. Famous dram soprano. Ent. Paris Cons. at 12, st. under Duprez; took first prize after 4 years. Trial début 1849, in *Lucia*, at Opéra; actual début 1850, in the *Ambasadrice*, at Op.-Comique. 1853, married Léon C. Favorite *par excellence* in Op.-Comique, Th. Lyr., and (1868) Grand Opéra. Leading rôles: Juliette, Marguerite, Mireille, Dinorah, Ophélie, Valentine, Pamina, Cherubin, Zerlina.

**Cary, Annie Louise**, distinguished contralto singer in opera and concert; b. Wayne (Kennebec County, Me.), Oct. 22, 1842. Studied in Boston and Milan; début at Copenhagen; st. under Mme. Viardot-Garcia at Baden-Baden; eng. at Ilamburg (1868), later at Stockholm. Has sung since then in theatres at Brussels, London, New York (1870), St. Petersburg (1875). Married C. M. Raymond in 1882 at Cincinnati. Has appeared in concert or oratorio in all leading cities of America.

**Casali, Giovanni Battista**, composer of sacred and dramatic music; d. 1792 as *maestro* (since 1759) at the Lateran.

**Casamora'ta, Luigi Fernando**, b. Würzburg, May 15, 1807; d. Florence, Sept. 24, 1881. Student of law and music at Florence; co-editor of the Florentine "Gazz. Mus." from the start (1842). Failing as a comp. of ballet and opera, he devoted himself to vocal church-music and instrumental composition. He wrote "Origine, storia e ordinamento del R. Istituto musicale fiorentino," of which Inst. he was a promoter and co-founder; also many critical and historical essays. His comp.s embrace numerous vocal and instr.l works; he publ (1876) a "Manuale d'armonia."

**Casella, Pietro**, b. Pieve (Umbria), 1769; d. Naples, Dec. 12, 1843. Wrote numerous operas for Naples and Rome; was *maestro* at several Naples churches and (1817-43) prof. at the R. Cons., Naples. His numerous masses, vespers, psalms, motets, etc., are said to lack originality.

**Caserta, Philipp de**, Neapolitan writer on mensural music, of the 15th cent., one treatise is publ. by Coussemaker ("Scriptores," vol. III).

**Cassiodorus, Magnus Aurelius**, d. abt. 470 at Syllaceum (Lucania). Of his work, "De artibus ac disciplinis liberalium litterarum," the section treating of music, "Institutiones musicale," is printed in Gerbert's "Scriptores," vol. i.

**Castel, Louis-Bertrand**, Jesuit; b. Montpellier, Nov. 11, 1688; d. Paris, Jan. 11, 1757. Struck by Newton's observation on the correspondence, in proportionate breadth, of the 7 prismatic rays with the string-lengths required for the scale *re, mi, fa, sol, la, si, do*, he attempted the construction of a "Clavecin oculaire," to produce color-harmonies for the eye as the ordinary harpsichord produces tone-harmonies for the ear. These expensive experiments led to no practical result. His "Clavecin" is explained in an essay, "Nouvelles expériences d'optique et d'acoustique" (1735; Engl. transl., London, 1757; Germ. transl., Hamburg, 1739). His other treatises are of no special interest.

**Castelli, Ignaz Franz**, b. Vienna, Mar. 6, 1781; d. there Feb. 5, 1862. He was "Court Theatre-Poet" at the Karntnerthortheater; founder, and (1829-40) editor, of the "Allgem. musik. Anzeiger." He wrote the libretto of Weigl's *Schweiserfamilie*, and other popular opera-books, and translated many foreign operas for the German stage. His "Memoirs" were publ. in 1861.

**Castelmarty** (stage-name of [comte] Armand de Castan), dramatic baritone; b. Toulouse, Aug. 16, 1834; d. New York, Feb. 9, 1897, on the stage of the Metropolitan Opera House, just after the 1st act of *Martha*. Début at Gr. Opéra, Paris, in 1864; he remained there till 1870; then went over to Italian opera, in which he had much success, particularly at Drury Lane, London, 1873, as Mephistopheles in *Faust*; Covent Garden, London, and New York. His repertory of bass and baritone rôles was immense.

**Castil-Blaze**. See BLAZE, F. H. J.

**Castrucci, Pietro**, violinist; b. Rome, 1689; d. London, 1769. A pupil of Corelli, he came to London (1715) as leader of Handel's opera-orch. He was a fine player on the *voiletta marina*, a stringed instrument invented by himself, and resembling the *viol d'amore* in tone. In *Orlando*, Händel wrote an air accomp. on 2 "voilette marine" "per gli Signori Castrucci" —Pietro, and Prospero, his brother.—Publ. vln.-concertos, and 2 books of vln.-sonatas.—**Prospero C.**, who died in London, 1760, and was a violinist in the Italian Opera-orch., publ. 6 soli f. vln. and bass.

**Catalani, Alfredo**, gifted dram. comp.; b. Lucca, July 19, 1854; d. Milan, Aug. 7, 1893. Taught by his father, a fine musician, and by F.

Magi; wrote (1868) a Mass f. 4-parts and orch., by which he gained admission without examination to the Paris Cons. Returned to Italy 1873; st. in Milan Cons 2 years, then devoted himself to dramatic composition, he was the successor of Ponchielli as prof. of comp. in Milan Cons (1886).—Works Operas *La Falce* (1 act, Milan, 1875); *L'Ekla* (Turin, '80), *Dejanice* (Milan, '83), *Ero e Leandro* (Milan, 1885); *Edmea* (Milan, '86); *Loreley* [a new version of *L'Ekla*] (Turin, '90), *La Wally* (La Scala, Milan, '92, v succ.); of his operas *Dejanice*, *Loreley*, and *La Wally* met with brilliant success.—Also various orch.-pcs. (e. g., *Silenzo e contemplazione*), symph. poem *Ero e Leandro*, chamber-music (also vocal), and pf.-pcs.

**Catalani, Angelica**, b. Sinigaglia, Oct., 1779; d. Paris, June 12, 1849. Renowned soprano stage-singer of fine and commanding presence; endowed with a voice of wide range (to *g*<sup>2</sup>) and wonderful flexibility, she excelled in *bravura* singing. Taught at the convent of S. Lucia di Gubbio (Rome), she made her début in 1795 at the Fenice Th., Venice, passing to La Pergola, Florence (1799), and La Scala, Milan (1801). Engaged in 1801 at the Ital. Op., Lisbon, she married M. Valabrègue, an attaché of the French embassy; proceeded to Paris, where she gave only concert-performances, and (1806) to London (début King's Th., Dec. 15), where brilliant engagements brought in £16,700 within a year. After a sojourn in Great Britain of 7 years, she returned to Paris (1814), and undertook the management of the Théâtre Italien, without much success; so that she gave it up in 1817, travelled for 10 years, singing for the last time at Berlin in 1827, and at the York Festival in 1828. She retired to her country-seat near Florence.

**Catel, Charles-Simon**, b. L'Aigle, Orne, June 10, 1773; d. Paris, Nov. 29, 1830. Pupil of Gossec and Gobert at the Paris *École R. de Chant* (later merged in the Cons.), where he was app. (1787) accompanist and "professeur adjoint"; in 1790, accomp. at the Opéra, and asst.-cond. (to Gossec) of the band of the Garde Nationale. 1795, on the establishment of the Conservatoire, he was app. prof. of harmony, and commissioned to write a "Traité d'Harmonie" (publ. 1802, and the standard at the Cons. for 20 years). With Gossec, Méhul, and Cherubini, he was made inspector of the Cons., resigning 1814. Member of the Acad., 1815.—Works. 11 operas (*Sémiramis*, 1802; *Les Bayadères*, 1810; *Les Auberghistes de quahité*, 1812; etc.), national festival cantatas, chamber-music; none of special originality.

**Catalani, Angelo**, b. Guastalla, Mar. 30, 1811; d. S. Martino di Mugnano, Sept. 5, 1866. Pupil of Asioli (pf.) and M. Fusco (harm.); entered Naples Cons. in 1831 (Zingarelli), also private pupil of Donizetti and Crescentini. 1834, cond. of Messina opera; 1837, town *maestro* at

Correggio; 1838, *m. di capp.* at cath. and court of Modena; 1859, asst. librarian of the Estense Library. Having composed 3 operas (2 not prod; 1 succ), he now devoted himself to music history; wrote "Notizie su padre Aaron e su Nicola Vicentino" ("Gazz. Mus" di Milano, 1851), "Epistolario di autori celebri in musica" (1852-4); "Bibliografia di due stampe ignote di Ottaviano Petrucci da Fossombrone" [discovered by Gaspari at Bologna] (1858); "Della vita e delle opere di Orazio Vecchi" (1858), ditto "di Claudio Merulo da Correggio" (1860); and "Delle opere di Aless. Stradella, etc" (1866).

**Ca'tenhausen, Ernst**, b. Ratzeburg, 1841; conductor and composer.

**Catru'fo, Giuseppe**, dramatic comp; b. Naples, Apr. 19, 1771, d. London, Aug. 19, 1851. Pupil of the Cons della Pietà de' Turchini. Officer in the French army till 1804, then settled in Geneva, where he wrote and produced 4 operas; went to Paris (1810), prod. 10 more operas, and to London (1835). He publ. a "Méthode de Vocalisation"; solfeggi, church-music; cantatas; pf.-pcs.; songs.

**Caurroy, François-Eustache du**, sieur de St.-Frémin; b. Gerberoy, near Beauvais, Feb., 1549; d. Paris, Aug. 7, 1609. Singer, conductor, and from 1599 superintendant "du musique du roi." His works, mostly for church, were much valued by contemporaries.

**Cavaillé-Coll, Aristide**, celebrated organ-builder; b. Montpellier, Feb. 2, 1811; d. Paris, Oct. 13, 1899. His father, Dom. Hyacinthe C.-C. [1771-1862], was also an organ-builder. Aristide went to Paris in 1833, built the organ at St.-Denis, and thereafter many famous organs in Paris (St.-Sulpice, Madeleine, etc.), the French provinces, Belgium, Holland, and elsewhere. He invented the system of separate wind-chests with different pressures for the low, medium, and high tones; also the *flûtes octaviantes*.—Writings: "Études expérimentales sur les tuyaux d'orgue" (Report for the Académie des Sciences, 1849); "De l'orgue et de son architecture" ("Revue générale de l'architecture des Travaux Publics," 1856), and "Projet d'Orgue monumental pour la Basilique de Saint-Pierre de Rome" (1875).

**Cavalie'ri, Emilio del**, a Roman nobleman; b. abt 1550, is supposed to have died in 1599, in Florence, where he was "Inspector-General of Art and Artists" to the Tuscan court. In Florence he was one of the "inventors" and most zealous promoters of the (then) new *stile rappresentativo*—i. e., the homophonic style, melody with accompanying harmonies. His chief work, *Rappresentazione di anima e di corpo* (Rome, 1600), is regarded as the first oratorio; in his *Il Saturo* (1590), *Disperazione di Filene* (1590), and *Giucoco della cieca* (1595), are the germs of modern opera, despite the crudities of their harmonies and melodic monotony. In the *Rappresentazione*, too, occurs a "basso continuo

ato" with thorough-bass figuring; and the melody shows attempts at figuration, the work was publ. by Aless. Guidotti in 1600, with an explanatory preface.

**Cavalie'ri, Katherina**, b. Wahrung, Vienna, 1761, d. 1801; known to fame from a passage in a letter of Mozart, calling her "a singer of whom Germany might well be proud." For her he wrote the rôle of Constanze (*Entfuhrung*), and the aria "Mi tradi" in *Don Giovanni* at its Vienna production.

**Caval'li, Francesco**, b. Crema, abt. 1600; d. Venice, Jan. 14, 1676. His real name was Pier Francesco Caletti-Bruni, his father, Giambatt. Caletti, called **Bruni**, being *maestro* at Crema; his protector was a Venetian nobleman, Fedेरigo Cavalli, and, according to the prevailing fashion, he took the latter's name. Trained in Venice, he was a singer at S. Marco as "Bruni" in 1617, as "Caletti" in 1628, and in 1640 second organist, as "Caletto detto Cavalli." App. first org in 1665, he became *m di capp.* at S. Marco in 1668. A pupil of Monteverde, his chief works were dramatic (41 operas), which show a marked advance, both in breadth of form and power of expression, rhythmic and melodic, over his master. His *Giasona* (Venice, 1649) was applauded on all the chief stages of Italy; his *Serse* (Venice, 1654) was the opera chosen for the marriage festivities of Louis XIV in 1660, and his *Eriole amante* was written for the inauguration of the hall of the Tuileries (1662). C. was also a fine organist, and composed a noble Requiem, and much good church-music.

**Caval'lo, Peter**, organist and composer; b. Munich, Dec. 23, 1819; d. Paris, April 19, 1892; for some 30 years, org. at the Paris churches St.-Méry, St.-Vincent de Paul, and St.-Germain des Prés.

**Cavos, Catterino**, b. Venice, 1775; d. St. Petersburg, Apr. 28, 1840. A pupil of Fr. Bianchi, he first produced two patriotic cantatas in Venice, and in 1798 went to St. Petersburg, where the success of his Russian opera *Ivan Sussanina* (1799) procured his app. as court conductor. He wrote in all 13 Russian operas; 1 in French, and 1 in Italian; besides 6 ballets, and vaudevilles, choruses, etc.

**Caylus, Anne-Claude-Philippe de Tubières, comte de**, b. Paris, Oct. 31, 1692; d. there Sept. 5, 1765. He treated of ancient music in his "Recueil d'Antiquités égyptiennes, étrusques, grecques, romaines et gauloises" (Paris, 1752 et seq.), also in his dissertation printed in the "Mémoires de l'Acad. d'inscr.," vol. xxi, p. 174.

**Cecilia** (Saint), a Christian martyr, who died for the faith at Rome, A. D. 230. On the Christian calendar, her feast-day is Nov. 22. She is the patron saint of music, more especially of church-music, and legend ascribes to her the invention of the organ.

was less fortunate ; C. held the position of Composer to the King for one year, and in July, 1786, went to Paris, where he spent a year most agreeably, in 1788 he prod *Ifigenia in Aulide* at Turin ; and then settled in Paris. His first French opera, *Démophon* (Grand Opéra, 1788), was a failure, C finding it impossible to adapt his style of flowing melody to the ill-turned verses of Marmontel, the librettist. Next year Léonard, the Queen's hairdresser, obtained a license to establish Italian opera in a little play-house called the Th. de la foire de St.-Germain ; and here C conducted, until 1792, the best works of Anfossi, Paisiello, and Cimarosa. During this period he developed, inspired by the text of his opera *Lodovska* (Th. de Monsieur, 1791), a new dramatic style destined to work a revolution on the French stage ; the increased breadth and force of the ensemble-numbers, the novel and rich orchestral combinations, and the generally heightened dramatic effect were imitated or expanded by a host of composers of the French school—Méhul, Berton, Lesueur, Grétry. C.'s next dramas, *Elisa, ou le voyage au mont St. Bernard* (1794), and *Médée* (1797), were weighted by poor libretti. In 1795 C. was app. one of the Inspectors of the new Conservatoire. Composing steadily, he brought out *l'Hôtel-lerie portugaise* (1798), *La Puniton* (1799), *La Prisonnière* (1799 ; pasticcio w. Boieldieu), and in 1800, at the Th. Feydeau, *Les deux journées* (prod. in London, 1801, as *The Water-carrier*; in Germany as *Der Wasserträger*), his master-work in opera. Cherubini had fallen into disfavor with Napoleon, whose opinion in matters musical he had slighted ; but after the success of *Les deux journées*, he was able to produce at the Grand Opéra *Anacréon, ou l'amour fugitif* (1803), and the ballet *Achille à Scyros* (1804), neither of which, however, had good fortune. At this juncture C. was invited to write an opera for Vienna—a most welcome diversion, as his financial condition was the reverse of flourishing. *Fauska*, brought out in 1806 at the Karnthnerthor Theatre, was an overwhelming success ; a Vienna critic who ventured the prophecy that Beethoven's *Fidelio* would one day be equally (!) esteemed, was laughed at. Returning to Paris after the French occupation of Vienna, he wrote *Pimmaghone* for the Italian opera at the Tuileries (1808), but did not win the Emperor's favor, and now retired for a time to the château of the Prince of Chimay, where he occupied his leisure with botanizing. The request to write a mass for the church of Chimay turned the current of his thoughts ; he composed the celebrated 3-part mass in F, the success of which was so marked, that C. thenceforward devoted more time to sacred than dramatic composition ; though he still prod. *Le Crescendo* (1810), *Les Abencerages* (Opéra, 1813), *Bayard à Mézières* (1814), *Blanche de Provence*, and some minor pieces for the stage. On a visit to London, in 1815, he wrote for the Philharm. Soc. a symphony, an overture, and a Hymn to Spring. In

this year he lost his place in the Cons. during the troublous times of the Restoration, but was recompensed by his appointment as superintendent of the Royal Chapel, as Martini's successor. In 1816 he was made prof. of composition at the Cons, and its Director in 1821, retiring in 1841 on account of advanced age—Cherubini was one of the great modern masters of counterpoint, and his scores, particularly in his admirable sacred music, bear witness on every page to his skill and erudition. As an operacomposer, his main failing was the undue musical prolongation of scenes in which a swifter dramatic action is required. His own catalogue of his works (publ. 1843) includes 15 Italian and 14 French operas (and many vocal numbers occasionally introduced) ; 1 ballet ; 17 cantatas and "occasional" vocal works w. orch. ; many detached airs, romances, nocturnes, duets, etc ; 14 choruses ; 4 sets of solfeggi (over 160 numbers) ; 11 solemn masses, 2 requiems, many detached Kyries, Glorias, Credos, etc. ; 1 Credo a 8 w. org. ; 1 oratorio (op. 17 ; Florence, 1777) ; motets, hymns, graduals, etc., w. orch ; 1 Magnificat, 1 Miserere, 1 Te Deum (each w. orch.) ; 4 litanies, 2 Lamentations, 20 antiphones, etc. ; —1 symphony, 1 overture, 11 marches, 11 dances, etc., f. orch. ; 6 string-quartets, 1 string-quintet, 1 sonata f. 2 organs ; 6 pf.-sonatas, 1 grand fantasia, 1 minuet, 1 chaconne, and other music f. pf.—Cherubini's life has been written in French, Italian, German, and English ; the best biography is Bellasi's "Cherubini. Memorials illustrative of his Life" (London, 1874).

**Chevé, Émile-Joseph-Maurice**, b. Douarnenez, Finistère, in 1804 ; d. Aug. 26, 1864. A physician of great merit, he became a zealous advocate of Galin's method of mus. instruction ; married Nanine Paris (d. 1868), and publ. with her a "Méthode élémentaire de musique vocale" (Paris, 1844), in the long preface to which he "exposes" and attacks the "defective" methods of the Conservatoire. They also publ. a "Méthode élém. d'harmonie" (Paris, 1846) ; and Mme. Chevé wrote a "Nouvelle théorie des accords, servant de base à l'harmonie" (Paris, 1844). He is the author of a long series of essays and articles by which he vainly sought to draw out the Cons. professors.

**Chevillard, Camille**, b. Paris, Oct. 1859. Pf.-pupil of Georges Mathias ; took 2nd prize at Cons. in 1800. Chiefly self-taught as a composer. Till 1897, asst.-cond. of the Lamoureux Concerts, when he succeeded L. as conductor-in-chief.—Comp.s : A symph. ballade, "Le chêne et le roseau" ; a symph. poem, and a symph. fantasia, f. orch. ; theme and var.s, and an Étude chromatique, f. pf ; a string-quintet, quartet, trio ; sonata f. pf. and vln.

**Chiaromonte, Francesco**, b. Castrogiovanni, Sicily, July 20, 1809, d. Brussels, Oct. 15, 1886. Pupil of Ragusa, of Raimondi at Palermo, and of Donizetti at Naples. At first a tenor stage-singer, he made his composer's début

with the opera *Fenicia* (Naples, 1844); became prof. of singing at the R. Cons; was imprisoned 1848-50 as a revolutionist, and banished in 1850 during the successful production of a new opera, *Caterina di Cleves*. He was less succ at Genoa and Milan, and proceeded (1858) to Paris, where he was app. chorusmaster at the Th. Italien. Later he had a similar place in London (Ital. Opera); then (1862) settled in Brussels, and became prof in the Cons (1871). He wrote 5 other operas; an oratorio, *Hiob* (1884); and a good "Méthode de Chant"

**Chickering & Sons**, a celebrated American firm of pf.-makers, establ at Boston, Mass., in 1823, by Jonas Chickering (b New Ipswich, N. H., April 5, 1796; d. Boston, Dec. 8, 1853), who served his apprenticeship under John Osborne, at Boston, from 1818. His son and successor, Col Thomas F. Chickering (b. Boston, Oct. 22, 1824; d there Feb. 14, 1871), was named Chevalier of the Legion of Honor in addition to taking the first prize for pianofortes at the Paris Exposition of 1867. His sons still carry on the manufactory, which is famous both for quality and quantity of its output.

**Child, William**, b. Bristol, 1606; d. Windsor, Mar. 23, 1697; org. and (1660) chanter of the Chapel Royal, and a member of the King's private band; Mus. Bac. (1631) and Mus. Doc. (1633) Oxon.—Publ. psalms (1639; 2nd ed. 1650); services, anthems, "Court Ayres" (secular vocal music), canons, catches, etc. (see colls. of Arnold, Boyce, Hilton, Playford, and others).

**Chilesotti, Oicare**, distinguished musician and mus. historiographer; b. Bassano, Italy, July 12, 1848. Graduate in law of Padua Univ. He is also a good flutist and 'cellist; self-taught in harmony. He lives at Milan, where he writes regularly for the "Gazzetta Musicale," and contributes to other periodicals.—Works: "Biblioteca di Rarità musicali" (1883, etc., 4 vol.s), containing transcriptions from little-known works early in the 17th century, and (vol. iv) *Arianna* by Benedetto Marcello; "I nostri maestri del passato" (Milan, 1882), biogr. notes on the greatest Ital. musicians, from Palestrina to Bellini; "Di G. B. Besardo e del suo Thesaurus harmonicus" (Milan, 1886); "Sulla lettera critica di B. Marcello contro A. Lotti . . ." (Bassano, 1885); "Sulla melodia popolare nel secolo xvi" (Milan); he publ. in modern notation Roncalli's "Capricci armonici" on the Spanish guitar (Milan, 1881); and transl. Schopenhauer's "Aphorismen" and "Die Welt als Wille u. Vorstellung" into Italian.

**Chipp, Edmund Thomas**, leading English organist; b. London, Dec. 25, 1823; d. Nice, Dec. 17, 1886; Mus. Bac. (1859) and Mus. Doc. (1860) Cantab. After holding many positions as organist, he obtained the organ at St. Paul's, Edinburgh, in May, 1866, and that at Ely cathedral in Nov., 1866.—Works: *Job*, an oratorio;

*Naomi*, a sacred idyll, and numerous church-comps f. voice and t. organ.

**Chladni, Ernst Florens Friedrich**, b. Wittenberg, Nov. 30, 1756; d. Breslau, Apr. 3, 1827. At first a student and prof of law at Wittenberg and Leipzig, he turned to physics, and made highly important researches in the domain of acoustics. He discovered the "Tonfiguren" (tone-figures; i.e., the regular patterns assumed by dry sand on a glass plate set in vibration by a bow); and inv. the Euphonium (glass-rod harmonica) and Clavicylinder (steel-rod keyboard harmonica). To introduce his ideas and inventions, he made long journeys and delivered many scientific lectures. His earlier publications, "Entdeckungen über die Theorie des Klanges" (1787), "Über die Longitudinalschwingungen der Saiten und Stabe," and a series of minor articles in various periodicals, were followed by the important works "Die Akustik" (1802; French, 1809). "Neue Beiträge zur Akustik" (1817); "Kurze Übersicht der Schall- und Klanglehre."

**Chopin, (François-) Frédéric**, pianist of distinction and an incomparable composer for piano; was born at Zelazowa Wola [*Pol.* Jeliassovaya-Volia], a village near Warsaw, on Feb. 22, 1810 [this date is from authoritative documentary evidence], and died at Paris, Oct. 17, 1849. His father, Nicolas C., teacher in the Warsaw gymnasium, was a native of Nancy, France; his mother, Justine (*née* Kryzanowska), was a Pole. Frédéric was brought up in his father's private school, among sons of the Polish nobility. His musical education was entrusted to the Bohemian pianist Albert Zwiny (pf.), and to the Director of the Warsaw School of Music, Joseph Elsner (harm., etc.). When but 9, he played in public a pf.-concerto by Gyrowetz, and improvisations. His first attempts in composition were dances (Polonaises, Mazurkas, and Waltzes); but he publ. (1825) as op. 1 a Rondo, and as op. 2 a Fantasia w. orch. While a youth, he appeared at irregular intervals as a pianist in several German towns—Berlin, Danzig, Dresden, Leipzig, and Prague. In 1829, already a composer of eminent individuality (his 2 pf.-concertos, several Mazurkas, Nocturnes, Rondos, etc., were then written), and a finished player, he set out for London, *via* Vienna, Munich, and Paris. His concert at Vienna, on Sept. 11, elicited the following criticism in the Leipzig "Allgem. Musikzeitung": "From the outset, Chopin took a place in the front rank of masters. The perfect delicacy of his touch, his



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indescribable mechanical dexterity, the melancholy tints in his style of shading, and the rare clearness of his delivery, are, in him, qualities which bear the stamp of genius. He must be regarded as one of the most remarkable meteors blazing on the musical horizon." His first concert in Paris was given at Pleyel's house, before an invited audience of musicians, in 1831. His reception was so cordial that he gave up the idea of going to London, and made Paris his home for life. Despite Kalkbrenner's finding fault with his fingering, and despite the dictum of Field (of all men!) that C.'s talent was "of a sick-chamber order," Chopin made a deep and lasting impression, not merely on gay Parisian society, of which he soon became the declared favorite, but on men like Liszt, Berlioz, Meyerbeer, Bellini, Adolphe Nourrit, Balzac, and Heine, to whose intimacy he was admitted as a cherished and equal companion. From the beginning he taught the piano; his instruction was eagerly sought, chiefly by members of the French and Polish aristocracy; von Lenz (see below) gives a charming glimpse of Chopin the teacher. He also gave yearly concerts to the musical *élite*, and played frequently in certain salons; but had an unconquerable aversion to miscellaneous concert-giving. His compositions took precedence of all others in the pianistic world. Schumann, in 1831, greeted his op. 2 (the Variations on "Là ci darem la mano," from *Don Giovanni*) with "Hats off, gentlemen! A genius!" and wrote 8 years later, reviewing some of C.'s Preludes (op. 28), Mazurkas (op. 33), and Waltzes (op. 34): "Er ist und bleibt der kühnste und stolzeste Dichtergeist der Zeit" [He is indeed the boldest and proudest poetic spirit of the time]. ("Neue Zeitschrift für Musik," 1839; Schumann's "Collected Works," 3rd ed., 1875; vol. ii, p. 95.) His position, both in society and the world of art, was assured; the devotion of his pupils and admirers bordered on fanaticism.

In 1836 Liszt introduced C. to George Sand (Mme. Dudevant); their mutual attachment formed an episode eventually most painful for the refined and sensitive nature of the artist, dominated by the coarse-fibred woman of the world. A severe attack of bronchitis in the autumn of 1838 overturned his usually normal health, and led C. to spend the ensuing winter in Majorca with Mme. Dudevant, who appears to have nursed him quite tenderly; but the Chopin thinly disguised as *Prince Karol* in her unnamable novel "Lucrezia Floriani" (published shortly afterward) was not at all an engaging personality, and after C.'s malady had developed into consumption, they parted (about 1844). Disregarding his failing health, C. visited Great Britain in 1848, and again in 1849, giving concerts and accepting invitations which exhausted his remaining energies; and finally returned to Paris to die. He was buried at Père la Chaise, between Cherubini and Bellini.

A collection of Chopin's letters was publ. by Ries (Dresden, 1877); a genial and fanciful es-

say was penned by Liszt. "Frédéric Chopin, par Franz Liszt" (Paris, 1845; Leipzig [in the orig. French], 1879, and in German, 1880); Schulz brought out a Polish biography (Posen, 1873); W. v. Lenz writes delightfully on C. in "Great Piano-Virtuosos" (Engl. ed. New York, 1899), the fullest and most objective biography is by M. Karasowski, "F. Chopin, sein Leben . . ." (Ries, Dresden, 1877; 3rd ed. 1881; Polish ed., with new letters, 1892); M. A. Audley publ. "F. C., sa vie et ses œuvres" (Paris, 1880; closely follows Karasowski); Fr. Niecks wrote "Frederick Chopin as a Man and Musician" (2 vols.; London, 1888; Germ. ed. Leipzig, 1889); another English biogr. is by Willeby ("F. C.," London, 1892). Breitkopf & Hartel publ. a "Thematic Catalogue" of his compositions. Miss Nathalie Janotha has made an English transl. of J. Kleczynski's essay on "Chopin's Greater Works" (London, 1895).

Chopin represents the full liberation of the pianoforte from traditional orchestral and choral influences,—its authoritative assumption of a place as a solo instrument *per se*. By this is intended no depreciation of Beethoven or Weber, or even of the lesser Field, it means simply that C.'s music, as none before, breathes the piano-spirit, incarnates the piano-soul, revels in the pure piano-tone, and illustrates the intrinsic piano-style, without seeking or being swerved by what are called (since Liszt) "orchestral" effects, tonal or technical. Not requiring of the piano the sonority of an orchestra, he may have seemed "effeminate" beside the Titan, Liszt; yet his works, more especially the scherzos, ballades, preludes, nocturnes, even the concertos (pianistically considered), mark a boundary in piano-effect which has never been overpassed. In the small forms he chose, there lies a world of originality in constructive ingenuity, in melody and melodic ornament, in harmonic sequence and figuration, of national melancholy or proud reminiscence, of tender or voluptuous sentiment and poetic reverie.

His playing was notable for flawless accuracy, and remarkable brilliancy of technique, sensuous charm in touch and tone, and a peculiar yieldingness in the tempo (*rubato*) which was at times almost exaggerated. He was a most exquisite interpreter of his own works, but did not much care to play other piano-music; all in all, a remarkably self-centred "composer-pianist."—The best edition of Chopin's compositions is that by his pupil, Mikuli.

WORKS [74 with, and 12 without, opus-number]: (a) *For pf. w. orch.*: 2 concertos (E min., op. 11; F min., op. 21); "Don Giovanni" Fantasia, op. 2; "Krakoviak," rondo, op. 14; E♭ Polonaise, op. 22; and a Fantasia on Polish airs;—(b) *f. pf. w. other instr.s.* Duo concertant on themes from *Robert le Diable*, f. pf. and 'cello; Introd. et Polonaise, op. 3, f. pf. and 'cello; Sonata f. pf. and 'cello, op. 65; a pf.-trio in G min., op. 8; and a Rondo f. 2 pf.s. in C, op. 73;—(c) *f. pf. solo*: Allegro de

concert, op. 46; 4 Ballades, op. 23, 38, 47, 52; Barcarole, op. 60, Berceuse, op. 57, Boléro, op. 19, 3 Écossaises, op. 72; 12 Grandes Études, op. 10; 12 Études, op. 25, 3 Études; 4 Fantasiae, op. 13, 49, 61, 66; 3 Impromptus, op. 29, 36, 51; Marche funèbre, op. 72; 52 Mazurkas, op. 6, 7, 17, 24, 30, 33, 41, 50, 56, 59, 63, 67, 68; "Morceau de concert sur la Marche des Puritains de Bellini", 19 Nocturnes, op. 9, 15, 27, 32, 37, 48, 55, 62, 72; 11 Polonaises, op. 3, 26, 40, 44, 53, 61, 71; 24 Préludes, op. 28; Prélude, op. 45, 3 Rondos, op. 1, 5, 16; 4 Scherzos, op. 20, 31, 39, 54; 3 Sonatas, op. 4, 35, 58; Tarentelle, op. 43; 13 Valses, op. 18, 34, 42, 64, 69, 70, and in B min.; Variations on "je vends des scapulaires", op. 12; "Variation dans l'Hexaméron";—(d) *vocal*: 16 Polish Songs, f. vocal solo w. pf., op. 74 (ed. with Engl. text, New York).

**Chorley, Henry Fothergill**, a versatile writer (dramatist, translator, art-critic, poet, novelist, and journalist); b. Blackley Hurst, Lancashire, Dec. 15, 1808; d. London, Feb. 16, 1872. Being from 1833-71 mus. critic of the London "Athenæum," and a great traveller, he heard all the best music of the day, and knew many mus. celebrities; but his literary and critical work shows that, although fair-minded, he was of mediocre musical ability.—Works: "Musical Manners in France and Northern Germany" (London, 1841, 3 vol.s); "Modern German Music" (1854, 2 vol.s); "Thirty Years' Mus. Recoll s" (1862, 2 vol.s); an interesting "Autobiography, Memoir, and Letters" (1873, 2 vol.s, w. photograph; edited by H. G. Hewlett); "Nat.l Music of the World" (1880, ed. by Hewlett). We may also mention "Handel Studies" (1859), and the mus. novel "Prodigy: a Tale of Music" (1866, 3 vol.s); the libretti to the *Amber Witch* and the *May Queen*; and his translations of Gounod's *Faust*, Hérold's *Zampa*, and Mendelssohn's *Son and Stranger*.

**Choron, Alexandre-Étienne**, b. Caen, Oct. 21, 1772; d. Paris, June 29, 1834. A student of languages, and passionately fond of music, he became interested in mus. theory (Rameau) and through it in mathematics, which he studied with ardor till the age of 25; then devoting himself wholly to the theory and practice of music. By several years' serious application to the Italian and German theorists, he accumulated "more information relative to the theory and practice of music than any French musician had till then possessed" [FÉTIS]. Becoming (1805) a partner in a music-publishing firm, he devoted his entire fortune to editing and publishing classic and theoretical works and compositions, diligently contributing new works of his own all the while. In 1811 he became corr. mem. of the Acad.; he was entrusted with the reorganization of the *maîtrises* (training-schools for church-choirs), and was app. cond. of religious festivals. In 1816, Director of the Grand Opéra, and re-

opened the Conservatoire (closed 1815) as the "École royale de chant et de déclamation." Losing his Directorship (1817) through intrigue, and on account of his favoring new works by unknown authors, he established, at first with a very moderate subsidy, the famous "Cons. de mus. classique et religieuse," for forwarding which, and promoting mus. instruction among the masses, he labored indefatigably until the July Revolution (1830), when his subsidy was so reduced that he could no longer hope to carry out his plans; this was his death-blow.—His chief publ.s are "Principes d'accompagnement des écoles d'Italie" (1804); "Principes de composition des écoles d'Italie" (1808), "Dict. hist. des musiciens" (1810-11, 2 vol.s, with Fayolle) [in which he sank the remainder of his patrimony]; "Méthode élémentaire de musique et de plain-chant" (1811); Francœur's "Traité général des voix et des instr.s d'orchestre" (1813); transl.s of Albrechtsberger's "Gründliche Anweisung zur Composition" and "Generalbasschule" (1814, 1815; new ed. 1830), and of Azopardi's "Musico pratico" (1816); "Méthode concertante de musique à plusieurs parties" (1818, written for his Conservatoire); "Méthode de plain-chant" (1818); "Manuel complet de mus. vocale et instrumentale, ou Encyclopédie musicale" (1836-8; 6 vol.s letterpress and 2 vol.s plates, with La Fage).

**Choudens, Antony** (son of the mus.-publr), b. Paris, 1849.—Compositions: 2 operas, *Graxella* (Paris, 1877) and *La jeunesse de Don Juan*; a coll., "Dix mélodies" (1870), increased in 1873 to "Vingt mélodies" ("Un dernier baiser"; "À une étoile"); also "Essais symphoniques," pf.-pcs., etc.

**Chouquet, Adolphe-Gustave**, b. Havre, Apr. 16, 1819; d. Paris, Jan. 30, 1886. He lived in America as a music-teacher, 1840-60; since then in Paris. He has twice won the "Prix Bordin"; in 1864 for a Hist. of Mus., 14th to 18th cent., and in 1868 for "Hist. de la musique dramatique en France depuis ses origines jusqu'à nos jours" (publ. 1873). From 1871, custodian of the coll. of instr.s in the Cons.; in 1875 he publ. a catalogue of them. Has written words of several cantatas (e. g., "Hymne de la paix," prize-cantata for the Exposition of 1867).

**Christia'ni, Adolf Friedrich**, pianist; b. Kassel, Mar. 8, 1836; d. Elizabeth, N. J., Feb. 10, 1885. Went to London in 1855; then to America, teaching in Poughkeepsie, Pittsburg, Cincinnati, and (1877) New York. From 1880, director of a music-school at Elizabeth. Wrote "The Principles of Mus. Expression in Pf.-playing" (N. Y., 1886; Ger. ed., Leipzig, "Das Verstandniss im Klavierspiel").

**Christia'ni, Élise**, b. Paris, Dec. 24, 1827; d. Tobolsk, 1853. Cello-player (sensational début at Paris, 1845), for whom Mendelssohn wrote the *Lied ohne Worte* f. 'cello,



**Christ'mann, Franz Xavier**, a celebrated Austrian organ-builder; d. May 20, 1875, at Rottenmann, Styria, while setting up an organ.

**Christ'mann, Johann Friedrich**, b. Ludwigsburg, Württemberg, Sept. 9, 1752, d. Heutingsheim, May 21, 1817. Lutheran pastor, and amateur-player on harpsichord and flute. Publ. considerable good music f. voice, pf., vln., and flute; a "Vollständige Sammlung" of hymns (with Knecht) containing many by himself; and an "Elementarbuch der Tonkunst" (Speyer, 1782; 2nd part 1790).

**Chrysan'der, Friedrich**, musical historian, critic, and editor, b. Lubtheen, Mecklenburg, July 8, 1826. *Dr. phil.* (Rostock); now settled in Bergedorf, n. Hamburg. From 1868-71, and 1875-82, editor of the "Allg. musikal. Zeitung," contributing many articles (Sketch of Hist. of Music-printing, 1879; papers on the Hamburg opera under Keiser, Kusser, *et al.*, 1878-9); since 1885 he has edited (with Spitta and Adler) a "Vierteljahrsschrift f. Musikwissenschaft." He also edited two "Jahrbucher f. musikalische Wissenschaft" (1863, 1867), with important papers by various writers. In 1853 he publ. two pamphlets, "Über die Moltonart in Volksgesängen" and "Über das Oratorium"; his greatest work is the still incomplete biography of Händel (1858-67), of which the period of oratorio-production is not yet published. A co-founder of the Leipzig "Händel-Gesellschaft," he superintended the great Händel edition; has also edited "Bach's Klavierwerke" (1856), and "Denkmaler der Tonkunst" (Carissimi's oratorios; the sonatas by Corelli were ed. by Joachim; and Couperin's "Pièces de clavecin," by Brahms).

**Chrysan'thos** of Madyton, Archbishop of Durazzo in Albania, previously a teacher of church-singing in Constantinople. In his works "Introd. to the Theory and Practice of Church-Music" (1821) and "Great Theory of Music" (1832), he has much simplified the liturgical notation of the Byzantine Church.

**Chwatal, Franz Xaver**, b. Rumburg, Bohemia, June 19, 1808; d. Elmen (Soolbad), June 24, 1879. In 1832, mus.-teacher in Merseburg, 1835 in Magdeburg. Wrote 2 Methods f. pf. (op. 93, op. 135); male quartets; and over 200 pf.-pcs.

**Chwatal, Joseph**, brother of the preceding; b. Rumburg, Jan. 12, 1811. Organ-builder in Merseburg; has invented several minor improvements in the organ-action.

**Cifra, Antonio**, b. Rome, about 1575; d. Loreto, abt. 1636. A prolific composer, and one of the best of the Roman school; a pupil of Palestrina and B. Nanini. At first *m. di capp.* at the German College, 1610-20 at Loreto, for 2 years at the Lateran; and in 1822 in the service of Archduke Carl of Austria, returning to Loreto in 1827.—Publ. 5 books of motets; 3 of psalms; 5 of masses; 10 sets of *concerti ecclesiastici* (over

200 numbers); many more motets and psalms (in 2-12 parts); antiphones, litanies, madrigals; *ricercari*, "Scherzi ed arie a 1, 2, 3 e 4 voci, per cantar nel clavicembalo, etc.;" and other works, from 1600 to 1638.

**Cimaro'sa, Domenico**, eminent dramatic composer, b. Aversa, near Naples, Dec. 17, 1749; d. Venice, Jan. 11, 1801. The son of a poor mason, and early orphaned, he attended the charity-school of the Minorites, his first music-teacher being Polcano, organist of the monastery. His talent was so marked that in 1761 he obtained a free scholarship in the Conservatorio di S.



Maria di Loreto, where he was taught singing by Manna and Sacchini, counterpoint by Fenaroli, and composition by Piccinni. In 1770 his oratorio *Giuditto* was perf. in Rome; in 1772 he celebrated his exit from the Cons. by producing his first opera, *Le Stravaganze del Conte*, at Naples, with mediocre results. But with *La finta pargina*, given next season with brilliant success at the Teatro Nuovo, Naples, he was fairly launched on a dramatic 'career singularly free from artistic reverses. His ease and rapidity of composition were phenomenal; in 29 years he wrote nearly 80 operas. His fame grew steadily; and even Paisiello had to look to his laurels. In 1774 C. brought out *L'Italiana in Londra* in Rome, and lived, until 1781, alternately in Rome and Naples, writing in each, following the custom of the period, one opera after another for the city in which it was to be performed. In 1781, as a *tour de force*, he brought out two operas in Naples, one in Rome, and two in Turin. His works became known far beyond the bounds of Italy, being performed not only by Italian opera-troupes in all European capitals, but also as translated into various foreign tongues. After Paisiello's return from St. Petersburg, where he had sojourned from 1776-85 as court composer, offers were made to C., who finally accepted them, setting out for St. Petersburg in July, 1780. His journey thither was like a triumphal progress; at the courts of Florence, Vienna, and Warsaw he was overwhelmed with attentions; and arrived at his destination Dec. 1, wayworn and suffering from the wintry weather, but confident of success. Here he produced 3 operas, and during the three years of his stay wrote 500 several pieces of music for the court and nobility. Although every effort was made to induce him to remain, the rigorous climate obliged him to leave Russia in 1792; towards the end of the year he arrived in Vienna, where Emperor Leopold engaged him

at a salary of 12,000 florins as *Kapellmeister*. At Vienna, at the age of 38, he brought out his *chef d'œuvre*, *Il Matrimonio segreto*, the success of which eclipsed not only that of his former works but those of all rivals, not excepting Mozart. It is probably the sole survivor, on the present-day stage, of all C.'s dramatic works, though several of his other operas might well replace certain modish puerilities of the hour. C. remained long enough in Vienna to write two more operas; 1793 found him once more at home in Naples, where his *Matrimonio segreto* aroused unexampled enthusiasm, having 67 consecutive performances, the illustrious composer himself presiding at the *cembalo* for the first seven representations. In 1794 he visited Venice to bring out *Gli Orasi e Curiasi*; in 1796 and '98 he was in Rome, then returning to Naples, and all the time actively engaged in operatic composition. In 1798, too, he was seriously ill at Naples; and the year after, having openly taken part in the Neapolitan revolutionary demonstration on the entrance of the French army into the city, he was imprisoned and condemned to death by King Ferdinand, a sentence commuted to banishment. Going to Venice, he was at work on a new opera, *Arcimisia*, when death suddenly overtook him. It was bruited abroad that he had been poisoned, by order of Queen Caroline of Naples, as a dangerous revolutionist; the rumor was so persistent, and popular bitterness so great, that the Pope's body-physician, Piccioli, was sent to make an examination; according to his sworn statement, C. died of a gangrenous abdominal tumor. [The date of this statement, Apr. 5, 1801, was erroneously taken by CHAMPLIN as that of C.'s death.]

Comic opera was C.'s *forte*; in his happiest moments he rivals Mozart; even in *opera seria* many of his efforts are still worthy of a place on the repertory. The fluidity and fecundity of his melodic vein, his supreme command of form, and his masterly control of orchestral resources, excite astonishment and admiration. He was the peer of his great Italian contemporary, Paisiello. Of the 76 operas known as his, some of the finest are mentioned below: *La finta parigina* (Naples, 1773), *L'Italiana in Londra* (Rome, 1774), *Il Fanatico per gli antichi Romani* (Naples, 1777; a work noted for introducing, for the first time, vocal concerted music—trios and quartets—into the dramatic action), *Il Matrimonio per raggiro* (Rome, 1779), *Cajo Mario* (Rome, 1780), *Artaserse* (Turin, 1781), *Il Convito di pietra* (Venice, 1782), *La Ballerina amante* (Naples, 1782), *Le Trame deluse* (Naples, 1786), *L'Impresario in angustie* (Naples, 1786), *Giannina e Bernadone* (Naples, 1788), *La Vergine del sole* (St. Petersburg, 1791), *Il Matrimonio segreto* (Vienna, 1792), *Le Astuzie femminile* (Naples, 1794). He also produced 2 oratorios; several cantatas; masses *a 4*, *v. instr.s*; psalms, motets, requiems, arias, cavatinas, *solfeggi*, and a great variety of other vocal works; 7 symphonies; etc.

**Cipollini, Gaetano**, dramatic composer; b. Tropea (Catanzaro), Italy, Feb. 8, 1857. Pupil of Francesco Coppà. Now (1899) residing in Milan. Besides a great quantity of vocal *Romanze*, and *pf.*-pcs., he has written *Gennarello*, 3-act melodr. (T. Manzoni, Milan, 1891); *Ai bagni di mare*, operetta (Naples, 1892); *Il piccolo Haydn*, 1-act lyric comedy (T. Sociale, Como, 1893), *Vinon de Lenelos*, 3-act lyr. com. (T. Lirico Internazionale, Milan, 1895); and (in MS.) *Simeta*, 5-act opera.

**Cipollo'ne, Alfonso**, b. Fara S. Martino (Chieti), Nov. 25, 1843. Pupil of M. Ruta at Naples. At present living at Teramo as a teacher of singing, harmony, and *pf.*—Has publ. a large number of excellent *pf.*-pcs.; also a variety of chamber-music, and songs.

**Claas'sen, Arthur**, b. Stargard, Prussia, Feb. 19, 1859. After graduating from Danzig Gymnasium, he entered the Music School at Weimar in 1875, st. under Müller-Hartung, A. W. Gottschalk, and B. Sulze. As early as 1878 his compositions excited Liszt's interest. From 1880-84, conductor at theatre in Göttingen, of the Feichtinger Opera Co., and at Nowak's Th., Magdeburg. In 1884 C. was chosen, on Dr. Damrosch's recommendation, conductor of the Brooklyn (N. Y.) "Arion," and other Societies; since 1890, cond. of the United Singing Societies of Brooklyn; he also conducts the Br. Choral Society, and established the "Claassen Mus. Inst." (for classical music only).—Publ. works: Festival Hymn *f.* soli, ch, and orch.; *Waltz-Idyll f.* full string-orch.; many songs and choruses, among which latter "Der Kamerad" took the 1st "composition prize" at the N. Y. Singing Festival.—In MS., many orchestral scores, incl. the symph. poem "Hohenfriedberg"; a Suite *f.* orch.; "The Battle," *f.* soli, ch., and orch. (perf. at Seidl's Mad. Sq. Garden Concerts); etc.

**Clagget, Charles**, b. London, 1755; d. there 1820. Violinist, leader in a Dublin theatre; inventor of instruments (an organ without pipes, a chromatic trumpet, and a chromatic French horn), described in his book "Musical Phenomena" (London, 1793, 4to), and exhibited in London, 1791.

**Clapissou, Antoine-Louis**, born Naples, Sept. 15, 1808; died Paris, Mar. 19, 1866. A violinist and composer, he became a member of the Inst. of France (1854), prof. of harm. at the Cons. (1861), and custodian of the Cons. coll. of mus. instr.s, most of which he had collected and sold to the state.—Works: 21 operas; over 200 songs; etc.

**Clari, Giovanni Carlo Maria**, b. Pisa, 1669; d. Pistoia, abt. 1745, as *m. di capp.* of the cathedral. He studied under Colonna at Bologna, where (1695) his opera *Il savio durante* was prod. His best-known work is a coll. of madrigals *f.* 2 and 3 voices (publ. 1720;

reprinted by Carli, Paris, in 1825; he also wrote masses, psalms, and a requiem; etc.

**Claribel.** Pen-name of Mrs. CHARLES BARNARD.

**Clark(e), Jeremiah,** b. London, 1670; d. there (?) abt. Nov. 1, 1707. Chorister in the Chapel Royal; 1693, Almoner and Master of the Children at St. Paul's, succeeding his master, Dr. Blow; 1704, joint-org. with Croft of the Chapel Royal. A hopeless love-affair caused him to take his own life. He was joint-composer of the operas *The Island Princess* and *The World in the Moon*; wrote incidental music to several plays; was the first who set to music Dryden's "Alexander's Feast" (for St. Cecilia's Day, Nov. 22, 1697); also wrote a cantata, an ode, anthems, songs, etc.

**Clark, Richard,** b. Datchet (Ducks), Apr. 5, 1780; d. London, Oct. 5, 1856. Chorister and lay-clerk (1802-11) at St. George's and Eton College, later lay-vicar of Westminster Abbey, Vicar-choral at St. Paul's, and (1820) Gent. of the Chapel Royal. Composed glees, anthems, etc.; publ. essays on Handel's *Messiah* and "Harmonious Blacksmith," on "God save the King," on mus. pitch, on the etymology of the word "Madrigale"; also a coll. of the words of favorite madrigals, glees, rounds, catches, etc., perf. by the Glee Club (of which he was secretary) and other societies (1814; 1824; 1833).

**Clark, Rev. Frederick Scotson,** b. London, Nov. 16, 1840; d. there July 5, 1883. Pupil of Sergeant (in Paris) f. harm. and pf.; of E. J. Hopkins (org.); also, at the R. A. M., of Bennett, Goss, Engel, Pettit, and Pinsuti. Studied for the ministry at Cambridge and Oxford; org. of Exeter Coll., Oxford; studied music in Leipzig and Stuttgart, and returned (1873) to London, where he founded the London Organ School. Was the representative English organist at the Paris Expos. of 1878. His organ-pieces (15 marches, 48 voluntaries, 6 communions, and offertories, improvisations, impromptus, etc.) are his best works; he wrote much for harmonium (on which he was a talented performer); over 100 pf.-pcs.; and sacred vocal music, songs, etc.

**Clarke, James Peyton,** b. Scotland, 1808; d. Toronto, Canada, 1877. In 1829, leader of psalmody in St. George's Ch., Edinburgh; 1834, org. of St. Mary's Episc. chapel, succeeding Thos. Macfarlane; emigrated to Canada, 1835, settling as a farmer in Ellora, but went to Toronto abt. 1841; abt. 1845 was elected prof. of music in Upper Canada University, and in 1848 took degree of Mus. Bac. at King's College with the 8-p. anthem "Arise, O Lord God, forget not the poor"; Mus. Doc., 1856. For many years org. of St. James' Cath., Toronto, and cond. several choral societies.

**Clarke, Hugh Archibald,** b. near Toronto, Canada, Aug. 15, 1839. Pupil of his father

(J. P. Clarke). Was org. in several churches, then (1875-97) of the Presby. Ch., Phila. He conducted a male chorus, "The Abt.," for several years, till 1876. In 1875 he was elected Prof. of the Science of Music in the Univ. of Pennsylv., which position he still (1899) holds, teaching harmony, cpt., form, and orchestration. Mus. Doc. (1886) of Univ. of Penn a, when his music to Aristophanes' *Acharnians* (overture and choruses) was produced. C. has also composed an oratorio, *Jerusalem* (Phila., 1891), pf.-music., and songs. Has publ. a treatise on Harmony (and has in preparation a larger work on that subject); also text-books f. org. and pf., a bit of fiction called "The Scratch Club," a transl. in blank verse of Wildenbruch's "Harold," etc.

**Clarke, John [Whitfield-Clarke],** born Gloucester, Eng., Dec. 13, 1770; died Holmer, n. Hereford, Feb. 22, 1836. Org.-pupil of Dr. Hayes at Oxford; organist at Ludlow, Armagh, Dublin; 1798-1820, org. and choirmaster of Trinity and St. John's Colleges, Cambridge; 1820-33, ditto at Hereford. In 1799, Mus. Doc., Cantab.; 1810, Mus. Doc., Oxon.; 1821, prof. of music at Cambridge. Published an oratorio, *The Crucifixion and the Resurrection* (Hereford, 1822); 4 vols. of cathedral services and anthems (1805); 12 Glees (1805); 12 Songs; a Selection of Single and Double Chants; etc.; he edited the "Vocal Works of Handel" (1809, 17 vol.s), w. pf.-accomp.

**Clarke, William Horatio,** gifted organist; b. Newton, Mass., March 8, 1840. In 1856, org. at Dedham, Mass.; in 1859, of the Berkeley St. Ch., Boston, also teaching for a time in the Perkins Inst. for the Blind. Removed (1871) to Dayton, Ohio, as supt. of public schools; later to Indianapolis, as org. of a leading church. From 1878-87, org. at Tremont Temple, Boston, then retiring to his estate at Reading, Mass., where he has built a chapel of music, Clarigold Hall, containing a large 4-manual organ with 100 stops. Has had success as a concert-org., teacher and author. Besides 15 instructive works f. org., reed-org., pf., voice, etc., publ. 1865-86, he has written "Outline of the Structure of the Pipe-organ" (1877); "The Face of Jesus" (London, 1882); "The Interwordian" (1884); "The Organist's Retrospect" (1896); and "Cheerful Philosophy for Thoughtful Invalids" (1896).

**Clarus, Max,** b. Mühlberg-on-Elbe, March 31, 1852; pupil of his father, Municipal Mus. Director there, and (from 1870) of Haupt, Schneider, and Loschhorn at the R. Acad. for Church-music, Berlin. Up to 1882 he acted as *Kapellm.* in various German, Austrian and Hungarian theatres, the last being Kroll's and the Victoria, Berlin. In 1882 he was eng. at the Brunswick Court Th., becoming Court Mus. Dir. in 1890. From 1884 he cond. the "Orpheus," and also from 1890 the "Chorgesangverein," and composed many choruses,—Works;

"Patriotic spectacular" opera *Des grossen Königs Rekrut* (Brunswick, 1889); 3-act romantic opera *Ilse* (Brunswick, 1895, succ.), also several ballets, the latest being *Opium-Traume*. Further, "Furstengruss," f. soli, male ch., and full orch.; "Die Wacht vor Samoa," grand *Tongemälde* f. bar. solo, male ch., and orch.; "Festgesang"; numerous choruses.

**Clas'ing, Johann Heinrich**, b. Hamburg, 1779, d. there Feb. 8, 1829 [Feb. 22, 1836, acc. to RIEMANN] A teacher at H., he wrote the operas *Micheli und sein Sohn* (H., 1806), and *Welcher ist der Rechte?* (comic, H., 1811); 2 oratorios, *Belsazar* and *Die Tochter Jephtha's*; chamber-music, pf.-pcs., etc.

**Claudin.** See SERMISY.

**Claudin le Jeune.** See LEJEUNE.

**Clau'dius, Otto**, b. Kamenz, Saxony, Dec. 6, 1793; d. Naumburg, Aug. 3, 1877, as cantor of the cathedral.—Works. Operas (*Der Gang nach dem Eisenhammer*); church-mus., songs, etc.

**Clau'ssen, Wilhelm**, b. Schwerin, 1843; d. there Dec. 22, 1869. Gifted composer, pupil of Stern Cons., Berlin, and Ary Schaffer; he was the first to win the Meyerbeer Scholarship (with an overture). Posthumous pf.-pcs. and songs were publ.

**Clausz-Szarva'dy, Wilhelmine**, fine pianist; b. Prague, Dec. 13, 1834. She studied in the Proksch Inst.; settled (1852) in Paris; married F. Szarvady [d. Paris, Mar. 1, 1882] in 1857.

**Clay, Frédéric**, composer; b. (of English parents) Paris, Aug. 3, 1840; d. Great Marlow, n. London, Nov. 27, 1889. Pupil of Molique at Paris, and of Hauptmann at Leipzig. His first operettas, *The Pirate's Isle* (1859) and *Out of Sight* (1860), were given privately at London; since then he brought out, at Covent Garden and other London theatres, *Court and Cottage* (1862), *Constance* (1865), *Agès ago* (1869), *The Gentleman in Black* (1870), *Happy Arcadia* (1872), *Babul and Bijou* (1872), *The Black Crook* (1873), *Cattarina* (1874), *Princess Toto* (1875), *Don Quixote* (1875), *Oriana*, *The Golden Ring* (1883), *The Merry Duchess* (1883); incid. mus. to "Twelfth Night," and other plays; 2 cantatas, *The Knights of the Cross* (1866), and *Lalla Rookh* (1877); part-songs, songs, etc.

**Clee'mann, Friedrich Joseph Christoph**, b. Kriwitz, Mecklenburg, Sept. 16, 1771; d. Parchim, Dec. 25 (26?), 1827. Publ. a "Handbuch der Tonkunst" (1797), and a book of songs.

**Cle'mens, Jacob** (called "Cl. non Papa," to distinguish him from Pope Clement VII., who was a good player on several instrs., and died 1534), eminent Netherland contrapuntist of the 16th cent., in the time between Josquin and Palestrina. He was first *Kapellm.* to the Emperor Charles V., at Vienna.—Works: 11 masses, many motets, chansons, etc., publ. by

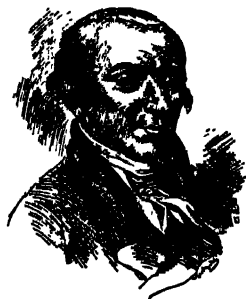
P. Phalèse (Louvain, 1555-80); 4 books of "Sooter Liedekens," i.e., psalms set to popular Netherland tunes, publ. by T. Susato (Antwerp, 1556-7), and numerous miscellaneous pieces in collections of the period.—He probably died abt 1557.

**Cle'ment, Franz**, b. Vienna, Nov. 19, 1784; d. there Nov. 3, 1842. At the age of 12, his father accomp. him on a 4-years' concert-tour through Germany and England; 1802-11, he was *Kapellm.* at the Th. an der Wien, Vienna, later leader at Prague, under C. M. v. Weber; 1813-18, again at the Th. a. d. Wien, and then travelled for several years with Mme. Catalani.—Works: 6 concertos and 25 concertinos f. vln.; also overtures, quartets, pf.-concertos, the opera *Le trompeur trompé*, etc.

**Clément, Charles-François**, b. in Provence abt. 1720, settled in Paris as pf.-teacher. Publ. "Essai sur l'accomp. du clavecin" (1758), and a supplement, "Essai sur la basse fondamentale, etc." (1762); they appeared in a 2nd ed. united under the former title. He also prod. 2 operettas, a book of harpsich.-pcs. v. vln., and issued a monthly "Journal de clavecin" (1762-65).

**Clément, Félix**, b. Paris, Jan. 13, 1822; d. there Jan. 23, 1885. He studied music secretly, and at the age of 21 adopted it as his profession. He devoted himself especially to historical studies; filled several positions as organist and teacher, and became finally org. and choir-master at the Ch. of the Sorbonne. In 1849 the government chose him to direct the musical solemnities at the Sainte Chapelle; and the comp. s. then executed (music of the 13th cent.) were publ. in score as "Chants de la Sainte Chapelle," in the same year. He was active in establishing the "Inst. for Church-music."—Writings: "Méthode complète du plain-chant" (1854; 1872); "Méthode de musique vocale et concertante"; "Histoire générale de la musique religieuse" (1861); "Les musiciens célèbres depuis le XVI<sup>e</sup> siècle" (1868; 1879); "Dict. lyrique, ou histoire des opéras" (1869, 4 supplements up to 1881); "Méthode d'harmonie et d'accompagnement" (1874); etc.

**Clemen'ti, Muzio**, celebrated pianist and composer; was b. at Rome, 1752; and d. at his country-seat at Evesham, England, Mar. 10, 1832. His father, a goldsmith ("orefice"), was a devoted amateur of music, and had his son taught carefully, from tender years, by Antonio Buroni, *maestro di cappella* in a Roman church. From 1749 the organist Condiçcelli



gave him lessons in organ-playing and harmony. So rapid was their pupil's progress, that when but 9 he obtained a position as organist, in competition with other and maturer players. Until 14 years of age he pursued his studies in Italy, G. Carpani (comp.) and Sartarelli (voice) being his next instructors. At a piano-concert which C. gave in 1766, an English gentleman named Beckford was so delighted with his talent that he obtained the father's permission to educate the boy in England. C. lived and studied till 1770 in his patron's house in Dorsetshire; then, a thoroughly equipped pianist and musician, he took London by storm. In 1773 his op. 2 (3 pf.-sonatas dedicated to Haydn, and warmly praised by K. Ph. E. Bach) was published; they may be considered as finally establishing the form of the pf.-sonata. From 1777-80 he conducted, as cembalist, the Italian Opera. In 1781 he began a pianistic tour, giving concerts at Paris, Strassburg, Munich, and Vienna; here, on Dec. 24, 1781, he met Mozart in "friendly" rivalry (N.B. Mozart's letters make no pretence of concealing his dislike of the "Italian" composer and player); though the palm of final victory was awarded to neither, yet C. tacitly admitted, by changing from a mechanically brilliant to a more suave and melodious piano-style, the musician's superiority of Mozart. In Vienna his op. 7, 9, and 10 were publ. by Artaria. Excepting a concert-season at Paris, in 1785, C. now remained in London for 20 years (1782-1802). He not only made his mark, and incidentally amassed quite a fortune, as a teacher, pianist, and composer, but also (after losses through the failure of Longman and Broderip, instrument-makers and music-sellers) established a highly successful piano-factory and publishing-house of his own (now Collard's).—With his pupil Field, C. set out for St. Petersburg in 1802, passing through Paris and Vienna; their tour was attended by brilliant success, and Field was so well received in St. Petersburg that he accompanied his master no further. The latter resided for several years alternately in Berlin, Dresden, and St. Petersburg; then, after visiting Vienna, Milan, Rome, and Naples, he again settled in London. The business-man in C. now gained the upper hand; he no longer played in public, but devoted himself to composition and the management of his prosperous mercantile ventures. He never again went far from London, except during the winter of 1820-21, which he spent in Leipzig.—As a teacher C. trained many distinguished musicians; Field, Cramer, Moscheles, Kalkbrenner, Alex. Klengel, Ludwig Berger, Zeuner, even Meyerbeer, all owed much to his instructions. His compositions include symphonies (which failed in competition with Haydn's), and overtures for orchestra; 106 pf.-sonatas (46 w. vn., cello, or flute); a duo f. 2 pf.s; 6 4-hand duets; fugues, preludes and exercises in canon-form, toccatas, waltzes, variations, caprices, "Points d'orgue . . ." (op. 19); an "Introduction à l'art de toucher le piano, avec

50 leçons", etc.; by far the greater part of which are wholly forgotten. But his great book of Études, the "Gradus ad Parnassum" (publ. 1817), is a living reminder that he was one of the greatest of piano-teachers. Dulow's excellent selection of 50 of these études has been outdone by Vogrich's unique "Complete Edition," arranged progressively (New York, 1898).

Biographies of C. have been written by Giov. Frojo. "M. C., la sua vita, le sue opere e sua influenza sul progresso dell'arte" (Milan, 1878); by O. Chilesotti in "I nostri maestri del passato" (Milan, 1882); Clément has a sketch in his "Musiciens célèbres" (Paris, 1878).

**Clement y Cavedo**, b. Gandia, Spain, Jan. 1, 1810. Org. at Algemesi and Valencia; 1840-52, teacher of music at Guéret, France; settled in Madrid, and publ. an elem. mus. text-book, "Gramática musical." In 1855, by order of Espartero, he submitted a plan for reorganizing the School of Music—Comp.s; A magic opera, a zarzuela, ballads, songs, etc.

**Clérice, Justin**, b. Buenos Ayres, Oct. 16, 1863. Pupil of Paris Cons (1882, Délibes and Pessard). Lives in Paris.—Comp.s. *Le Menuier d'Alcala*, comic opera (1887), *Figarella*, do; *M. Huchot*, vaudev. (1889), grand ballet *Au pays noir* (Antwerp, 1891); 3-act comic opera *Le 3e Hussards* (Paris, Gafté, 1894); *Phrynette*, operetta (1895), *Léda*, pantomime (1896).

**Cliequot, François-Henri**, b. Paris, 1728; d. there 1791; "the most skilful French organ-builder of the 18th century." (FÉLIS); from 1765 in partnership with Pierre Dallery.

**Clifford, Rev. James**, Engl. divine; b. Oxford, 1622; d. London, 1698, as Senior Cardinal of St. Paul's. Publ. "A Coll. of Divine Services and Anthems, usually sung in H. M.'s Chapel, etc." (1664).

**Clifton, John Charles**, b. London, 1781; d. Hammersmith, Nov. 18, 1841. A pupil of Hellamy and Chas. Wesley, he lived in Bath as a teacher and conductor, then in Dublin (1802-15), and settled in London (1816) as an exponent of Logier's system. Inv. the Eidomusicon (a species of melograph). His opera *Edwin* was given in Dublin (1815); he publ. gleees, many songs, and a "Theory of Harmony simplified" (1816); also a "Selection of British Melodies" (no date).

**Clutz.** See KLOTZ.

**Cluer, John**, English publisher and engraver of music, believed to be the inventor of engraving on tin plates; d. London, 1729. He engraved and published Händel's "Suites de pièces de clavecin" (1720), and (1723-9) nine of his Italian operas; also an 8vo collection of operasongs.

**Cocchi, Gioacchino**, dramatic composer; b. Padua, 1720; d. Venice, 1804. He was teacher at the "Cons. degli Incurabili," Venice; lived 1757-63 in London, writing operas; returned to

Venice in 1773. His first opera was *Adelaide* (Rome, 1743); others were *Elsa* (1744), *Bazette* (1746), *Armato* (1749), *La Gismonda* (1750), *Siroe* (1750), *Semiramide riconosciuta* (1753), *Demofonte* (1754), *La Maestra* (1754), *Zenobia* (London, 1758), *La clemenza di Tito* (London, 1760), and *Tito Manlio* (London, 1761). He excelled in *opera buffa*.

**Coc'cia, Carlo**, b. Naples, April 14, 1782; d. Novara, April 13, 1873, as *maestro* at the cathedral. Pupil of Valente, Fenaroli, and Paisiello at the Cons. at Naples, and became a prolific opera-composer, travelling through Italy, and to Lisbon and London, to superintend the production of his works, which number nearly 40. Also wrote several masses, other sacred music, duets, arias, etc. *Maria Stuarda* was given in London, 1823. A "Biografia di C. Coccia" was publ. 1873, Turin.

**Coc'cius, Theodor**, born Knauthain, near Leipzig, Mar. 8, 1824; d. Leipzig, Oct. 24, 1897. His teachers were G. W. Finck and Jul. Knorr. He lived 1844-5 in Paris, and 1849-55 in Hamburg, thenceforward at Leipzig, where for 33 years he held the position of teacher of pf.-playing at the Cons., succeeding Plaidy, and was considered an excellent teacher. "Professor" in 1893.

**Coccon', Nicolò**, pianist, org., and comp.; b. Venice, Aug. 10, 1826; pupil of E. Fabio. His first publ. comp.s were motets (1841); in 1856 he was first org., and 1873 *maestro*, at San Marco. His music (over 450 numbers) is held in high estimation; principal works are an oratorio, *Saul*, 8 requiem masses, 30 "messe da gloria," and much other ch.-music; 2 operas, *Zaira* (1884) and *Uggero il Danese* (not prod.); the sacred melodrama *Manasse in Babilonia* (1877); the operetta *I due orangotani* (1879); etc.

**Coch'läus, Johannes** (real name **Joh. Dobnek**; pseudonym "Wendelstein"), b. Wendelstein, n. Nuremberg, in 1479; d. Breslau, Jan 10, 1552, as canon.—Publ. "Tract. de mus. definitione et inventione, etc." (1507, "Wendelstein"); and "Tetrachordum musices Joannis Coclei Norici, etc." (1512, 1513, 1526). He was a strong opponent of Luther.

**Cocks (Robert) & Co.**, London firm of music-publ.s, founded 1827 by Robert C.; his sons, Arthur Lincoln C. and Stroud Lincoln C., became partners in 1868. Robert Macfarlane Cocks is now the owner.

**Co'clico [Coclicus], Adrian Petit**, b. in the Hennegau (Hainaut), abt. 1500. Pupil of Josquin Deprés, was a singer in the Papal Chapel, and confessor to the Pope. He fell into evil courses, was imprisoned, and thereafter (1545) went to Wittenberg, and became a Protestant. He probably died in Nuremberg.—Publ. "Compendium musices" (N., 1552); and "Consolationes" (psalms in 4 parts, 1552).

**Coe'nen [koo-], Johannes Meinardus**, b. The Hague, Jan. 28, 1824, pupil, at the Cons. there, of Lubeck. Bassoonist, 1864, conductor at the grand Dutch Th., Amsterdam; then at the Palais d'Industrie; and municipal music-director.—Works Cantatas (one for the 600th anniv. of the founding of Amsterdam), ballet-music, incid. music to Dutch plays; 2 symphonies; a clarinet-concerto; a flute-concerto; a quintet f. pf. and wind; a sonata f. bassoon (or 'cello), clar., and pf.; fantasias f. orch.; etc.

**Coe'nen, Franz**, b. Rotterdam, Dec. 26, 1826. A pupil of his father, an org.; then of Vieuxtemps and Molique. After tours as concert-violinist with Henri Herz, and in S. America with E. Lubeck, he settled in Amsterdam; up to 1895 he was director of the Cons., and prof. of vin and comp.; his successor is David de Lange. He is solo violinist to the Queen; the leader of a celebrated quartet; and a distinguished composer (cantatas, a symphony, the 32nd Psalm, quartets, etc.).

**Coe'nen, Willem**, brother of Franz; b. Rotterdam, Nov. 17, 1837. Pianist; travelled in S. America and the West Indies; now (since 1862) concert-giver and composer in London.—Works Oratorio, *Lazarus* (1878); has publ. pf.-music and songs; has cantatas, masses, etc., in MS.

**Coe'nen, Cornelius**, b. The Hague, 1838. Violinist and concert-giver; has made extended tours; in 1859, conductor of the orch. at Amsterdam, and 1860 bandmaster of the Garde Nationale at Utrecht.—Overtures, pcs. f. chorus and orch., etc.

**Cohen, Henri**, born Amsterdam, 1808; d. Brie-sur-Marne, May 17, 1880. Studied in Paris under Reicha (theory) and Lays and Pellegrini (singing); from 1832-9 he made several unsuccessful attempts to produce operas in Naples; then settled in Paris as a teacher of singing and harmony. Besides a few unfortunate operas, he wrote 2 lyric poems, *Marguerite et Faust* (1847) and *Le Moine* (1851); a "Traité d'harmonie pratique," solfeggf, etc.

**Cohen, Léonce**, born Paris, Feb. 12, 1829. Pupil of Cons. (Leborne); took Grand prix de Rome in 1851, became violinist at the Th. Italien. Wrote operettas; publ. "L'école du musicien."

**Cohen, Jules-Émile-David**, b. Marseilles, Nov. 2, 1835. Studied in Paris Cons. under Zimmerman, Marmontel, Benoist, and Halévy, taking first prize for pf., org., and cpt. and fugue, but not competing for the Grand prix de Rome, his parents being well-to-do. Asst.-teacher and (1870) regular teacher of ensemble singing at the Cons.; *chef de chant* and chorusmaster at the Gr. Opéra since 1877. Has produced 4 not very successful operas; has also

composed the choruses for *Athalie*, *Esther*, and *Psyché* (given at the Comédie-Française), 3 cantatas, several masses, symphonies, and oratorios; 2 aubades; 200 songs; 200 pf.-pcs; etc.

**Colasse, Pascal**, b. Rheims (or Paris), 1639 (?); d. Versailles, Dec. 1709. He was a pupil of Lully, who entrusted him with writing out the choral and orchestral parts of his operas from the figured bass and melody. Later C. was accused of appropriating scores thrown aside by his master as incomplete. In 1683 he was app. Master of the Music, in 1696, royal chamber-musician. He was a favorite of Louis XIV., and obtained the privilege of producing operas at Lille; but the theatre was burned, his opera *Polyxène et Pyrrhus* (1706) failed, and his mind became disordered. Of 10 operas, *Les noces de Thétys et Pélée* (1689) was his best. He also composed songs, sacred and secular.

**Coleridge-Taylor, Samuel**, a rising British comp. of African descent (his father is a native of Sierra Leone; his mother English); b. London, Aug. 15, 1875. Pupil (f. vln.) of the R.A.M., 1890; won composition-scholarship in 1893, and studied under V. Stanford until 1896. First publ. work was an anthem (1892); chief MS. works since are a nonet f. pf., strings, and wind (1894); a symphony in A min. (1896); a quintet f. clar. and strings (1897); a string-quartet, and a Morning and Evening Service.—Publ. a ballade f. vla. and orch., 4 waltzes f. orch.; operetta *Dream-Lovers*, 3 Humoresques f. pf.; several songs; etc.

**Colin, Pierre-Gilbert** [Colinus, Colinäus, also called Chamault], eminent early French contrapuntist, from 1532-6 chapel-singer at Paris, later chorusmaster at Autun cath. Of his works, a number of masses, motets, and chansons are extant.

**Collard**, a family of pf.-makers in London. M. Clementi, in partnership with Frederick W. Collard (1772-1860), bought out Longman & Broderip in 1798, afterwards surrendering his share to Collard, whose patented inventions have given the instruments their distinctive character. The firm-name is at present (1899) Collard & Collard; the head of the firm is Charles Lukey Collard.

**Collins, Isaac**, distinguished violinist; b. 1797; d. London, Nov. 24, 1871. Was for some years leader of the 2nd violins in the Crystal Palace Orch.; also gave concerts with his 5 children, of whom Viotti (violinist), and George ('cellist; d. 1869), were well known.

**Colon'na, Giovanni Paolo**, b. Bologna (or Brescia), abt. 1640; d. Bologna, Nov. 28, 1695. A pupil, in Rome, of Filipuzzi (organ), and of Carissimi, Benevoli, Abbatini (comp.). Became *m. di capp.* of San Petronio, Bologna, and was several times president of the Accad. Filarmo-

nica. He was an eminent church-composer, and also prod. 1 opera, *Amikare* (Bologna, 1693).—Publ. the oratorio *La profesa d'Eliseo* (1688); 3 books of short psalms a 8 (1681, '86, '94), with organ; "Mottetti sacri a voce sola con due violini e bassetto di viola" (1691), "Mottetti a 2 e 3 voci" (1698); *Litanies and Responses to the Virgin*, a 8; *Mass a 8*, w. org. (1684); *Mass, Psalms, and Responses for the Dead*, a 8 (1685); *Complines and Sequences a 8* (1687); *Lamentations for Holy Week*, f. solo voice (1689); "Messe e salmi concertati," w. instr.s, a 3-5 (1691), *Vesper Psalms a 4-5* (1694); very many are also extant in MS.

**Colonne, Édouard** (*recte* Judas), a very distinguished conductor, b. Bordeaux, July 23, 1838; st. at Paris Cons. under Girard and Saucy (vln.), Elwart and Ambr. Thomas (comp.). In 1874 he founded the famous "Concerts du Châtelet," at which he has brought out the grandest works of Berlioz, and many by modern German composers. In 1878 he conducted the official Exposition concerts; and was cond. at the Grand Opéra in 1892.

**Combs, Gilbert Reynolds**, born Philadelphia, Jan. 5, 1863. His father, a distinguished pianist, organist and composer, was his first teacher; and C., though originally intended for the medical profession, made such rapid progress, both at home and in Europe, that he decided to adopt music as his life-work. He was for years organist and choir-master in some of the leading Philadelphia churches; became a capable orchestral conductor, and an excellent performer on stringed instr.s. In 1885 he founded the Broad St. Cons. of Music, Phila., which has been successful from the outset, and of which C. is still (1899) the Director.

**Comettant, (Jean-Pierre-) Oscar**, b. Bordeaux, Gironde, Apr. 18, 1819; d. Montvilliers, n. Havre, Jan. 24, 1898. Pupil, 1839-44, at Paris Cons., of Elwart and Carafa. Lived in the United States 1852-5; then returned to Paris, and became an active and well-known writer, especially on mus. subjects. He was the musical *feuilletoniste* for "Le Siècle," and a contributor to various mus. journals. He also publ. "Histoire d'un inventeur au 19<sup>me</sup> siècle. Adolphe Sax, ses ouvrages et ses luttes" (Paris, 1860); "Portefeuille d'un musicien"; "Musique et musiciens" (1862), "La musique, les musiciens et les instruments de mus. chez les différents peuples du monde" (1869), "Les musiciens, les philosophes et les gaffés de la musique en chiffres" (1870); "François Planté" (1874); extended notices on Ambr. Thomas, Gounod, etc. He also composed *Fantasias, Caprices, and Études* f. pf.; 3 "duos caractéristiques" f. pf. and vln.; vocal choruses, songs, etc. For 20 years he directed a private musical institute.

**Commer, Franz**, b. Cologne, Jan. 23, 1813; d. Berlin, Aug. 17, 1887. Pupil of Leibl and Josef Klein at Cologne; in 1828, org. of the

Carmelite Ch., and chorister at the cathedral. He went to Berlin in 1832, to study with A. W. Bach (org.) and A. B. Marx and Rungenhagen (comp.). Commissioned to arrange the library of the R. Inst. f. Ch.-music, he pursued historical researches, and edited the following colls. of old music: "Collectio operum musicorum Batavorum saeculi XVI." (12 vol.s); "Musica sacra XVI., XVII. saeculorum" (26 vol.s); "Coll. de compositions pour l'orgue des XVI<sup>e</sup>, XVII<sup>e</sup>, XVIII<sup>e</sup> siècles" (in 6 parts); and "Cantica sacra" of the 16th-18th cent. (2 vol.s). He was, besides, *regens chori* at the Catholic Hedwigs-kirche; singing-teacher at the Elisabeth School, at the Theatre School, at the French Gymnasium, etc.; the founder (1844, w. Kuster and Kullak) of the Berlin *Toukünstlerverein*; Royal *Musikdirektor*, Professor, Member of the Berlin Acad., Senator of the Acad., and Pres.t of the "Gesellschaft für Musikforschung."—His compositions are music to the "Frogs" (Aristophanes) and "Elektra" (Sophocles); masses, cantatas, and choruses.

**Compe'nus, Heinrich**, organ-builder; b. Nordhausen, 1540; built the cathedral-organ at Magdeburg (1604), and others Comp. and publ. "Christliche Harmonia" a 5 (1572).—His brother (?) Esajas, a famous organ-builder in Brunswick, invented the organ-pipe called "Duiflote."

**Compère, Louis** (dimin. *Loyset*), b. Flanders, abt. the middle of the 15th cent.; d. St.-Quentin, Aug. 16, 1518; was in turn chorister, canon, and chancellor of St.-Quentin church. He was probably a pupil of Okeghem, together with Josquin Deprés. But few of his motets (21) are extant in collections (Petrucci, Venice, 1501, 1503; idem, Fossombrone, 1510; Petreius, Nuremberg, 1541). He was famed, however, as a contrapuntist.

**Conco'ne, Giuseppe**, b. Turin, abt. 1810;

d. there June, 1861, as org. of the Court Choir. Previously he lived, 1832-1848, in Paris as a singing-teacher.—Works: 2 operas, *Un episodio del San Michele* (Turin, 1836); *Grasiella* (not prod.); vocal scenes, duets, songs, etc.; and a collection of famous solfeggi in 5 vol.s (50 Lezioni, 30 Esercizi, 25 Lezioni, 15 Vocalizzi, and 40 Lezioni per Basso).

**Coninck, Jacques-Félix de**, b. Antwerp, May 18, 1791; d. Schaerbeck-les-Bruxelles, Apr. 25, 1866. Pianist; pupil, in Antwerp, of de Trazegnies and Hoefnagels, and in Paris Cons. of Perne (harm.). After 1818 he went with



Malibrin to the United States, lived for a time in Paris, returned to Antwerp, and founded the "Société d'Harmonie," which he also conducted.—Publ. (in Paris) concertos, sonatas, airs variés, etc., f. pf.

**Coninck, Joseph Bernard de**, son of the preceding; b. Ostend, Mar. 10, 1827. Pupil of de Leun in Antwerp. In 1845 he was awarded a prize, for his "Essai sur l'histoire des arts et sciences en Belgique," by the "Society for the Promotion of Mus. Art." He went to Paris in 1851, st. under Leborne at the Cons., and settled in Paris as a composer, teacher, and critic.—Comp.s: Comic opera *Maitre Pathelin*, and the operetta *Le rat de ville et le rat des champs* (both prod. in Paris); operetta *La fille de Figaro*; also choruses a *capit*, songs, pf.-music, etc.

**Coninck, François de**, born Lebbeke, Belgium, Feb. 20, 1810; pianist, pupil of Pixis and Kalkbrenner at Paris; settled in Brussels, as a teacher, in 1832. Publ. a Method f. pf., and pf.-pcs.

**Conra'di, August**, opera-composer; b. Berlin, June 27, 1821; d. there May 26, 1873. Pupil of Rungenhagen (comp.). Organist of the "Invalidenhaus" in 1843; went in 1846 to Vienna, and brought out a symphony with marked success; was for years an intimate of Liszt at Weimar; occupied the post of *Kapellm.* in the following theatres: Stettin 1849-51, "Königstädtisches" (Berlin), Düsseldorf, Cologne, and from 1856 again in Berlin, at Kroll's, the new Königstädtisches, Wallner's, and Victoria.—Operas (all in Berlin): *Rübezahl* (1847); *Musa, der letzte Maurenfürst* (1855); *Die Braut des Flussgottes*; *Die Sixtinische Madonna* (1864); *Knecht Ruprecht* (1865); *So sind die Frauen*; *Im Weinberge des Herrn* (1867); *Das schönste Mädchen des Dorfes* (1868); also vaudevilles, farces, 5 symphonies, overtures, string-quartets, etc. He arranged many popular pot-pourris.

**Conra'di, Johann Georg**, *Kapellm.* at Oettingen, end of 17th cent., one of the earliest German opera-comp.s; wrote for the Hamburg Theatre.—Operas: *Ariadne*; *Diogenes*; *Numa Pompilius* (1691); *Jerusalem* (1692); *Carolus Magnus* (1692); *Sigismund* (1693); *Pygmalion* (1693); *Genericus* (1693).

**Conra'di, Johan G.**, Norwegian composer; b. abt. 1820; d. Christiania, Oct. 2, 1896 (aged 76). Wrote historic notices of Norw. music and musicians; comp. incidental music to popular Norwegian dramas; also choruses and songs.

**Conra'di, Jules**, b. Liège, Belgium, Jan. 27, 1834; pupil of Decharmeux (organ), and (1853-7) of Daussoigne-Méhul at Liège Cons. (comp.). For his cantata, *Le meurtrier d'Abel*, he was awarded the 2nd Gr. prix de Rome at Brussels, in 1857. App. (in 1864) prof. of solfeggio at the Cons.—Works: 5 one-act comic operas; considerable church-music; romances; dance-music f. pf.



**Constantin, Titus-Charles**, b. Marseilles, Jan. 7, 1835; pupil of Ambroise Thomas at Paris (cons.; cond. of the "Fantaisies Parisiennes" (1866), Concerts du Casino (1871), Athénée and Renaissance Th. (1872), Opéra-Comique (1875).—Works. A comic opera, *Dans la forêt* (1872); a ballet, *Bek* (Lyons, 1867); 2 cantatas, *David Rizzio* and *Le salut*; overtures, etc.

**Con'ti, Francesco Bartolommeo**, b. Florence, Jan. 20, 1681; d. July 20, 1732, at Vienna, where he became court theorbust in 1701, and court comp. in 1713. He produced 16 grand operas; the first was *Clotilde* (Vienna, 1706; London, 1710); his best was *Don Chisciotte in Sierra Morena* (Vienna, 1719; Hamburg, 1722). Other works. 13 *feste teatrali*, or serenades; 9 oratorios, and over 50 cantatas.

**Con'ti** ["Conti'ni"], **Ignazio**, b. Florence, 1699; d. Vienna, Mar. 28, 1759. The successor, and perhaps the son, of Francesco; wrote oratorios, cantatas, masses, serenades, etc., but was a mediocre talent.

**Con'ti, Gioacchino**, a celebrated soprano (*musico*), surnamed **Gizziello** after his teacher, Domenico Gizzi; b. Arpino, Naples, Feb. 28, 1714; d. Rome, Oct. 25, 1761. His début at Rome (1729), after 7 years' study, was a brilliant success, and his fame spread over all Italy; he was no less fortunate on the stage at Naples, and (1736) in London, where, in league with Händel, he made head against the opposition to the German master. He also sang in Madrid, Lisbon, etc.; retired to Arpino in 1753.

**Con'ti, Carlo**, opera-composer; b. Arpino, Naples, Oct. 14, 1797; d. Naples, July 10, 1868. Pupil of Tritto, Fenaroli, and Zingarelli at the R. Coll. of S. Sebastiano, Naples, and later of Simon Mayr. Prof. of counterpoint at Naples Cons. (1846-58), and Vice-Director from 1862, succeeding Mercadante; he taught Bellini, Buonamici, Lillo, Florimo, Marchetti, Andreatini, and others. Also life-secretary of the Accademia, and corresponding member of the Inst. of France.—Wrote 11 operas, *L'Olimpia* (Naples, 1829) being the most successful; also much church-music, songs w. pf., etc.

**Con'ti, Giacinto**, b. Brescia, Jan. 31, 1815; d. there in April, 1895. Violinist and composer; pupil of his father, **Defendente C.**; Dir. in th. at Brescia, first of ballet, then of opera, the latter for 42 years. Good violinist; comp. vln.-duets and symphonies for his pupils in the Istituto Filarmonico Venturi.

**Conti'nuo, Giovanni**, d. Mantua, 1556, as *maestro* to the Gonzaga family (succeeded by Giaches de Wert). A fine contrapuntist, and the teacher of Luca Marenzio.

**Con'verse, Charles Crozat** (pen-name **Karl Redan**), b. Warren, Mass., Oct. 7, 1832, pupil of Leipzig Cons. (Richter, Plaidy). Settled in Erie, Pa., as a lawyer.—Publ. works: "Amer.

Concert-overture" in D on "Hail Columbia," for orch. (1869); Fest-Ouverture (1870); 6 German Songs (Leipzig, 1856), vocal quartets; Amer. Nat. 1 Hymn, "God for us" (1887); Cantata (on the 126th Psalm) f. soli, ch. and orch. (1888)—In MS., 2 symphonies, 2 oratorios, several overtures, quartets and quintets f. strings, chorals, etc.

**Cooke, Benjamin**, b. London, 1734; d. there Sept. 14, 1793. Composer and excellent org., pupil of Pepusch, whom he succeeded in 1752 as cond. at the Acad. of Ancient Music; in 1757 he became choirmaster (after Gates), in 1758 lay-vicar, and in 1762 organist, of Westminster Abbey. Mus. Doc., Cantab., 1775; ditto Oxon., 1782; organist of St. Martin's-in-the-Field, 1782. In 1789 he resigned the Academy conductorship in favor of Arnold. His *forte* as composer was glees, canons and catches, for which he took several Catch Club prizes ("Coll. of 20 Glees, Catches, and Canons for 3-6 voices, in score"; London, 1775; "9 Glees and 2 Duets," 1795). He also wrote odes, instrumental concertos, church-music, pcs. f. org. and harpsichord, etc.

**Cooke, Thomas Simpson**, b. Dublin, 1782; d. London, Feb. 26, 1848. A pupil of his father and Giordani. Cond. the theatre-orch., Dublin; was then for years an opera-singer (tenor) at Drury Lane, asst.-cond. at Drury Lane, asst.-cond. of the Philharm., and (1846) leader of the Concerts of Antient Music. Also prof. at the R.A.M., an esteemed singing-teacher (Sims Reeves was his pupil), and the author of two vocal treatises, "Singing exemplified in a series of Solfeggi, etc.," and "Singing in Parts, etc." (London, abt. 1842). Composed nearly 20 operas for Drury Lane.

**Coombs, Charles Whitney**, organist and composer; b. Bucksport, Maine, Dec. 25, 1859. Studied for 5 years in Stuttgart (pf. with Speidel, theory and comp. w. Max Seifriz), and 6 years in Dresden (comp. w. Draeseke, orchestration w. Hermann John, org. w. P. Janssen, and voice w. Lamperti); also a year in England studying music and methods of the English Church. Organist of Amer. Ch. in Dresden, 1887-91, when he returned to America, and took charge of the music in the Church of the Holy Communion, New York, still holding the position in 1899.—Publ. works: "The Vision of St. John," cantata w. full orch. and org.; "Hymn of Peace," with soli, ch, orch., and org.; "Song of Judith," motet f. sopr. and bar. soli and ch.; a number of sacred songs, anthems, etc.; and about 30 songs, many of which are great favorites.

**Cooper, Henry Christopher**, violinist; b. Bath, England, 1819; d. Glasgow, Jan. 26, 1881. Pupil of Spagnoletti; principal violinist at R. Ital. Opera; leader of the Philharm.; cond. at several th.s., finally at the Gaiety, Glasgow. An excellent soloist.

**Cooper, George**, b. Lambeth, London, July 7, 1820, d. London, Oct. 2, 1876. Organist of several churches, finally (1856) of the Chapel Royal. Publ. "The Organist's Assistant," selections from classical authors; "The Organ's Manual"; "Organ Arrangements" (3 vol.s); "Classical Extracts for the Organ"; "Introd. to the Organ"; also songs and part-songs. An able performer, he did much to elevate the public taste.

**Coote, Charles**, English bandmaster and comp. of dance-music; b. 1809; d. London, March 6, 1880. His numerous polkas, waltzes, and galops are popular ("Rage of London," "Break-neck," "Express," etc.).

**Coperario** [John Cooper, an Englishman who Italianized his patronymic after study in Italy], a famous lutenist and viola-da-gamba player in the latter half of the 16th cent; teacher of the children of James I., and of Henry and William Lawes.—Works: Music to 2 Masques; a set of Fancies f. org; several ditto f. viol., songs ("Funeral Tears," etc., "Songs of Mourning," etc.).

**Cop'ola, Pietro Antonio** [Pierantonio], dramatic composer; b. Castrogiovanni, Sicily, Dec. 11, 1793; d. Catania, Nov. 13, 1877. A pupil of the Naples Cons. for a short time, but chiefly self-taught, he was a contemporary and a not wholly fortunate rival of Rossini. He produced some 15 operas from 1816-1850, without real success until the fifth, *Nina pazzo per amore* (Rome, 1835; thence to many chief cities of Europe; and at Paris as *Eva*); abt. 1830 C. became cond. of the Lisbon Royal Opera. Besides operas, he wrote masses, litanies, and other church-music.

**Coquard, Arthur**, b. Paris, 1846. Private pupil of César Franck. Prof. of music at the Nat. Inst. of the "Jeunes Aveugles"; music critic for "Le Monde."—Comp.s: 2-act opera *l'Épée du roi* (Angers, 1884); 3-act com. op., *Le mari d'un jour* (Paris, 1886); 2-act (spectacular) lyric drama *l'Oiseau bleu* (Paris, 1894); 4-act lyr. dr. *La Faquerie* (Monte Carlo and Paris, 1895); 4-act opera *Yahel* (not perf.); lyr. dr. *Philolète* (do.); an oratorio, *Jeanne d'Arc*; several secular cantatas.—He publ. (Paris, 1892); "De la musique en France depuis Rameau," which received a prize from the Acad. des beaux-arts.

**Corbett, William**, Engl. violinist; b. 1669(?); d. London (?), 1748. A member of the queen's band, he lived in Rome from 1711-40; he gave occasional concerts, and was a collector of musical books and instr.s, bequeathing the latter to Gresham College. Publ. many sonatas, and "concertos" f. various instr.s; wrote incid. mus. to *Henry IV.* and *Love Betrayed*; also songs.

**Cordans, Bartolommeo**, composer; b. Venice, 1700; d. Udine, May 14, 1757; entered the order of the Franciscans at an early age,

but obtained Papal dispensation later to leave it. From 1729-31 he brought out 3 mod. succ. operas at Venice, in 1735 he became *maestro* at Udine cathedral, and composed an immense amount of church-music, much of which was purposely destroyed, yet in the cathedral archives 60 masses, over 100 psalms, many motets, etc., are preserved in MS.

**Cordel'ia, Giacomo**, b. Naples, July 25, 1786; d. there Aug. 8, 1846. Pupil of Fenaroli and Paisiello, and a very prolific dramatic composer, 19 of his operas having been produced, chiefly in Naples. He was prof. of solfeggio at Naples Cons., *m. di capp* at several convents in Naples, and long director of music at the San Carlo Th. Also wrote masses, cantatas, etc.

**Corder, Frederick**, b. Hackney, London, Jan. 26, 1852. Pupil of R. A. M., and in 1875 won the Mendelssohn Scholarship; from 1875-8 studied with Ferd. Hiller at Cologne; became cond. of Brighton Aquarium Concerts in 1880, and greatly improved their quality. Now residing at Brighton as a teacher and composer. He is also a translator, writer, and critic of good repute.—Works. Op. 1, orch. suite, "In the Black Forest"; op. 2, Idyll for orch., "Evening on the Sea-shore"; op. 3, grand opera *Morte d'Arthur* (1877); op. 4, opera *Philonel* (1879); op. 5, cantata *The Cyclops*; op. 6, 4 River Songs (trios f. female voices); *Ossian*, concert-overture; 3 operettas: *A Storm in a Teacup* (1880); *The Nabob's Pickle* (1883); *The Noble Savage* (1885); "Dream-land," ode f. ch. and orch. (1883); orch. scenes for *The Tempest* (1886); Roumanian dances f. pf. and vln.; overture f. orch., "Prospero"; cantata *The Brudal of Triermain*; 3-act opera *Nordisa* (1887); Roumanian Suite f. orch.; "The Minstrel's Curse," ballad f. declamation w. orch. (1888); *The Sword of Argantyr*, dram. cantata (1889).

**Corelli, Arcangelo**, admirable violinist and composer; born Fusignano, n. Imola, Italy, in Feb., 1653; d. Rome, Jan. 13, 1713. His violin teacher was G. B. Bassani; counterpoint he learned with Matteo Simonelli. Little is known of his life until 1681, when, after travelling in Germany and holding a position in Munich, he settled in Rome under the patronage of Cardinal Pietro Ottoboni, in whose house he lived. His talents, combined with a winning personality, made him a favorite in the highest social circles of Rome; his concerts in the cardinal's palace were considered the chief musical events of the day. In 1683 his op. 1 was published. As a teacher his fame grew apace; pupils flocked to him from all sides, among them Battista Anet, Geminiani, Locatelli, and G. and L. Somis. The King of Naples made repeated overtures to C. to enter his service: at length, yielding to his solicitations, C. went to Naples, and gave a very successful concert before the court; but his second

attempt failed to please the king, he himself made some awkward slips, and soon thereafter returned to Rome covered with mortification. Here a mediocre violinist, Valentini, had been well received by the public meantime; and Corelli, imagining himself supplanted and neglected, went into a decline, and died



"aged 59 years, 10 months, and 20 days." He was buried in the Church of Santa Maria della Rotonda; his statue is in the Vatican.—C.'s merit was twofold, understanding the character of his instrument, he laid the foundation of good violin-technique: to him are attributed the systematization of the science of bowing and the regulation of the shifts and the introduction of chord-playing. His compositions are still regarded as classics. His greatest effort was the "Concerti grossi," which appeared only six weeks before his death. Of the works publ. under Corelli's name, all but the following six, which are given under their original titles, are probably spurious: "12 Suonate a tre, due violini e violoncello, col basso per l'organo. Op. 1, Roma, 1683"; "12 Suonate da camera a tre, due violini, violoncello, e violone o cembalo. Op. 2, Roma, 1685"; "12 Suonate a tre, due violini e arciluto col basso per l'organo. Op. 3, Bologna, 1690"; "12 Suonate da camera a tre, due violini e violone o cembalo. Op. 4, Bologna, 1694" (in Amsterdam as "Balletti da camera"); "12 Suonate a violone e violone o cembalo. Op. 5, Roma, 1700" (later arr by Geminiani as "Concerti grossi"); "Concerti grossi con due violini e violoncello di concertino obbligato, e due altri violini, viola e basso di concerto grosso ad arbitrio, che si possono raddoppiare. Op. 6, Roma, 1712." All these were variously reprinted at the time, more recent editions are by Pepusch (Walsh: London; op. 1-4, and op. 6); by Joachim (in Chrysander's "Denkmäler", op. 1 and 2), and by Alard and David (some numbers from op. 5).

**Cornelius, Peter**, composer and writer; b. Mayence, Dec. 24, 1824; d. there Oct. 26, 1874. A nephew of the painter Peter von Cornelius, he at first embraced the profession of an actor; but after an unsuccessful début he changed his mind, studied cpt. with Dehn at Berlin (1845-52), and then joined Liszt's following in Weimar, as a champion of Wagner, contributing frequent articles to the "Neue Zeitschrift f. Musik." The failure of C.'s opera, *Der Barbier von Bagdad* (Weimar, 1858), through factious opposition, so disgusted Liszt that he left Weimar, the opera later (1886-7) met with deserved success in Dresden, Coburg, Hamburg, and other cities. C.

now (1859) went to Wagner at Vienna, and followed him to Munich (1865), where he was app.

reader to King Ludwig II., and prof. of harm. and rhetoric at the K. Music School. A second opera, *Der Cid*, was prod. at Weimar in 1865; a third, *Gunlod* (from the Edda) remained unfinished [completed by Lassen, and prod. at Strassburg in 1892]. He publ. "Lieder-Cyclus" (op.



3), Duets f. sopr. and bar. (op. 6), Weihnachtslieder (op. 8), *Trauerhore* f. male ch. (op. 9). Many of these enjoy considerable vogue, though the part-writing is not smooth and the harmonies are sometimes forced. A vol. of "Lyrische Poesien" was issued in 1861, C. also wrote the *libretti* of his operas, and was a fine translator. Biographies of C. have been written by Sandberger ("Leben u. Werke des Dichtermusikers P. C." Leipzig, 1887), and Hermann Kretschmar (Leipzig, Br. und Hartel).

**Cornell, John Henry**, b. New York, in May, 1828; d. there March 1, 1894. Organist, composer, writer; st. in N. Y., Germany, and England. Organist in several N. Y. churches (1848, St. John's Chapel; 1868-77, St. Paul's Church; 1877-82, Old Brick Ch.). His sacred compositions are highly esteemed; of his writings we note "Primer of Modern Mus. Tonality," "Practice of Sight-singing," "Theory and Practice of Mus. Form" (after L. Bussler), "Easy Method of Modulation," "Manual of Roman Chant," and "Congregational Tune Book." "The Introit Psalms, as prescribed by the First Prayer-book of Edward VI, set to Original Chants" (N. Y., 1871); a *Te Deum*; part-songs; songs w. pf.; etc. Also numerous translations.

**Cornet, Julius**, b. 1792 at S. Candido in the Tyrol, d. Berlin, Oct. 29, 1860. He was a pupil of Salieri; became a famous stage-tenor, then director of the Hamburg Th., from 1854-8, of Court Opera in Vienna, and finally of the Victoria Th., Berlin. Author of "Die Oper in Deutschland."—His wife, **Franziska** (1806-1870), was a brilliant singer.

**Coronaro, Gaetano**, violinist and composer; b. Vicenza, Italy, Dec. 18, 1852. Pupil of the Milan Cons. till 1873; studied for some months in Germany, and, on returning, successfully prod. the opera *Un Tramonto* (Milan, Cons. Th., 1873). This was followed by the 3-act opera seria *La Creola* (Bologna, 1878), and the 3-act op. seria *Il Malacarne* (Brescia, 1894). C. was for several years prof. of harmony in the Milan Cons., and, since A. Catalani's death in 1894, prof. of comp. there.

**Corona'ro, Gellio Benvenuto**, b. Italy, abt. 1863; pianist and comp. (*protégé* of Sonzogno); début as pianist at the age of 8, and at 9, org in Vicenza; at 13, theatre-cond. at Marosteca; at 15, chorusmaster; at 16, entered Bologna Cons, graduating with first prizes; comp. a symphony and a cantata — Works: Opera *Jolanda* (1889?); 1-act dramatic sketch *Festa a Marina* [took 1st prize in 1892, offered by Sonzogno] (Venice, 1893; mod. succ.); operetta *Alinestrone Napoletano* (Messina, 1893; succ.); 2-act op. seria *Claudia* (Milan, 1895; unsucc.).

**Cor'ri, Domenico**, b. Rome, Oct. 4, 1744; d. London, May 22, 1825. He was a pupil of Porpora (1763-7), settled in London in 1774, brought out 2 operas, *Alessandro nelle Indie* (1774) and *The Travellers* (abt. 1780), and founded, with his son-in-law Dussek, a music-business (1797), which failed. He publ. "The Singer's Preceptor" (1798), "Musical Dictionary" (1798), "The Art of Fingering" (1799), and a "Mus. Grammar"; also arias, songs, duets, sonatas, and rondos.

**Corsi, Jacopo**, b. abt. 1560; a Florentine nobleman and patron of art, in whose house, as in that of his friend Bardi, were held the memorable meetings of Peri, Caccini, Emilio del Cavaliere, Galilei, the poet Rinuccini, and others, whose efforts inaugurated the era of modern operatic composition. Corsi, the host, was himself a skilful player on the *gravicembalo*, and aided in the performance of the new music.

**Cortec'cia, Francesco Bernardo di**, b. Arezzo, early in the 16th century; d. Florence, June 7, 1571. Org., in 1531, of the Ch. of S. Lorenzo; 1541-71, *m. di capp.* to Duke Cosimo the Great.—Publ. wedding-music (for the Duke), 9 pieces, a 4, 6, and 8 (Venice, 1539); 3 books of Madrigals (1545, '47, '47); Responses and Lessons (1570); 32 Hymns a 4; Canticorum liber primus (1571); many others have been destroyed.

**Coss'mann, Bernhard**, fine 'cellist and composer; b Dessau, May 17, 1822. Pupil of Espenhahn and Drechsler, also of Theo. Muller and Kummer (in Dresden). A member of the Grand Opéra Orch., Paris, in 1840; London (1841); Op.-Com., Paris, till 1846; Gewandhaus, Leipzig, 1847-8, as solo 'cellist, also studying comp. under Hauptmann; at Weimar (with Liszt) in 1850; in 1866, prof. at Moscow Cons.; lived from 1870-8 at Baden-Baden; since then, prof. of 'cello at Frankfort Cons.—Works: Concertstück; Pièces de salon; Fantasias on operatic motives.

**Cos'ta, Carlo**, b. Naples, 1826; d. there Jan., 1888; teacher of mus. theory in Naples Cons.

**Cos'ta, Sir Michael** (properly Michele), dram. comp. and celebrated conductor; b. Naples, Feb. 4, 1810 (1807?); d. Brighton, Apr.

29, 1884. His father, Pasquale C [a composer of church-music, and pupil of L. Leo], was his first teacher, he then studied in the Cons. under Tritto, Zingarelli (comp.), and Crescentini (singing). After bringing out 4 successful operas at Naples, he was sent to Birmingham, Eng., by Zingarelli, to conduct the latter's psalm *Super flumina Babilonis*, but through some misunderstanding



was required to sing the tenor part, instead of conducting. But he remained permanently in England; was eng. (1830) as *m. al cembalo* at the King's Th., London, in 1832 as musical director, and in 1833 as director and conductor. During this time he produced the three ballets *Kenilworth* (1831), *Une heure à Naples* (1832), and *Sir Huon* (1833, for Taglioni). In 1846 he became cond. of the Philh. and of the new Ital. Opera; in 1848, of the Sacred Harmonic Society. From 1849 he was the regular cond. of the Birmingham Festivals; from 1857, of the Handel Festivals. He was knighted in 1869; in 1871 he was app. "director of the music, composer, and conductor" at H. M.'s Opera. Besides the oratorios *La Passione* (Naples, 1825), *Eli* (Birmingham, 1855), and *Naman* (ib., 1864), he prod the following operas: *Il sospetto funesto* (Naples, 1826); *Il delitto punito* (1827); *Il carcere d'Ildegonda* (Naples, 1828); *Malvina* (Naples, 1829; revived as *Malek Adel* in Paris, 1838); and *Don Carlos* (London, 1844); also 2 cantatas, a mass, 3 symphonies, etc.

**Cos'ta, P. Mario**, b. Taranto, July 26, 1858; nephew of Michele C.; has written much chamber-music, and many popular songs, mostly in Neapolitan dialect (Luna Nova, Oje Caruli, Serenata Medioevale, 'A Frangesa, Serenata d'un Suonatore, 'A Napulitana. Oil! Oil!, 'O capo figlio, 'A Sartulella, Canzonetta, Nanni, Serenatella, Mena me', etc.); also 2 pantomimes, *Le Modèle rêvé*, and *l'Histoire d'un Pierrot* (Paris, 1894?; succ.).

**Cot'ta, Johann**, b. Ruhla, Thuringia, May 24, 1794; d. as pastor at Willestedt, n. Weimar, Mar. 18, 1868. Composed the folk-song, "Was ist des Deutschen Vaterland?"

**Cot'to [Cotto'nus], Johannes**, an early writer (11th to 12th cent.); his treatise "Epistola ad Fulgentium" contains valuable information on the beginnings of notation and solmisation (printed by Gerbert in "Scriptores," vol. ii).

**Cot'trau, Guillaume [Guglielmo]**, b. Paris, Aug. 10, 1797; d. Naples, Oct. 31, 1847. A pupil of the Naples Cons. (Crescentini); com-

poser of popular songs in the Neapolitan dialect (Raziella; Michelemmà, Fenesta che lucivi; Fenesta vascia e patrone crudele; etc.).—His sons, **Teodoro**, pen-name **Eutalindo Martelli** (b. Naples, Nov. 7, 1827; d. there March 30, 1879), and **Giulio [Jules]**, are likewise popular song-composers; the latter (residing in Paris) has also written several French operettas (*Une sentinelle perdue; La princesse Georges; La mouche blanche*), and the operas *Griselda* and *Le roi Lear*.

**Coucy, Regnault, Châtelain de**, a troubadour; d. 1192, in Palestine, whither he had accomp. Richard Cœur de Lion. A poem of abt. 1228, "Li Roumans dou Chastelain de Coucy et de la dame de Fayel," narrates how the dying troubadour requested that his heart should be sent to his lady-love, whose jealous husband intercepted it, and had it served up, roasted, to his wife, who died broken-hearted on being told what she had eaten.—Following the numerous MSS. in the Paris Library, several modern versions of Regnault's songs have been publ.; the best is the "Chansons du Châtelain de Coucy," by Francisque-Michel (Paris, 1830), with the old music.

**Couperin**, a family of French musicians, renowned for two centuries. Those first known to fame were 3 brothers, Louis, Charles, and François, of Chaume in the dept. of Brié.

**Couperin, Louis**, b. 1630, d. 1665 as org. of St.-Gervais, Paris, he was also "dessus de viole" (violinist) to Louis XIII. He left, in MS., 3 suites of pcs. f. clavecin.

**Couperin, François** (Sieur de Crouilly), b. 1631, d. 1701; a pupil of Chambonnières in harm. and clavecin-playing; was org. at St.-Gervais, 1679-98.—Works in MS.: "Pièces d'orgue consistantes en deux messes, etc."

**Couperin, Charles**, b. 1638, d. 1669, succeeded his brother Louis, in 1665, as org. at St.-Gervais.

**Couperin, François** (surnamed **le Grand**, on account of his superiority in organ-playing), son of Charles C; b. Paris, 1668; d. there 1733. He was taught by the organist Louis-Jacques Thomelin; succeeded his uncle François as org. at S.-G. in 1698; in 1701 was appointed "claveciniste de la chambre du roi, et organiste de sa chapelle." Chrysander, in the Preface to the complete edition of C.'s comp.s f. clav. (London; prepared by Chrysander and Brahms), writes, "C. is the first great composer for the harpsichord known in the history of



music. The eminent masters who preceded him—Merulo, Frescobaldi, and many others—applied their art quite as much to the organ as to the harpsichord; whereas Couperin, though he played both instruments, wrote for the latter only. He stands, therefore, at the commencement of the modern period, and must be regarded as clearing the way for a new art. Among his younger contemporaries, and, in part, his pupils, were Scarlatti, Händel, and Bach. Couperin's method of writing music was very peculiar. It was his constant aim to set down the music with the greatest possible fullness, exactly as he played it on his instrument. Even the manifold embellishments are most accurately indicated. All this gives to his music a more technical appearance than has that of any other master of the period.—Works: 4 "Livres de pièces de clavecin," publ. Paris, 1713, 1716, 1722, and 1730, respectively; the 3rd also contains "4 concerts à l'usage de toutes sortes d'instruments"; "Les Gouts réunis, ou Nouveaux Concerts . . ." (1724); "L'Apothéose de l'incomparable L \* \* \*" [Lullu] (no date); Trios; "Leçons des ténèbres à une et deux voix" (no date); "L'art de toucher du clavecin" (1717).

**Couperin, Nicolas**, son of François the elder; b. Paris, 1680; d. 1748 as org. of St.-Gervais.

**Couperin, Armand-Louis**, son of Nicolas; b. Paris, Jan. 11, 1721; d. there 1789. His virtuosity on the organ was extraordinary; he was org. in turn to the king, of St.-Gervais, St.-Barthélemy, of Ste.-Marguerite, and one of the 4 organists of Notre-Dame. His comp.s (sonatas, a trio, motets, and other church-music) are correctly written, but not inspired, music.—His wife, **Élisabeth-Antoinette (née Blanchet)**, was also a remarkable organist and clavecinist, playing in public at the age of 81 (in 1810).

**Couperin, Pierre-Louis**, son of Armand-Louis, was his father's assistant-organist; d. 1789.

**Couperin, Gervais-François**, son of Armand-Louis, and the last of this illustrious family, succeeded his father as org. of St.-Gervais, and in other posts. His ability was mediocre, both as a comp. and player.

**Coupey**. See **LE COUPPEY**.

**Courtois, Jean**, French contrapuntist in the first half of the 16th century, was *m. de chap.* at Cambrai cath. in 1540, when a 4-part motet of his, *Venite populi terrae*, was perf. before Charles V. of Spain. A mass, *Domine quis habitabit*, is in the Munich Library (MS. 51); motets and psalms have been publ.

**Courvoisier, Karl**, violinist; b. Basel, Nov. 12, 1846; pupil of David and Rontgen at Leipzig Cons. (1867-9), and of Joachim in Berlin (1869-70). In 1871 he was for a short time a member of the Thalia Th. orch., Frankfurt; he

remained in that city till 1875, conducting, and studying singing with Gustav Barth, then became conductor of the Dusseldorf Theatre orch., resigning in 1876 to devote himself to teaching and to conducting choral societies. Since 1885 he has resided in Liverpool as a singing-teacher.—Comp s: A symphony, 2 concert-overtures, and a vln.-concerto (MS.); minor pieces have been publ.—He has written an admirable essay, "Die Violintechnik" (English transl., "The Technics of Violin-playing," by H. E. Krehbiel; 2nd ed. N. Y., 1896); an "École de la vélocité" f. vln., and a "Méthode de Violon" (London, 1892).

**Coussemaker, Charles - Édouard - Henri**, eminent musicograph; b. Bailleul, Nord, Apr. 19, 1805, d. Bourbourg, Jan. 10, 1876. "His musical aptitude was such, that at 10 he could play any piece upon the piano at sight." While studying law at Paris, he took private lessons with Pellegrini in singing, and with Payer and Reicha in harm., continuing studies in cpt. with V. Lefebvre, at Douai, after becoming a lawyer. At this time (1831-5) he found leisure to compose music of the most varied description, all of which, excepting a score of *romances*, and 2 sets of songs, is unpubl. But perusal of the "Revue musicale" (then edited by Fétis) excited his interest in historico-musical research, which thenceforward formed the chief aim of his literary labors, pursued with equal ardor during successive terms as judge in Hazebrouck, Dunkerque, and Lille. He publ. "Mémoire sur Hucbald" (Paris, 1811); "Notices sur les collections mus. de la bibliothèque de Cambrai . . ." (1843); "Essai sur les instr s de musique au moyen âge" (in Dindron's "Annales archéologiques," illustrated); "Histoire de l'harmonie au moyen âge" (1852); "3 chants historiques" (1854); "Chants populaires des Flamands de France" (1856); "Drames liturgiques du moyen âge" (1861); "Les harmonistes des XII<sup>e</sup> et XIII<sup>e</sup> siècles" (1864); a grand work, intended for a supplement to Gerbert, entitled "Scriptores de musica mediævi, nova series" (1864-76, 4 vol.s); "L'art harmonique aux XII<sup>e</sup> et XIII<sup>e</sup> siècles" (1865); "Œuvres complètes d'Adam de la Halle" (1872)

**Cousser.** See KUSSER.

**Coverly, Robert**, composer; b. Oporto, Portugal, Sept. 6, 1863. He studied counterpoint, orchestration, and violin, under Weist Hill, Ludwig, and Jacquinot, in London. He is now (1899) living in New York, engaged in composition and comic-opera work. From a long list of publ. works, the following are selected as representative:—*For Pf.*: Scène de ballet; 2 Tarantellas; Recreation at the Nunnery; L'Inquiétude, étude de concert; Berceuse (arr. from Gounod); Improptu; 10 Sketches; 10 Ballades; "At the Monastery," festival march; characteristic marches (Span., Hungar., Egyptian, Russian, Arabian); The Passing Regi-

ment, Spanish Gypsy Dance); Concert-study for vln. and pf.—*Vocal*: Very numerous songs, some of which have attained wide popularity.

**Coward, James**, excellent organist, b. London, Jan. 25, 1824; d. there Jan. 22, 1880. Chorister in Westminster Abbey; org. at the Crystal Palace 1857-80; cond. of the Western Madrigal Society 1864-72; and of the Abbey and the City Glee Clubs; also org. of the Sacred Harmonic Soc., and of the Grand Lodge of Freemasons.—Works: Anthems; part-songs, 10 Glees a 4 and 5 (1857); 10 Glees (1871); songs, etc.

**Cowen, Frederic Hymen**, born Kingston, Jamaica, Jan. 29, 1852. His evident talent for music caused his parents to bring him to England to study, at the age of 4. He was a pupil of Benedict and Goss in London; st 1865-7 at Leipzig under Hauptmann, Moscheles, Reinecke, Richter, and Plaiddy; 1867-8 in Berlin under Kiel; was app. Director of the Edinburgh Acad. of Music in 1882; succeeded Sullivan as cond. of the London Philh. in 1887, mus. director of the Melbourne Centennial Exhibition (1888-9), in 1896, cond. of the Liverpool Philharm., and Sir Charles Hallé's successor as cond. of the Manchester Concerts.—Works: Two operettas, *Garibaldi*, and *One too many* (1874); four operas, *Pauline* (1876), *Thorgram* (1890), *Signa* (Milan, Dal Verme Th., 1893; London, 1893), and *Harold, or The Norman Conquest* (4 acts; London, 1895); two oratorios, *The Deluge* (1878), and *Ruth* (1887); seven cantatas, *The Rose Maiden* (1870), *The Corsair* (1876), *St. Ursula* (1881) *The Sleeping Beauty* (1885), *St. John's Eve* (1889), *The Water-Lily* (1893), *The Transfiguration* (1895); also a "Song of Thanksgiving" (Melbourne, 1888), "All hail the glorious reign" (1897), and Collins' "Ode to the Passions" (Leeds, 1898); six symphonies, 1. in C min. (1869), 2. in F (1872), 3. "Scandinavian," in C min. (1880), 4. "Welsh," in B $\flat$  min., 5. in F, 6. "Idyllic," in E; four orchestral suites, "The Language of Flowers," "In the olden time," "In Fairyland," *Suite de Ballet*; Sinfonietta in A, f. orch.; pf.-concerto in A min.; 2 overtures f. orch.; pf.-trio in A min.; pf.-quartet in C min.; pf.-pcs.; over 250 songs. A 6-page sketch of C. is in the London "Musical Times" for Nov., 1898.



**Cramer** [krah-], **Karl Friedrich**, b. Quedlinburg, Mar. 7, 1752; d. Paris, Dec. 8, 1807. He lost his position as prof. at Kiel, in 1794,

because of open sympathy with the French Revolution — Publ. "Flora" (pf-pieces and songs), "Polyhymnia" (operas in pf-score), and the "Magazin für Musik" (1783-89), all with critical prefaces; also a "Kurze Übersicht der Geschichte der französischen Musik" (1786), and German translations of Rousseau's writings.

**Cra'mer, Wilhelm**, violinist, b. Mannheim, 1745 (1743 ?); d. London, Oct. 5, 1799 (1800 ?). Pupil of the elder Stamitz, and Cannabich; was a member of the Mannheim orch. from 1761-72, and became cond. of the King's Band in London, and leader at the Opera, Pantheon, Antient Concerts and Professional Concerts. He conducted the Handel Festivals (1784 and 1787), and the Gloucester Festival (1799) — Works, 8 vln.-concertos; trios; solo-pcs. f. vln.

**Cra'mer, Franz**, flutist, nephew of Wilhelm C.; b. Munich, 1786, d. (?); was first flute in the Munich orch. — Publ. flute-concertos, variations, etc.

**Cra'mer, Johann Baptist**, the famous pianist and pedagogue, eldest son of Wilhelm C., was b. Mannheim, Feb. 24, 1771; d. London (where he was brought when but a year old), April 16, 1858. His first teaching on the violin and pf., and in harmony, was by his father; he also studied with Benser and Schroeter, with Clementi (1779-81), and C. F. Abel (thorough-bass, 1785), though in comp he was chiefly self-taught. As a concert-pianist, he began his travels in 1788, playing in the European capitals, and returning to London, which he considered his home, at intervals. In 1828 he established a music-publishing house (now Cramer & Co.), in partnership with Addison; he conducted it until 1842, and it still flourishes. From 1832-45 he spent much time in Paris. — Cramer publ. a great "Method f. pf." ("Grosse praktische Pft.-Schule") "in 5 parts," the last of which, the celebrated "84 Studies" (op. 50), is now the best known of all his works (Bulow has publ. a fine selection of fifty, revised and annotated; Ad. Henselt issued a different selection, w. acc. of 2nd pf.), and is deservedly a standard work in pianistic pedagogics. Part II. of the same "Method" ("Die Schule der Fingerfertigkeit"), 100 Daily Studies (op. 100), is also valuable, though in a less degree. Other works: 7 pf.-concertos (op. 10, 16, 26, 37, 48, 51, 56); 105 pf.-sonatas; pf.-quartet (op. 28), pf.-quintet (op. 61), and numerous other pf.-compositions,



hardly any of which are known to the present generation.

**Cranz, August**, music-publ. firm in Hamburg, founded 1813 by August Heinrich Cranz (1789-1870). His son, Alwin (b. 1834), is the present head. Branches were est. in Vienna. (1876), Brussels (1883), and London (1892).

**Craywinckel** [kri-], **Ferdinand Manuel Martin Louis Barthélemy de**, b. Madrid, Aug. 24, 1820; pupil of Bellon at Bordeaux; *m. de chap.* of St.-Bruno, Bordeaux, where he has lived since 1825. His numerous masses, and other church-works, are of a high order.

**Crecquillon** [Créquillon], **Thomas**, b. n. Ghent (?); d. Béthune, 1557. Distinguished contrapuntist; *maestro* to Charles V. of Spain abt. 1544-47; later canon at Namur, Termonde, and Béthune. His works, which rank with the best of that period, consist of masses, motets, *cantiones*, and French *chansons* a 4, 5, and 6.

**Crescentini**, **Girolamo**, one of the last and finest of the Ital. artificial mezzo-sopranos; b. Urbania, n. Urbino, Feb. 2, 1766; d. Naples, Apr. 24, 1846. He studied singing with Gibelli at Bologna, and made a highly successful début at Rome in 1783; subsequent successes in the other European capitals earned him the surname of "Orfeo italiano" (Ital. Orpheus). He sang at Leghorn, Padua, Venice, Turin, London (1786), Milan, and Naples (1788-9). Napoleon, having heard him in 1805, decorated him with the Iron Crown, and engaged him from 1806-12; Cr. then retired from the stage and left Paris, on account of vocal disorders induced by the climate; in 1816 he became prof. of singing in the R. Cons., Naples. "Nothing could exceed the suavity of his tones, the force of his expression, the taste of his ornaments, or the large style of his phrasing" [FÉTIS]. He also publ. several colls of *Ariette* (Vienna, (1797), and a Treatise on Vocalization in Fr. and It., with vocal exercises (Paris).

**Cressent, Anatole**, b. Argenteuil, Apr. 24, 1824; d. Paris, May 28, 1870. A lawyer, and an educated amateur of music, he left 100,000 fr. (to which his heirs added 20,000), the interest to be awarded triennially ("Prix Cressent"), one-half to the author of the best libretto, and one-half to the composer of the best opera. William Chaumet was the first to win the prize, in 1875, with the comic opera *Bathylé*.

**Cristofori, Bartolommeo** (wrongly called *Cristofali* and *Cristofani*), famous as the inventor of the first practical hammer-action for keyboard-instruments, was b. Padua, May 4, 1653; d. Florence, Mar. 17, 1731. He was at first a leading maker of "clavicembali" in Padua; he removed to Florence abt. 1690. According to an article by Maffei, publ. 1711 in the "Giornale dei Letterati d'Italia," C. had up to that year made 3 "gravecembali col piano e forte," these having, instead of the usual jacks

plucking the strings with quills, *a row of little hammers striking the strings from below*. The principle of this hammer-action was adopted, in the main, by Gottfried Silbermann, the Streichers, and Broadwood (hence called the "English action"). Following the designation by its inventor, the new instrument was named *Pianoforte*.—In 1716, Cr. was app. instr.-maker to Prince Ferdinando de' Medici; on the latter's death, he was made custodian of the court collection of instr.s, by Cosimo III.

**Crivel'li, Arcangelo**, b. Bergamo (?); d. 1610; abt. 1583, tenor singer in the Papal Chapel.—Works: Masses, psalms, and motets; only a few of the last were publ.

**Crivel'li, Giovanni Battista**, comp. of the Lombardy school; b. Scandiano, Modena; d. Modena, 1682. Org. at Reggio cath., then *m. di capp.* to the court of Ferrara, held a similar post, in 1651, at the court of Francesco I. at Modena, and (1654) at the Ch. of S. Maria Maggiore, Bergamo.—Publ. "Mottetti concertati" (1626) and "Madrigali concertati" (1633)

**Crivel'li, Gaetano**, celebrated tenor; b. Bergamo, 1774; d. Brescia, July 10, 1836. Sang in Brescia 1793, in Naples 1795, in Milan (La Scala) 1805, and thereafter on all principal stages of Italy; 1811-17, at the Th. Italien, Paris (as Garcia's successor); 1817-18, in the zenith of his fame, at London. At La Scala (1819-20) his voice deteriorated; he sang for the last time (?) at Florence in 1829.

**Crivel'li, Domenico**, son of Gaetano; b. Brescia, 1794; pupil of Zingarelli. Called to London by his father, he wrote the opera buffa *La Fiera di Salerno, ossia la Finta capricciosa*; taught for a time at the R. Coll. di Musica at Naples, then settled in London as a singing-teacher. Publ. "The Art of Singing, and New Solfeggios for the cultivation of the Bass Voice."

**Cro'ce, Giovanni dalla**, b. Chioggia (hence surnamed "il Chiozzotto") abt. 1560; d. Venice, May 15, 1609. A pupil of Zarlino; chorister at S. Marco, where he succeeded Donato as *m. di capp.* in 1603. He was one of the most eminent Venetian composers.—Publ. works: Sonatas *a 5* (1580); 2 vols. of motets *a 8* (1589, 1590; Vol. ii. reprinted 1605 w. organ bass; both vols. do. in 1607); 2 vols. madrigals *a 5* (1585, 1588); "Triacca musicale" (caprices, or humorous songs in Venetian dialect, *a 4-7*; went thro' 4 editions—1597, 1601, 1607, 1609—and was his most popular and famous work; it includes the contest between the cuckoo and the nightingale, umpired by the parrot); madrigals *a 5-6* (1590, 1607); "Cantiones sacrae" *a 8*, w. *basso cont.* f. org., 1622; a 2nd vol. was publ. in 1623); "canzonette" *a 4* (1595); masses *a 8* (1596); Lamentations *a 4* (1603) and *6* (1610); Magnificats *a 6* (1605), Vesper psalms *a 8* (1589), etc. A selection of his church-music was publ. in London, 1608, as "Musica sacra, Penetentials f. 6 voyces," with English words.

**Croes [kroos], Henri-Jacques de**, b. Antwerp, Sept (?), 1705; d. Brussels, Aug. 16, 1786 Violinist and asst.-cond at St.-Jacques, Antwerp; in 1729, musical director to the Prince of Thurn and Taxis, at Ratisbon. Went to Brussels in 1749, conducted the choir of the Royal Chapel till 1755, and was then app. *m. de chap* to Charles of Lorraine.—Works: Masses, motets, anthems, and other church-music; also symphonies, sonatas, etc

**Croft [or Crofts], William**, b. Nether-Eat-ington, Warwickshire, Eng., Dec. (?), 1678; d. Bath, Aug. 14, 1727 (buried in Westm. Abbey). A chorister in the Chapel Royal, under Dr. Blow; Gentleman of Ch. R., 1700, and (with J. Clarke) joint-org. of same in 1704, and sole org. in 1707. Succeeded Blow as org. of Westm. Abbey, Master of the Children, and Comp to the Chap. R., in 1708.—Works. "Divine Harmony" [anthems] (1712); "Musica sacra" [30 anthems *a 2-8*, and a burial service in score] (1724; in 2 vols.; the first Engl. work of church-music engraved in score on plates); "Musicus apparatus academicus" (2 odes written for his degree of Mus. Doc., Oxon., 1713); overtures and act-tunes for several plays; vln.-sonatas; flute-sonatas, etc.

**Croisez, Alexandre**, b. Paris (?), 1816; instrumental comp. and didactic writer.

**Crosdill, John**, 'cellist; b. London, 1751; d. Escrick, Yorkshire, Oct., 1825. A pupil at Westminster School; 1769-87, first 'cello at Festivals of the Three Choirs, and the same (1776) of the "Concerts of Ancient Music"; in 1778, successor of Nares as violist of the Chapel Royal; later also member of the King's band; 1782, chamber-musician to Queen Charlotte, and tutor of the Prince of Wales (afterwards George IV.). After marrying a wealthy lady, in 1788, he retired.

**Cross, Michael Hurley**, b. Philadelphia, Apr. 13, 1833; d. there Sept. 26, 1897. Pupil of Dr. Meignen (harm. and comp.), B. Cross (pf. and org.), C. Honimann (vln.), and L. Engelke ('cello). Org. of St. Patrick's in 1848; then at several other churches; at the cathedral for 18 years, and for 17 years (until his death) at Holy Trinity Episcopal Ch. He was director of several local societies, and of others in New York and Brooklyn. For 30 years his name was connected with musical progress in Philadelphia.

**Crotch, William**, born Norwich, Eng., July 5, 1775; d. Taunton, Dec. 29, 1847. His extraordinary precocity may be measured by the well-authenticated statement (BURNBY, "Philosophical Transactions" of 1779) that when two and a-half years old he played on a small organ built by his father, a master-carpenter. In Oct., 1779, he was brought to London, and played in public. At the age of 11 he became assistant to Dr. Randall, org. of Trinity and King's Colleges at Cambridge; at 14, comp. an oratorio, *The*



*Captivity of Judah* (perf. 1789); from 1788–90 he studied for the ministry, but then returned to music, becoming org. of Christ Ch., Oxford; graduated as Mus. Bac., Oxon., in 1794 (Mus. Doc., 1799), and in 1797 succeeded Hayes as prof. of mus. in the University, and org. of St. John's Coll. He lectured in the Music School 1800–4, and in the Royal Institution, London, in 1804, '5, '7, and again from 1820; in 1822, was appointed Principal of the new R. A. M.—Works: 2 oratorios, *Palestine* (1812), and *The Captivity of Judah* (1834; a wholly different work from the first-mentioned juvenile production); 10 anthems; glees, fugues, 3 organ-concertos; pf.-sonatas; an ode, "Monia on Snowdon calls"; a glee, "Nymph, with thee"; a motet, "Me-thinks I hear the full celestial choir" (these last 3 very popular), other odes (or "cantatas"); also wrote "Elements of Mus. Comp., etc." (1812; 1833; 1856). "Practical Thorough-bass"; "Questions" on his "Elements"; etc.

**Crouch, Frederick Nicholls**, born London, July 31, 1808; died Portland, Me., Aug. 18, 1896. Pupil of his grandfather (William C.) and father (Frederick William C.) and with Bochsa (cello), and entered R.A.M. abt. 1822 (teachers: Crotch, Attwood, Howes, Lindley, and Crivelli). At 9, he was 'cellist in the Royal Coburg Th.; played in Queen Adelaide's private band till 1832; was a teacher and singer in Plymouth, and 'cellist in various theatres. Went to New York, in 1849, as 'cellist in the Astor Pl. Opera House; then to Boston; to Portland (1850); and to Philadelphia (1856) as cond. of Mrs. Rush's Saturday Concerts; thence to Washington, where he established an Acad. of Music with Palmer (which failed), and to Richmond (as first bass in the choir of St. Paul's Ch.); served in the Confederate Army, and settled in Baltimore, Md., as a singing-teacher.—Works: 2 operas; many collections of songs, some being original (among these latter the well-known ballad "Kathleen Mavourneen").

**Crow, Edwin John**, b. Sittingbourne, England, Sept. 11, 1841. Org. in turn of 3 churches in Leicester (1861–73); since then, organist of Ripon cath. Mus. Bac., Cantab., 1872; Mus. Doc., 1882.—Works: "Harvest-time," oratorio; Psalm cxlvi., f. ch. and orch.; several services; comp.s for organ; pf.-pcs.; hymns, chants, etc.

**Crü'ger, Johannes**, a noted and still popular comp. of church-chorals; b. Gross-Breesen, n. Guben, Apr. 9, 1598; d. Berlin, Feb. 23, 1662. A student of divinity at Wittenberg in 1620, he had received thorough musical grounding at Ratisbon under Paulus Homburger, and from 1622 until his death was org. of the St. Nicolaus Ch., Berlin. Besides writing fine chorals ("Jesu, meine Freude," "Jesus, meine Zuversicht," "Nun danket alle Gott," etc.; see Langhecker's monograph on C.'s chorals [1835]), he publ. the following collections: "Neues vollkörnliches Gesangbuch Augspurgischer Confession . . ." (1640); "Praxis pietatis me-

lica, . . ." (1644); "Geistliche Kirchenmelodeyen . . ." (1649); "Dr. M. Luthers wie auch andrer gottseliger christlicher Leute Geistliche Lieder und Psalmen" (1657); "Psalmodia sacra . . ." (1658); the valuable theoretical works "Synopsis musica" (1630, enlarged 1634); "Praecepta musicae figurals" (1625); and "Quaestiones musicae practicae" (1650); also composed "Recitations," "Select Hymns," and "Meditations."

**Crüvel'li** (properly Crü'well), two sisters, celebrated contralto stage-singers (1) **Friederike Marie**, b. Bielefeld, Westphalia, Aug. 29, 1824; d. there July 26, 1868; a "natural" singer, who created a *fuore* in London (1851), but failed eventually, from a lack of proper training, and died heart-broken; (2) **Johanne Sophie Charlotte**, b. Bielefeld, Mar. 12, 1826; though not well trained, she had a voice of extraordinary beauty, and her début (Venice, 1847) was a triumph; she sang in London in 1848, and went to Paris in 1851, where she won great successes in Italian opera (Verdi's *Ernani*), which aided her to obtain full recognition in London. In 1854 she was eng. for the Paris Grand Opéra, at a yearly salary of 100,000 francs; but her vocal defects became exaggerated. In 1856 she married Comte Vigier, and retired from the stage.

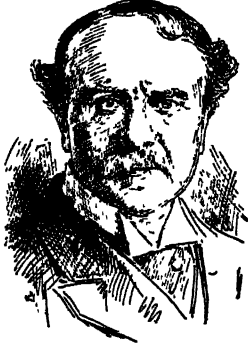
**Cui, César Antonovitch**, b. Vilna, Russia, Jan. 6, 1835. Dram. comp., pupil of Moniuszko and Balakirev. (His profession is military engineering; he is professor of fortification at the St. Petersburg Engineering Academy.) From 1864–8 he was mus. critic of the St. P. "Gazette," and a strong advocate of the neo-German school; in 1878–9 he publ. a series of articles in the Paris "Revue et Gazette musicale," on "La musique en Russie."

With Rimsky-Korsakov, Mussorgski, *et al.*, he represents the young Russian school.—Works: 5 operas, *William Ratcliff* (St. P., 1869), *The Prisoner in the Caucasus* (1873), *Angelo* (1876), *The Mandarin's Son* (1878), *Le Filibustier* (Paris, 1894; a "3-act lyric comedy"); symphonies; 2 scherzos and a tarantella f. orch.; suite f. pf. and vln.; pf.-pcs.; over 50 songs. The Comtesse de Mercy-Argenteau has written an "Esquisse critique" on Cui and his works.

**Cummings, William Hayman**, b. Sidbury, Devon, Eng., Aug. 22, 1831. Chorister in London at St. Paul's (under Hawes), and at the Temple Ch. (under Hopkins); organist of Waltham Abbey; tenor singer in the Temple, Westminster Abbey, and Chapel Royal; prof. of singing at the R. Coll. for the Blind, Norwood,



London; in 1882, cond. of the Sacred Harmonic Society, in 1896, elected principal of Guildhall School of Music. He is a cultivated singer, and a profound antiquarian; was the founder of the Purcell Society, edits its publications, and is the author of a biography of Purcell (London, 1882); has also publ. a "Primer of the Rudiments of Music" (1877), and a "Biogr. Dictionary of Musicians" (1892). His library of 4,500 volumes contains many rare autographs. His comp.s include a cantata, *The Fairy Ring*, sacred music, glees, part-songs, songs, etc.



**Curci, Giuseppe**, born Barletta, June 15, 1808, d. there Aug. 5, 1877. Pupil of Furno, Zingarelli, and Crescentini at Naples Cons. from 1823; here he wrote 2 masses a 4 w. orch., and several operas. At Turin he prod. the opera *Il Proscritto* (1837); at Venice *Don Desiderio* (1837), and *L'Uragano*; lived in Vienna for some years as a famous singing-teacher; travelled in Germany, and Belgium, taught in Paris 1848-56, where *Il Baccellere* was produced; and then returned to Barletta. Also publ. considerable sacred music, solfeggi, and a textbook, "Il bel canto."

**Curschmann, Karl Friedrich**, b. Berlin, June 21, 1805; d. Langfuhr, n. Danzig, Aug. 24, 1841. Originally a law-student, he devoted himself from 1824 to music, studying under Hauptmann and Spohr at Kassel, where his 1-act opera *Abdul und Erinnieh* was prod. in 1828. Subsequently he settled in Berlin as a singer (also making tours in Germany, France, and Italy) and extremely popular song-writer; his "Gesammelte Lieder" (Berlin, 1871) comprise 83 songs f single voice, and 9 duets and trios. Other works: *Roméo*, scena and aria (op. 6); 2 Canons a 3 (op. 7).

**Curti, Franz [Francesco]**, b. Kassel, Nov. 16, 1854; d. Dresden, Feb. 6, 1898. At first a medical student at Berlin and Geneva (he was a dentist by profession), he took up the study of music in Dresden, under Kretschmer and Schulz-Beuthen.—Operas: *Hertha* (Altenburg, 1887); *Reinhard von Ufenau* (Altenburg, 1888; also Zurich, 1889, and Königsberg, 1890); *Erlöst* (Mannheim, 1894, 1 act); melodrama *Schneefraed* (Mannheim, 1895); 1-act Japanese fairy-opera *Lili-Tsee* (ib., 1896; New York, 1898). Also *Die Gletscherjungfrau* f. soli, ch, and orch.; and music to "Die letzten Menschen," by W. E. Kirchbach. Last opera *Das Köslü vom Säntis* (Zurich, 1898).

**Curwen, Rev. John**, b. Heckmondwike, Yorkshire, Eng., Nov. 14, 1816; d. Heaton Mersey House, near Manchester, May 26, 1880. In 1844 he was pastor at Plaistow, Essex. Becoming interested in Miss S. A. Glover's "Tonic Sol-fa" system of teaching, he labored to improve it, founded associations in 1853, and the Tonic Sol-fa College in 1862, resigning his pastorate in 1867 to devote himself entirely to propagating the system. He later established the "Tonic Sol-fa Reporter," and a publishing-house, in London.—His numerous publications relate chiefly to Tonic Sol-fa (issued by Novello).

**Cusani'no**. See CARESTINI.

**Cus'ins [kuz-]**, Sir **William George**, b. London, Oct. 14, 1833; d. Remouchamps, (Ardenne), Aug. 31, 1893. Choir-boy of the Chapel Royal, 1843, pupil of Fétis, in Brussels Cons., 1844, and of Bennett, Potter, Lucas, and Saunton, at the R. A. M., in 1847. Took the King's Scholarship in 1847 and 1849; in the latter year he was app. org. of the Queen's private chapel, and became violinist in the Italian opera orch.



In 1851 he was asst.-prof. of pf. at R. A. M., and full prof. later; succeeded Bennett in 1867-83 as cond. of the Philharm., and became also cond. of the Royal Band in 1870; in 1875, succeeded Bennett as examining prof. at Queen's Coll.; joint examiner for N. T. S. M. in 1876; prof. at Trnity Coll., and prof. of pf. at Guildhall S. of M., in 1885; knighted in 1892.—Works: Royal Wedding Serenata (1863); 2 cantatas, *The Toilers of the Sea* (1865) and *Love's Labour Lost* (1875); an oratorio, *Gideon* (Gloucester Festival, 1871); 2 concert-overtures; pf.-concerto in A min.; pf.-trio; pf.-pcs.; songs.

**Cuzzo'ni, Francesca**, renowned dram. contralto; b. Parma, 1700; d. Bologna, 1770. She was a pupil of Lanzi; sang with great success in Italy (Venice, 1719), and 1722-6 in London under Händel's direction in his operas, when she was supplanted by Faustina Bordoni, and went over to the opposition, singing until 1827 in bitter rivalry with the Bordoni. She then married the pianist and composer Sandoni; was eng. at Vienna, in Italy, and Holland (where she was imprisoned for debt), and again appeared in London (1748), but wholly without success. It is said that she then returned to Italy, earned her living in her old age by covering silk buttons, and died in abject poverty.

**Czartoryska, Marcelline** (*née* Princess Radziwill), b. Vienna, 1826; living since 1848 in Paris; is a distinguished pianist (pupil of Czerny).

**Czernohorsky.** See ČERNOHORSKY.

**Czer'ny [Černý], [chair'nē], Karl**, the eminent pianist and pedagogue; b. Vienna, Feb.

21, 1791; d. there July 15, 1857. His father, Wenzel C., was his first teacher, later he had lessons of Beethoven, of whom he was an especial favorite; he also learned much from association with Clementi and Hummel. As a pianist and teacher he became celebrated at an early age; but a European tour arranged for 1804 had to be given up on account of the troublous times, and C. soon gave up playing in public, devoting himself to teaching and composing. Except pleasure-trips to Leipzig (1836), Paris and London (1837), and Lombardy (1846), he remained all his life in Vienna. As a teacher his success was remarkable from his 16th year, Ninette von Belleville (Mme B.-Oury), Liszt, Dohler, Thalberg, Jaell, and many other pupils, testify to his proficient training. As a composer, he publ. over 1,000 works, of which his pf.-studies were of lasting value. "Die Schule der Ge-läufigkeit" (op. 299), "Die Schule des Legato und Staccato" (op. 335), "Tägliche Studien" (op. 337), "Schule der Verzierungen" (op. 355), "Die Schule des Virtuosen" (op. 365), "Die Schule der linken Hand" (op. 399), "Die Schule des Fugenspiels" (op. 400), "Die Schule der Fingerfertigkeit" (op. 740), etc., etc.—Other compositions, many in MS., were of a varied description: Church-music, such as masses, requiems, graduals, offertories; symphonies, overtures, concertos, string-quartets and trios, songs, etc.; besides innumerable arrangements. He wrote an "Umriss der ganzen Musikgeschichte" (Mayence, 1851), and an autobiography.

**Czer'sky.** See TSCHIRCH.

**Czerveny.** See ČERVENÝ.

**Cziak.** See SCHACK.

**Czibul'ka [tchē-], Alphons**, born Szepes-Váralya, Hungary, May 14, 1842; d. Vienna, Oct. 27, 1894. Originally a pianist, he became *Kapellm.* at the Karltheater, Vienna, in 1865; bandmaster of the 17th regt., and later of the 25th regt. at Prague. Settled finally in Vienna as a prolific comp. of pf.-music; he also brought

out the operettas *Pfingsten in Florens* (Vienna, 1884), *Der Glucksritter* (1887); *Gul Blas* (Hamburg, 1889, succ.), 3-act operetta *Der Bajazzo* (Vienna, 1892, succ.); and the opera *Signor Annibale* (1893).

D

**Dachs [dähks], Joseph**, pianist; born Ratisbon, Sept. 30, 1825; d. Vienna, June 6, 1896. Pupil (1844) in Vienna of Halm, Czerny, and Sechter. From 1861, teacher of pf. and comp. at Cons. of the "Musikfreunde." Hans Schmitt, Vladimir de Pachmann, and Laura Rappoldi, are among his pupils. As a concert-pianist he was well received in Vienna and other towns.

**Dalayrac (or d'Alayrac), Nicolas**, b. Muret, Haute-Garonne, June 13, 1753; d. Paris, Nov. 27, 1809. Destined for the law, he followed his natural bent, became (1772) a harmony-pupil of Langlé in Paris, and publ. under an assumed name a few quartets and operettas, the success of which decided his career. He produced abt. 60 operas from 1781-1809, many of which had considerable ephemeral, but merely local, success.

**Dal'berg, Johann Friedrich Hugo, Reichs-freiherr von, b. Aschaffenburg**, May 17, 1752; d. there July 26, 1812. Counsellor to the Elector of Trier at Coblenz; canon at Worms. A pianist and comp., but better known by his writings: "Blick eines Tonkünstlers in die Musik der Geister" (1777), "Vom Erkennen und Erfinden" (1791), "Untersuchungen über den Ursprung der Harmonie" (1801), "Die Aols-harfe, ein allegorischer Traum" (1801), "Über griechische Instrumentalmusik und ihre Wirkung"; translated Jones' "The Musical Modes of the Hindus" (1802). He comp. 4 cantatas, *Evas Klage; Der sterbende Christ an seine Seele; Das Sautenspiel; Beatrice*; pf.-quartets and trios, sonatas, songs, etc.

**D'Albert, Eugen.** See ALBERT, (D').

**Dall, Roderick**, the last Scotch "wandering harpist"; still living at Athol in 1740.

**Dall'Argine, Constantino**, b. Parma, May 12, 1842; d. Milan, March 15, 1877. A pupil of Milan Cons. Comp. several succ. ballets, and also several operas, besides many marches and dances f. pf., songs, etc.

**Dalvima're (or d'Alvimare), Martin-Pierre**, harpist and comp. f. harp; b. Dreux, Eure-et-Loire, Sept. 18, 1772; d. Paris, June 13, 1839. In 1800 he was harpist at the Opéra; harpist to Napoleon, 1806; harp-teacher to the Empress Josephine, 1807; retired to his estate at Dreux in 1812—Works: Sonatas f. harp and vln.; duets f. 2 harps, f. harp and pf., and f. h. and horn; fantasies, variations, etc.

**Dam'cke, Berthold**, b. Hanover, Feb. 6, 1812; d. Paris, Feb. 15, 1875. Pupil of Al-

Schmitt and F. Ries at Frankfort-on-M.; 1837, cond. of Potsdam Philharm Society, and of the Choral Union for operatic music (grand concerts, 1839-40); 1845, in St. Petersburg, 1855, Brussels; 1859, Paris; in all a successful and highly esteemed teacher. Friend and devoted admirer of Berlioz. Revised and edited, with F. Peltetan (*q. v.*), Gluck's 2 *Iphigénies*. Composed oratorios, part-songs, pf.-pcs. Biogr. by Alphonse Lemerre; "B. D., Étude biographique et musicale" (Paris, 1895).

**Damm, Friedrich**, b. Dresden, Mar. 7, 1831. Pianist, pupil of Kragen, Julius Otto, and Reichel; he resided for 10 years in North Germany and the United States, then settling in Dresden. He has publ. many brilliant salon-pcs. f. pf., and has sonatas and other serious works in MS.

**Damm, G.** See STEINGRÄBER.

**Damoreau, Laure-Cinthie** (*née* Montalant; first known as "Mlle. Cinti"), noted operatic soprano; b. Paris, Feb. 6, 1801; d. Chantilly, Feb. 25, 1863. Studied at the Paris Cons.; stage-début, 1819, at the Théâtre Italien ("Cherubin" in *Figaro*); sang in Italian opera at London (1822), then again at the Th. Italien, and was eng. 1826-35 at the Grand Opéra; Rossini wrote leading rôles for her in *Le siège de Corinthe* and *Moïse*, and Auber did the same during her later engagement (1835-43) at the Opéra-Comique (*Domino noir*, *l'Ambassadrice*, etc.). Returning from the stage, she made concert-tours to London, The Hague, St. Petersburg, Brussels, and (with Artôt, the violinist) to the U. S. and Havana (1843). She was prof. of singing at the Paris Cons. from 1834-56, when she retired to Chantilly. Her husband was an actor at Brussels.—She publ. an "Album de romances," and a "Méthode de chant."

**Damrosch, Dr. Leopold**, b. Posen, Oct. 22, 1832; d. New York, Feb. 15, 1885. Conductor and violinist, a pupil of Ries, Dehn, and Böhmer; took the degree of *Dr. med.* (M. D.) at Berlin University in 1854, but then, against his parents' wishes, embraced the career of a musician; he appeared at first as a solo violinist in several German cities, later as a conductor at minor theatres, and in 1855 procured, through Liszt, the position of solo violinist in the Grand Ducal orch. at Weimar. While here he was intimate with Liszt and many of his most distinguished pupils, and also won Wagner's life-long friendship. Here, too, he married the



singer Helene von Heimburg. In 1859-60, D. was cond. of the Breslau Philh. Concerts; gave up the post to make tours with v. Bulow and Tausig, organized the Breslau Orchestral Soc. (80 members; present cond. R. Maszkowsky) in 1862. Besides this, he founded quartet *sociétés*, and a choral society; conducted the Society for Classical Music, and the theatre orch. (for 2 years); and frequently appeared as a solo violinist. In 1871 he was called to New York to conduct the Arion Society, and made his début, on May 6th, as conductor, composer, and violinist. In New York his remarkable capacity as an organizer (which had aroused active opposition in Breslau by his strong leaning towards the new German school) found free scope; besides bringing the "Arion" to the highest pitch of efficiency and prosperity, he founded the Oratorio Society in 1873, and the Symphony Soc. in 1878, the latter's concerts succeeding those of the Thomas Orch. at Steinway Hall. In 1880 Columbia Coll conferred on him the degree of Mus. Doc; in 1881 he conducted the first great Mus. Fest. held in N. Y., with an orch. of 250 and a chorus of 1,200; in 1883 he made a highly successful western tour with his orch.; in 1884 he cond. a season of German opera at the Metropolitan Opera House (giving *Tannhauser*, *Lohengrin*, *Waldmäre*, etc.).—Works: 7 cantatas; symphony in A; music to Schiller's "Joan of Arc"; marches f. orch.; 3 violin-concertos (in D min., F $\sharp$  min., and G); several pcs. f. vln. and orch., and f. solo voice and orch.; choruses f. mixed vcs. and male vcs.; duets; many songs.

**Damrosch, Frank**, son of Leopold D.; b. Breslau, June 22, 1859. Pupil of Pruckner, Jean Vogt, and von Inten (pf.); and of his father and Moszkowski (comp). 1882-5, cond. of Denver (Col.) Chorus Club, and (1884-5) Supervisor of Music in public schools, also org. at different churches. 1885-91, Chorusmaster at Metr. Opera House, New York, and till 1887 cond. the Newark Harmonic Society; in 1892 he organized the People's Singing-Classes (an enterprise, for the popularization of choral-singing, which has borne good fruits), for which he publ. in 1894 a "Popular Method of Sight-Singing" (G. Schirmer, N. Y.); in 1897 he was app. Supervisor of Music in the N. Y. City Public Schools. At present (1899) he also holds the following positions as conductor. Of the "Musurgia," N. Y. (since 1891), Mus. Art Society, N. Y. (1892), Oratorio Society, Bridgeport, Conn. (1893), "Orpheus" and "Eurydice," Phil.a (1897), and the Oratorio Soc.y of N. Y. (1898); has also cond. various



other associations.—D. has publ. a few vocal numbers (songs, choruses)

**Dam'rosch, Walter Johannis**, son of Leopold D.; b. Breslau, Silesia, Jan. 30, 1862. St. harm. with his father, also Rischbieter and Draeseke (Dresden); pf. with von Inten, Roekelman, and Max Pinner; conducting with his father and von Bulow. Conductor of the New York Oratorio and Symphony Societies since 1885; founded the N. Y. Symph. Orch. as a permanent organization, in 1892; organized the Damrosch Opera Co in 1894.—Opera, *The Scarlet Letter* (Boston, Feb. 11, 1896), text by Geo. Parsons Lathrop; *Manilla Te Deum*, several songs.



**Da'na, William Henry**, b. Warren, O., June 10, 1846. Pupil of Aug Haupt, and of Kullak's Cons., Berlin, also of the R.A.M., London, in 1881. A founder of the American Mus. Teachers' National Association; director of "Dana's Musical Institute," Warren, Ohio.—Writings: "Practical Thorough-bass" (1873), "Orchestration" (1875), "Instrumentation for Military Bands" (1876), "Practical Harmony" (1884). Has composed a *De profundis* f. soli, ch., and orch.; motets, songs, pf.-pcs., etc.

**Da'na, Charles Henshaw**, b. West Newton, Mass., Feb. 7, 1846; d. Worcester, Feb. 5, 1883. St. in Boston. Leipzig, Stuttgart, and Paris. Debüt as a pianist at Stuttgart; in America at Worcester, 1875. Org. at St. Paul's, Worcester, and Ch. of the Imm. Conception, Boston. He composed music f. church-choirs, and some songs.

**Danbé, Jules**, violinist and comp.; b. Caen, France, Nov. 15, 1840. Pupil of Paris Cons.; 2nd Dir. of the Conservatoire Concerts till 1892, when he resigned; 1895, cond. at Opéra-Comique, Paris.—Works: Pieces and transcriptions for violin.

**Danck'erts.** See DANKERS.

**Dancla, Jean-Baptiste-Charles**, born Bagnères-de-Bigorre, Dec. 19, 1818; entered Paris Cons. in 1828, his teachers being Baillot (vln.), Halévy, and Berton. In 1834, 2nd solo violin in the Opéra-Com. orch.; became renowned by his playing in the "Société des Concerts," and was app. prof. of vln.-playing at the Cons. in 1857. His quartet *sairées* are famous. Besides four symphonies, he has comp. over 130 works f. vln.: 1st and 2nd symphonie-concertante (op. 6 and 10); 6 concertos, 8 string-quartets; 4 pf.-trios; many duets f. 2 vlps., and 30 duos f. vln.

and pf., études, etc.; "Méthode" f. vln. (op. 52); "École du mécanisme" (op. 74), "École de la mélodie" (op. 129), "École de l'expression" (op. 82); and (with Panerson) "L'art de moduler sur le violon." Publ. "Les compositeurs chefs d'orchestre" (1873), and "Miscellanées musicales" (1877)

**Dancla, Arnaud**, b. Bagnères-de-Bigorre, Jan. 1, 1820; d. there Feb. 1862; brother of the preceding; fine 'cellist; author of a Method f. 'cello; comp. études, duos, and melodies f. his instr.

**Dancla, Léopold**, brother of the preceding; b. Bagnères-de-Bigorre, June 1, 1823, d. Paris, Apr. 10, 1895. Pupil of Baillot at Paris Cons., taking 2nd prize in 1840, and 1st in 1842.—Works: 3 string-quartets; airs variés, fantaisies and études f. vln

**Danel, Louis-Albert-Joseph**, b. Lille, Mar. 2, 1787; d. there April 12, 1875. A printer by trade, he invented a method of notation for teaching the rudiments, which he called "La Langue des Sons," explained at length in his "Méthode simplifiée pour l'enseignement populaire de la musique vocale" (4th ed., 1859); he also, at great expense, established free courses of instruction in his method, which, however, has never been extensively adopted.

**D'Angeli.** See DE-ANGELIS.

**Danhauser, Adolphe-Léopold**, b. Paris, Feb. 26, 1835; d. there June 9, 1896. Pupil of Bazin, Halévy and Reber in Paris Cons.; 1857, 1st prize in harm.; 1859, 1st prize in fugue; 1862, second prix de Rome. Chief Inspector of Instruction in Singing, in the Communal Schools, Paris; then prof. of solfeggio at Cons.; wrote "Théorie de la musique"; publ. "Soirées orphéoniques," a coll. of 3-part choruses f. equal voices. Comp. *Le Proscrit*, musical drama w. choruses, prod. 1866 in a relig. inst. at Auteuil; and a 3-act opera, *Mauves et Castillans* (not perf.).

**Danican.** See PHILIDOR.

**Daniel, Salvador**, director of Paris Cons. for a few days under the Commune in 1871, was killed in battle on May 23 of that year. He was for some years a teacher of music in an Arab school at Algiers; publ. (1863) a monograph on "La musique arabe," with a supplement on the origin of mus. instr.s; also a book of Arabian, Moorish, and cabalistic songs, and a treatise on the French *chanson*.

**Danjou, Jean-Louis-Félix**, b. Paris, June 21, 1812; d. Montpellier, Mar. 4, 1866. Organist of Notre-Dame in 1840. With his essay "De l'état de l'avenir du chant ecclésiastique" (1844) he became the pioneer in the movement for reforming plain song; and his "Revue de la musique religieuse, populaire et classique" (1845-9) exhibits profound erudition gained by long historical research. He was the discoverer of the celebrated "Antiphony of Montpellier,"

(1847). For the advancement of organ-building in France, he studied the art in Germany and the Netherlands, entered into partnership with Daublaine and Callinet of Paris, and lost his fortune; gave up music in 1849, and became a political journalist in Marseilles and Montpellier.

**Dank'ers** (or **Danckerts**), **Ghiselin**, b. Tholen, in Zeeland; chorister in the Papal Chapel 1538-65, when he was pensioned. A skilful contrapuntist; 2 books of motets *a* 4-6 (1559) are extant, as well as single numbers in Augsburg collections of 1540 and '45. His autograph treatise on the ancient modes, pronouncing judgment in the controversy between Vicentino and Lusitano, is in the Vallicellana library at Rome

**Danks, Hart Pease**, b. New Haven, Conn., Apr. 6, 1834. Pupil of Dr. L. E. Whiting, Saratoga; lived 1854-64 in Chicago, and since then in New York as a bass singer and musical director in numerous churches. Popular song-composer and hymn-tune writer, his works embracing over 1,200 numbers—Operetta *Pauline* (1872). Several colls of anthems and services.

**Danne'ley** [dan'-ly], **John Feltham**, b. Oak-ingham, Berkshire, Eng., in 1786; d. London, 1836. Org., pianist, teacher and composer; publ., besides duets, glees, songs, and pf.-pcs., an "Intro. to the Elem. Principles of Thorough-bass . . ." (Ipswich, 1820); an "Encyclopaedia, or Dictionary of Music" (London, 1825); and "A Musical Grammar" (1826).

**Dann'reuther, Edward**, b. Strassburg, Nov. 4, 1844; went with his parents in 1849 to Cincinnati, where he was taught by F. L. Ritter. From 1859-63 in Leipzig Cons. (Richter, Moscheles, Hauptmann). Settled in London (1863) as a piano-teacher; in 1872 he founded the London Wagner Society, conducting its concerts 1873-4; was an active promoter of the Wagner Festival in 1877—Writings: "Richard Wagner, His Tendencies and Theories" (London, 1873); "Musical Ornamentation"; contributions to Grove's Dictionary; has transl. into Engl. Wagner's "Briefe an einen franzosischen Freund" [M. F. Villot; "The Mus. of the Future"] (1873), "Beethoven" (1880), "Über das Dirigiren" (1885); and written many articles for mus. papers, and given lectures on Beethoven, Mozart, and Chopin; has comp. pf.-pcs., and songs. D. has visited the United States several times.

**Dann'reuther, Gustav**, violinist, brother of Edward; b. Cincinnati, July 21, 1853; st. 1871-4 at the Hochschule für Musik, Berlin, under de Ahna and Joachim (vln.), and Heitler (theory); lived in London till 1877, and then joined the Boston (Mass.) Mendelssohn Quintette Club, travelling through the U. S., Canada, and Newfoundland until 1880, when he settled in Boston as a member of the newly formed Symphony Orch. From 1882-4 he was di-

rector of the Buffalo (N. Y.) Philh. Soc., and during this period gave 60 chamber-concerts. In 1884 he founded the "Beethoven String-Quartette" of N. Y. (renamed "Dannr. Q." in 1894). Was for 3 years leader of the N. Y. Symphony and Oratorio Societies under Walter Damrosch. Now (1899) devotes himself exclusively to chamber-music (in which his quartet is one of the best in N. Y.) and private teaching.—He has publ. a set of Chord- and Scale-Studies for young players.

**Dan'zi, Franz**, b. Mannheim, May 15, 1763; d. Karlsruhe, Apr. 13, 1826. Son and pupil of **Innocenz D.** [cellist in the Elector's orch]; studied comp. w. Abbé Vogler. He joined the orch. on its removal to Munich in 1778; in 1779 he prod. a melodrama, *Cleopatra*, at Mannheim; in 1780 an operetta, *Asakia*, at Munich. He became assist.-*Kapellm.* in 1798, was from 1807-8 *Kapellm.* at Stuttgart, then at Karlsruhe.—Dram. works: *Cleopatra*; *Asakia*; *Der Triumph der Treue* (Munich, 1781); *Die Syphe* (1782); *Der Kuss* (1799); *Die Mitternacht-Stunde* (1801); *Der Quasimann*; *Elbondokani*; *Iphigenia in Aulis* (1807); *Malvina*; *Turandot* (Karlsruhe, abt. 1815).—1 oratorio, 2 cantatas; masses; the 128th Psalm f. 4 parts and orch.; symphonies, quintets, quartets, concertos, sonatas. He was an excellent singing-teacher, and wrote vocal exercises, choruses, songs, etc.

**Dan'zi, Franziska.** See **LEBRUN.**

**Da Pon'te, Lorenzo**, b. Ceneda, n. Venice, Mar. 10, 1749; d. New York, Aug. 17, 1838. Prof. of rhetoric at Treviso, poet-laureate to Joseph II. at Vienna until 1792, where he wrote the libretti of Mozart's *Don Giovanni* and *Così fan tutte*; lived in London as a teacher of Italian, and poet to the Italian Opera; went to New York in 1803. After disastrous business ventures, with intervals of teaching, he became interested in various operatic enterprises. In his last years he was teacher of Italian at Columbia College.—Publ. "Memorie" [Memoirs].

**Daquin, Louis-Claude**, b. Paris, July 4, 1694; d. there June 15, 1772. Pupil of Marchand, and at 6 played on the clavecin before Louis XIV.; at 12 he became organist at St.-Antoine, where his playing attracted crowds. From 1727 till death he was organist at St.-Paul, winning the position in competition with Rameau.—Publ. a book of "Pièces de clavecin," another of "Noëls," and a cantata; left in MS. organ-pcs. and other comp.s. Fétils speaks disparagingly of his works.

**Darcours, Charles.** See **RETY.**

**Dargomyž'ský, Alexander Sergievitch**, composer and pianist; b. in the government of Toula, Russia, February 2, 1813; d. St. Petersburg, Jan. 29, 1869. From 1817 he lived in St. Petersburg; his teacher was Schoberelechner. At 20 he was a brilliant pianist; from 1831-5 he

held a government position, but then devoted himself exclusively to music, studying assiduously for 8 years; visited Germany, Brussels, and Paris in 1845, and at Moscow (1847) prod. an opera, *Esmeralda* (written 1839), with great success. From 1845-55 he publ. over 100 minor works (vocal romances, ballads, airs, and duos; waltzes, fantasies, etc.); in 1856 he brought out his best opera, *Russalka*, at St. P.; in 1867, at Moscow, an operaballet, *The Triumph of Bacchus* (written in 1847); a posthumous opera, *Kammenor G6st* ("The Marble Guest," after Pushkin's poem



"Don Juan"), was scored by Rimsky-Korsakov, and prod. at St. P. in 1872; of *Rogdana*, a fantasy-opera, only a few scenes were sketched. At first a follower of Rossini and Auber, D.'s studies of more modern works rendered him an enthusiastic disciple of neo-German ideas; in "The Marble Guest," vocal declamation (recitative) supplants the aria, and musical form generally is abandoned.—D. was elected Pres. of the Russian Mus. Soc. y in 1867. His orch. l works ("Finnish Fantasia," "Cossack Dance," "Baba-Jaza," etc.) enjoy wide popularity.

**Da'ser** [*Das'ser*, *Das'serus*], Ludwig, the predecessor of Orlandus Lassus as *Kapellm.* at Munich to Duke Albert V. of Bavaria, held that post until 1562.—Publ. works. A *Passion a 4* (1578), and a few motets in the "Orgeltabulaturbuch" of J. Paix.—MSS, in Royal Library at Munich, of 11 masses, 4 motets, 3 "Nunc dimittis," hymns, etc.

**Dau'be**, Johann Friedrich, b. Kassel (Augsburg?), 1730; d. Vienna, September 19, 1797. Chamber-musician to the Duke of Württemberg, later secretary to the Augsburg Acad. of Sciences. Publ. "Generalbass in drei Accorden . . ." (Leipzig, 1756; the "3 chords" are the tonic triad, the sub-dom. with added sixth, and the dom. seventh-chord; Marpurg attacked this work in the "Hist.-krit. Beitrage," vol. ii); "Der musikalische Dilettant; eine Abhandlung der Composition . . ." (Vienna, 1773); "Anleitung zum Selbstunterricht in der Composition . . ." (Vienna, 1798, in 2 parts).

**Daublaine et Callinet.** Firm of Paris organ-builders, founded 1838 as "Daublaine et Cie." Daublaine was the business partner, Callinet the practical mechanician, Danjou (*g. v.*) an intelligent and progressive theorist. After a quarrel in 1843, Callinet demolished the new work partly finished for the organ of St.-Sulpice, dissolved the partnership, and entered Cavaillé's workshops. The firm-name became "Ducro-

quet et Cie." in 1845, and "Merklin Schütze et Cie." in 1855. The present head is Merklin; the principal factory is at Lyons, with a Paris branch.

**Daucresme, Lucien**, b. Elbeuf (Normandy), May 21, 1826; d. Paris, Feb., 1892. Senator; dilettante. Composed 2 operas *Sous les charmes* (1862), and *Cardillac* (1867); also other works.

**Daudet, Alphonse**, the distinguished novelist and dramatist; b. Nîmes, May 13, 1840; d. Paris, Dec. 16, 1897. He wrote the libretti for Bizet's *l'Arlesienne*, Poise's *Les Absents*, and Pessard's *Le Char*; his roman "Sapho," dramatized (but clumsily), was set to music by Massenet.—His *Arlesienne* has been Italianized, as an opera-libretto, by L. Marengo; and this "*L'Arlesiana*," set to music by Francesco Cilea, was brought out successfully at Milan, 1897.

**Dauprat, Louis-François**, a celebrated horn-player, teacher, and comp. f. horn; b. Paris, May 24, 1781; d. there July 16, 1868. At first a choir-boy in the *maîtrise* of Notre-Dame, his teacher in the Cons. was Kenn; in 6 months he joined the band of the "Garde Nationale," and, in 1799, the band of the "Garde des Consuls," with which he passed through the Egyptian campaign. From 1801-5 he st. theory at the Cons. under Catel and Gossec, and studied again with Reicha from 1811-14; 1806-8, first horn at the Bordeaux Th.; then succeeded Kenn in the Opéra orch., and Duvernoy (as *cor solo*), retiring in 1831. He was chamber-mus. to Napoleon (1811), and Louis XVIII. (1816); in 1816 he was app. prof. of horn in the Cons., resigning the post in 1842.—Publ. "Méthode pour cor alto et cor basse"; horn-concertos, and chamber-music with horn-parts. In MS. he left symphonies, a Method of Harmony, a "Théorie analytique de la musique," etc.

**Daussoigne-Méhul, Louis-Joseph**, born Givet, Ardennes, June 24, 1790; d. Liège, Mar. 10, 1875. Pupil of Catel and Méhul at the Cons.; took the Grand prix de Rome in 1809; after writing 4 operas, which were rejected, he at length produced his 1-act *Aspasie* at the Grand Opéra (1820) with moderate success. He did still better with *Valentine de Milan*, a 3-act opera left unfinished by Méhul, which he completed; but his former ill-success had discouraged him. In 1827 he accepted the directorship of Liège Cons., which he retained, with great benefit to the school, until 1862. B. was an associate member of the Royal Acad., Brussels, and publ. mus. essays on its reports of meetings. He brought out a cantata w. full orch. in 1828, and a choral symphony ("Une journée de la Révolution") in 1834.

**Davenport, Francis William**, b. Wilderslowe, n. Derby, Eng., 1847; st. law at Oxford, but preferred music, and became the pupil (later

son-in-law) of Sir G. A. Macfarren. In 1879, prof. at the R. A. M., and at the Guildhall Sch. of Mus. in 1882.—Works: 2 symphonies (1. in D minor, won 1st prize at Alexandra Palace, 1876; 2. in C major); overture f. orch.; "Twelfth Night"; Prelude and Fugue f. orch.; 6 pcs. f. pf. and cello; "Pictures on a Journey," a series of pf.-pcs.; part-songs and songs; also wrote "Elements of Music" (1884), and "Elements of Harm. and Cpt." (1886).

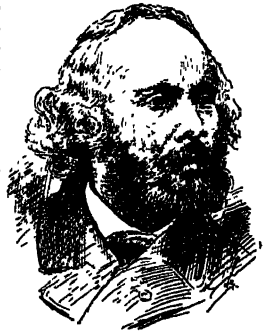
Da'vid [dah-], Ferdinand, eminent violinist and pedagogue; b Hamburg, Jan. 19, 1810; d. on a mountain-trip near Klosters, Switzerland, July 18, 1873. From 1823-4 he studied with Spohr and Hauptmann at Kassel; played in the Gewandhaus, Leipzig, in 1825; and in 1827 became a member of the Konigstadt Theatre orch. in Berlin. In 1829 he was 1st violin in the private quartet of a wealthy and influential amateur (Baron von Liphardt) at Dorpat, whose daughter he married; he remained in Russia till 1835, winning fame by frequent concerts in St. P., Moscow, Riga, etc. At Mendelssohn's instance he was app. leader of the Gewandhaus orch. in 1836. In this position, and in the wider field of activity opened by the establishment of the Cons. in 1843, D. found ample opportunity for the development of his remarkable gifts. While he lived, the Leipzig Cons. was looked upon as the finishing-school of violinists; over the playing of the Gewandhaus orch. he presided with the rigor of a martinet, and the tradition of his teachings is still a living force in that chosen band. Obeyed with fear and trembling as a drill-master, and admired as a virtuoso "combining the sterling qualities of Spohr's style with the greater facility and piquancy of the modern school," he was revered as the teacher of the most distinguished violinists of the time, among them being Wilhelmj and Joachim. As a quartet-player he was nearly unrivalled; as an orch. leader he had a wonderful faculty of inspiring the players with his own enthusiasm. His student editions of classical works embrace nearly all compositions of standard violin-literature; noteworthy is the "Hohe Schule des Violinspiels," containing chiefly French and Italian masterpieces of the 17th and 18th centuries. Mendelssohn was his warm friend, frequently asking his advice and deferring to his judgment; a remarkable instance of this being M.'s violin-concerto, during the writing of which D. was continually consulted.—Works. 1 opera, *Haus Wacht* (Leipzig, 1852); 2 symphonies; 5 vln.-



concertos; a sextet, a quartet, and other chamber-mus., variations, capriccios, rondos, and other vln.-pcs.; "Bunte Reihe," pcs. f. pf and vln. (transcribed f. pf. by Liszt); and a Method f. vln., one of the best ever written. [La Mara gives list with 50 opus-numbers]

Da'vid, Peter Paul, son of Ferd. D; b. Leipzig, Aug. 1, 1840; was leader of the Karlsruhe orch. 1862-5, and is at present teacher of violin at Uppingham, Eng.

David, Félicien-César, distinguished composer; b Cadenet, Vaucluse, Apr. 13, 1810; d. St.-Germain-en-Laye, Aug. 29, 1876. Of remarkably precocious talent, he was taught in the *maîtrise* of Saint-Sauveur at Aix from 1817-25. He had a beautiful voice, and composed hymns, motets, and other music. He then st. in the Jesuit college for 3 years; became asst.-cond. in the th. at Aix, and in 1829 *m. de chap.* at St.-Sauveur; but an unconquerable longing to widen his musical horizon drew him to Paris (1830), where he submitted specimens of composition to Cherubini, and was admitted to the Cons., studying harm. with Reber and Millot, and cpt. and fugue with Fétis. In 1831, when the meagre allowance given him by a rich and avaricious uncle had been withdrawn, he joined the socialistic movement of the Saint-Simonists at Ménéilmontant; here he composed a series of 4-part "hymnes" f. men's voices (later publ., with the words, as the "Ruche harmonieuse"). On the dispersion of the society in 1833, D. went to Marseilles with a group of the brotherhood, giving concerts on the way; they proceeded to Constantinople, Smyrna, and Egypt, where they finally dispersed; and, with an imagination powerfully stimulated by his long sojourn in the East, D. returned alone to Paris in 1835. He now publ. a collection of "Mélodies orientales"; they met with small success, and he retired to the house of a friend in the country, giving himself up to study and composition (2 symphonies, 24 small string-quintets, 2 nonets f. wind, romances, etc.). In 1838 his 1st symphony (in F) was prod.; and at last (1844) he reaped the fruit of so many years' toil and study, his symphonic ode *Le Désert* being received, at its first performance in the hall of the Cons., with "delirious" applause, and a series of repetitions given at the Salle Ventadour for a month, to crowded houses. The oratorio *Moïse au Sinai* followed in 1846, but, like a second symphonic ode *Christophe Colomb*, and *l'Éden* (a "mystery" in 2 parts, Grand Opéra, 1848), met with a cool re-





ception However, his opera *La Perle du Brésil* (Th.-Lyrique, 1851) was brilliantly successful, a second, *La fin du monde*, was rejected by the Grand Op., and later (though after long rehearsals) by the Th.-Lyrique; the Grand Op took it up in 1859 as *Herculeum*, and for this opera the great state prize of 20,000 frs was awarded to D. in 1867. *Lalla Rookh* (1862) and *Le Saphir* (1865) were given at the Opéra-Comique (the former with great success, the latter with scarcely a *succès d'estime*) D now abandoned dram. comp., withdrawing his last op., *La Captive* In 1869 he was elected Académicien, taking Berlioz's chair, and succeeding him also as librarian of the Cons.—Besides the above works, he wrote 12 melodies f. 'cello; "Les Brises d'Orient," pf.-pcs.; "Les Minarets," 3 pf.-pcs.; "Les Perles d'Orient," 6 melodies f. voice and pf., etc.—Biography by Azevedo: "F. D., sa vie et son oeuvre" (Paris, 1863).

**David, Samuel**, b. Paris, Nov 12, 1838; d. there Oct. 3, 1895. Pupil, in Cons., of Bazin and Halévy; Grand prix de Rome, 1858, for cantata *Jephtha*; 1859, prize for work f. male ch. and orch., *Le génie de la terre*, perf. by chorus of 6,000 singers. 1861, prof at Collège de Sainte-Barbe; 1872, music-director in Jewish Synagogues of Paris.—Operas (all given in Paris): 1-act operetta *La peau de l'ours* (1858); *Mademoiselle Sylvia*, 1-act (1868); *Tu l'as voulu*, 1-act (1869); *Le bien d'autrui* (1869); *Un caprice de Ninon* (1871); *La Fée des Bruyères*, 3 acts (1878). Not performed: *Les chevaliers du poignard*, *Une dragonnade*, *La Gageure*, *l'Éducation d'un Prince*, *Les Changeurs*, *Absalon*, and *I Maccabei* (in Italian). Also, an "odesymphonie," *Le Triomphe de la Paix* (1878, his best-known work); 4 symphonies, several choruses, many songs, and a theoretico-practical work "L'Art de jouer en mesure" (Paris, 1862).

**David, Ernest**, b. Nancy, July 4, 1844; d. Paris, June 3, 1886. From 1862 he studied music under Fétis; was a contributor to several music journals; publ. an essay in 1873, "La musique chez les Juifs," and wrote with Lussy an "Histoire de la notation musicale depuis ses origines" (1882). Also publ. "La vie et les œuvres de J. S. Bach."

**David, Adolphe-Isaac**, b. Nantes, 1842; d. Paris, June 24, 1897. Composer.—Works: 3 pantomimes, *La statue du Commandeur* and *Pierrot surpris* (both succ. in 1891 at the "Nouveautés"), and *Le fiancé de care* (Paris, 1894); also a comic opera *Diana de Sparre* (Nantes); many pf.-pcs. ("La Pluie," etc.).

**Da'vidoff, Karl**, 'cellist; b. Goldingen, Kurland, Mar. 15, 1838; d. Moscow, Feb. 28, 1889. Pupil of H. Schmidt in Moscow (cello), and C. Schubert at St. P., afterwards studying comp. with Hauptmann at Leipzig. His début at the Gewandhaus (1859) was so successful that he was eng. as first 'cello, and also succeeded

Fr. Grutzmacher as teacher in the Cons. In 1862 he was app. solo 'cellist to the Russian Emperor, and in the orch. of the Russian Music Soc. and also in the St P Cons., becoming Director in 1876 (resigned, 1887)—Works: Concertos, a ballade, and a song without words, f. 'cello; pf.-pcs; chamber-music (pf.-quintet); a symph. poem, "The Gifts of Terek"; songs, etc.



**Davies, Ben**, tenor opera- and concert-singer; b. Swansea Valley, S. Wales, in 1858. Pupil 1880-3 of Randegger at R. A. M., winning the bronze, silver, and gold medals, and the Evill prize for best declamatory Engl. singing; 3 years with Carl Rosa Opera-troupe; has latterly sung in *Ivanhoe*, *Faust*, and *The Bohemian Girl*. Is best known, however, as an oratorio- and concert-singer; his repertory includes most of the oratorios, cantatas, and concert-work performed in Britain. First visit to America in summer of 1893; 2nd, in 1894.

**Davies, Fanny**, pianist; b. Guernsey, June 17, 1863 (?); pupil of Reinecke and Paul (pf.), and Jadassohn (theory) in Leipzig Cons. (1882-3), and of Frau Schumann 1883-5 at the Hoch Cons., Frankfurt; also of Dr. Scholz in fugue and composition. London début at the Crystal Palace, Oct. 17, 1885; since then she has made succ. tours in England, Germany, and Italy.

**Davies, (Henry) Walford**, English organist; b. Owestry, Sept. 6, 1869. At 12 he became chorister in St. George's chapel, Windsor; 1885-90, pupil and asst. of Sir Walter Parratt, and likewise org. of the Park chapel, Windsor. From 1890-1 org. and choirmaster at St. Anne's, Soho; 1891-8, org. of Christ church, Hampstead; and in 1898 succeeded E. J. Hopkins as org. of the Temple Ch. He is a Mus. Bac. (1892) and Mus. Doc., Cantab. (1898); in 1894 he qualified as Associate of the R. C. M. for composition; and in 1895 succeeded Rockstro as prof. of cpt. there.—Works: Pf.-quintet in E♭; Symphony in D, 1895; cantata *Hervé Riel* [Browning] (1896); chamber-music.

**Davison, Arabella**. See GODDARD.

**Davison, James William**, b. London, Oct. 5, 1815; d. Margate, Mar. 24, 1885. Pupil of W. H. Holmes (pf.) and Sir G. A. Macfarren (theory). Musical critic; editor of the "Mus. Examiner" 1842-4, and the "Mus. World" 1844-85; contributor to the "Saturday Review," "Pall Mall Gazette," and "Graphic"; from 1846-79, the influential critic of "The Times." In 1860 he married his pupil, Ara-

bella Goddard. He wrote the analytical "Programme-books" for the Popular Concerts and the Hallé recitals, and contributed 2 articles to Grove's Dictionary. He composed a few songs, several pf.-pcs, and a dram. overture (f. pf.-duet) to *Fortunatus*, a fairy-tale.

**Davy, John**, b. Upton-Hellon, Exeter, 1765; d. London, Feb. 22, 1824. Pupil of Jackson. Violinist at Covent Garden; teacher and comp. in London. Wrote the music to nearly a score of plays; also vocal quartets, madrigals, and many songs, of which "The Bay of Biscay, oh!" is still popular.

**Davy, Richard**, Engl. comp. of the 16th century. Some of his comp.s are preserved in the Fayfax MSS., British Museum.

**Day, Dr. Alfred**, b. London, Jan., 1810; d. there Feb. 11, 1849. A practising physician (homœopathist) in London; best known as the author of an original "Treatise on Harmony" (London [1845]), in which he advocated reforms in terminology and teaching, formulated a new sort of bass-figuring to supplant the ordinary thorough-bass, and made many interesting and practical suggestions.

**Dayas, William Humphries**, b. New York, Sept. 12, 1864. Studied in N. Y. under S. Jackson (pf. and harm.), Warren (org. and cpt.), and S. B. Mills and Joseffy (pf.). Org. of the Fifth Av. Presby. Ch., then of St. Andrew's; studied in Germany with Th. Kullak, C. A. Haapt, H. Erlich, and H. Urban; also with Liszt at Weimar. Made a concert-tour with Arma Senkrah in 1888; succeeded Busoni as pf.-teacher in Helsingfors Cons. (1890); taught in Düsseldorf (1894), Wiesbaden Cons., and Cologne Cons.—Works: Suite f. string-orch.; string-quartet; sonata f. pf. and vln.; organ-sonatas; pf.-sonatas; 6 psalms f. mixed voices; waltzes f. pf. duet; Polonaise f. pf., etc.

**De Ah'na, Heinrich Karl Hermann**, eminent solo violinist and quartet-player; b. Vienna, June 22, 1835; d. Berlin, Nov. 1, 1892. A pupil of Mayseder in Vienna, and Mildner at Prague Cons.; début as violinist, when but 12 years old, at Vienna, London, etc. App. (1849) chamber-virtuoso to the Duke of Saxe-Coburg-Gotha. Served in the army 1851-59; then resumed concert-tours in Holland and Germany; settled (1862) in Berlin as a member of the Royal Orch., becoming its leader in 1868. In 1869 he was app. teacher in the Royal Hochschule.

**De Ah'na, Eleonore**, sister of the preceding; b. Vienna, Jan. 8, 1838; d. Berlin, May 10, 1865. Pupil of E. Mantius. Fine dramatic mezzo-sopr.; sang at the Royal Opera, Berlin.

**De-An'gelis, Girolamo**, b. Civitavecchia, Jan. 1, 1858. Fine violinist; pupil of Bazzini; st. in Milan Cons. 1869-80; 1881, app. prof. of vln. and vla. in same, succeeding Cavallini. Solo violinist at La Scala Th., 1879-97; mem-

ber of the Società del Quartetto, abt. 1894, successful tour in S. America 1897, called to the Royal Irish Acad. of Music, at Dublin, as head-teacher of violin. Wrote text and music of the opera *l'Innocente* (Novi Ligure, 1896, succ.; Bologna, 1897, mod. succ.).

**Debain, Alexandre-François**, the inventor of the harmonium; b. Paris, 1809; d. there Dec. 3, 1877. He established a factory of pianos and organs in Paris (1834), and after long experimentation with free reeds patented his "harmonium" in 1840. He also invented the "antiphonel" and the "harmonichorde"; and greatly improved the accordion.

**Debillemont, Jean-Jacques**, b. Dijon, Dec. 12, 1824; d. Paris, Feb. 14, 1879. A pupil of Alard at the Cons., and member of the Op.-Com. orch., he studied later with Leborne and Carafa; brought out 4 operas in Dijon; settled (1859) in Paris, where he conducted the concerts of the "Société des Beaux-Arts," and later the orch. of the Porte St.-Martin theatre. He produced abt. a dozen operas, operettas, ballets, and the like (7 still in MS.); also cantatas, etc.

**Debois, Ferdinand**, b. Brunn, Nov. 24, 1834; d. there May 10, 1893. He was the director of a bank; founded and conducted a male choral society. Of his numerous vocal comp.s, his male choruses have become most popular. He wrote *Wernerher*, for soli, ch., and orch. (1889); also pf.-pcs.

**Debrois van Bruyck**. See BRUYCK.

**Deck'er, Konstantin**, b. Fürstenau, Brandenburg, Dec. 29, 1810; d. Stolp, Pomerania, Jan. 28, 1878. Teacher, pianist, and comp.; pupil of Dehn (harm. and cpt.) in Berlin. Lived in Halle, Leipzig, Breslau, Königsberg, St. Petersburg (for several years), and Potsdam; from 1859 in Stolp.—Works: 3 operas, *Die Geusen in Bréda* (1837), *Giaffir, der Weberfeind* (1838), *Isolde, Gräfin von Toulouse* (Königsberg, 1852); a string-quartet; 2 pf.-sonatas; fantasias f. pf.; duets, songs, etc.

**De'dekind, Henning**, cantor at Langensalza, Thuringia, abt. 1590, and pastor in 1614; pastor in Gebesee, 1622, till his death in 1628.—Publ. "Neue ausserlesene Tricinia auff furtreffliche lustige Texte gesetzt" (Erfurt, 1588; probably a 2nd ed. of his "Dodekatonon musicum Triciniorum . . ." undated), a catechism, "Eine Kinder-Musik, etc." (Erfurt, 1589); "Præcursor metricus musicæ artis . . ." (Erfurt, 1590); and "Dodekas Musicarum deliciarum: Soldaten-Leben, darinnen allerley Kriegshandel . . ." (Erfurt, 1628).

**De'dekind, Konstantin Christian**, born Reinsdorf, Anhalt-Köthen, Apr. 2, 1628; d. 1697 (or later). "Hofmusikus" and poet-laureate to the Elector of Saxony at Meissen; also a prolific composer (pupil of Chr. Bernhardt in Dresden) of chamber-music, and sacred songs w. instr. l. accomp. t.—Works: "Aebianische

Musen-Lust" (Dresden, 1657;— 120 celebrated poems set as *chansons*); "Davidische geheime Musik-Kammer" (Dresden, 1663, 30 psalms f. solo voice and bass); "Musikalischer Jahrgang und Vesper-Gesang" (Dresden, 1674; 120 vocal "concertos"); "Davidischer Harfenschall in Liedern und Melodeyen" (Frankfort); "Singende Sonn- und Fest-Tags Andachten" (Dresden, 1683); "Musikalischer Jahrgang, etc." (Dresden, 1694, for 2 voices with org.); and others.

**De'dler, Rochus**, b. Oberammergau, Jan. 15, 1779; d. Vienna, Oct. 15, 1822. Composer of the Passion-play music still in use.

**Deering (or Dering), Richard**, b. in Kent towards end of 16th century; d. London (?) in 1630. Educated in Italy, publ. the oldest known compositions with *basso continuo* ("Cantiones sacrae quinque vocum cum basso continuo ad organum," Antwerp, 1597; 2nd book, 1617; 3rd, 1619) Mus. Bac., Oxon., in 1610. Organist at the convent of English nuns at Brussels in 1617; court-org. to Queen Henrietta Maria in 1625.—Also publ. "Cantica sacra ad melodiam madrigalium elaborata senis vocibus" (Antwerp, 1618); "Cantica sacra ad duas et tres voces, composita cum basso continuo ad organum" (London, 1662).

**Deferra'ri.** See FERRARI.

**Defès, Louis-Pierre**, composer; b. Toulouse, July 25, 1819; pupil of Halévy and Barbereau in the Paris Cons., taking Grand prix de Rome in 1847 for the cantata *l'Ange et Tobie*. His first dram. work was the 1-act com. op. *l'Anneau d'argent* (Paris, 1855); 14 others have since been given, the last being *Jessica* (Toulouse, 1898; very succ.). He has also written masses, motets, overtures, male choruses, songs, military music, etc. At present (1899) Director of the Toulouse branch of the Conservatoire.

**De'gele, Eugen**, baritone dram. singer; b. Munich, July 4, 1834; d. Dresden, July 26, 1866. Pupil of A. Bayer and Fr. Dietz in the Munich Cons.; début in Munich unsuccessful; after further study with W. Rauscher, he sang at Hanover in 1856, and obtained an engagement till 1861, since when he was engaged at Dresden.—He composed some songs.

**De Gio'sa, Nicola**, born Bari, May 5, 1820; d. there July 7, 1885. Pupil, at Naples Cons., of P. Bongiorno (flute), Ruggi (cpt), and Zingarelli and Donizetti (comp.). Became *maestro* at the San Carlo Th. (Naples), the Fenice Th. (Venice), and of Italian theatres in Cairo, Buenos Ayres, etc. His first dram venture, the "opera buffa" *La Casa degli artisti* (Turin, 1842), was quite successful, and his *Don Checco* (Naples, 1850) is still played in Italy; but none of his 20 or more other operas is of special note. Many of his 400 songs have become very popular; he

also wrote symphonies, cantatas, and various sacred works (in MS).

**De Haan, Willem**, b. Rotterdam, 1849; pupil of Nicolai, de Lange, and Bargiel, later in Leipzig Cons. (1870-1). Visited Berlin and Vienna; was musical director at Bingen (1873), cond. of the "Mozartverein" at Darmstadt (1876), and *Hofkapellm.* there in 1895.—Works Opera *Die Kaiserstochter*; 4-act opera *Die Inkasohne* (Darmstadt, 1895; succ.); 2 cantatas f. male chorus and orch., *Der Konigssohn*, and *Das Grab im Busento*; cantata *Harpa*, f. mixed chorus; vocal duets, songs, and pf.-pcs.

**Dehn, Siegfried Wilhelm**, b. Altona, Feb. 25, 1796; d. Berlin, Apr. 12, 1858. Law-student at Leipzig 1819-25; also studied harmony and 'cello-playing. Adopted music as his profession in 1829, after losing his fortune; studied theory assiduously with Bernhard Klein in Berlin; and at Meyerbeer's cantance (1842) was app. librarian of the musical department of the Royal Library, for his labors in which he was made Royal Professor in 1849. From 1842-8 he was also editor of the "Cæcilia" (Gottfried Weber's paper), to which he contributed valuable articles. Dehn was a profound theorist, and very successful as a teacher of theory, numbering among his pupils Anton Rubinstein, Th. Kullak, Glinka, Kiel, Heinrich Hofmann, etc. He publ. a "Theoretisch-praktische Harmonielehre" (Berlin, 1840; 2nd ed. Leipzig, 1858; his most important work); an "Analyse dreier Fugen aus J. S. Bach's Wohltemperirtem Clavier und einer Vokaldoppelfuge G. M. Buononcini's" (Leipzig, 1858); "Eine Sammlung alterer Musik aus dem 16. und 17. Jahrhundert" (Berlin; 12 books of vocal comp. s. a 4-10); a translation of Delmotte's work on Orlando Lassus, "Biogr. Notiz uber Roland de Lattre" (Vienna, 1837). A posthumous "Lehre vom Kontrapunkt, dem Kanon u. der Fuge" (Berlin, 1859; 2nd ed., 1883) was edited by B. Scholz.

**Deit'ers, Hermann**, b. Bonn, June 27, 1833, where he took the degrees of *Dr. jur.* and *Dr. phil.* in 1858. Teacher in the gymnasia at Bonn (1858) and Duren (1869); director of gymnasia at Konitz (1874), Posen ('78), and Bonn ('83); "Provincial-Schulrath" at Koblenz ('85); assistant in the Ministry of Public Worship, at Berlin (1890). D. has written many mus. articles for the "Deutsche Musikzeitung"; for the "Allg. musikal. Zeitung" ("Beethoven's dramatische Kompositionen" [65], "R. Schumann als Schriftsteller" [65], "Otto Jahm" [70], "Beethoven's Sakularfeier in Bonn" [71], "Max Bruch's *Odyseus*" [73], and a series on Brahms), and other journals. He contributed several mus. biographies to Meyer's *Konversations-Lexikon* (3rd ed.); and is the translator (into German) of A. W. Thayer's *Life of Beethoven*, the 4th (and last) vol. of which he is now (1899) preparing.

**De Ko'ven, (Henry Louis) Reginald, b.** Middletown, Conn., Apr. 3, 1859. Educated in

Europe from 1870, taking his degree at St. John's Coll., Oxford, Eng., in 1879. Before this he studied pf.-playing under W. Speidel at Stuttgart, and after graduation st. there another year under Lebert (pf.) and Pruckner (harm.). After a six-months' course in Frankfurt, under Dr. Hauff (comp.), he studied



singing with Vanuccini at Florence, Italy, and operatic composition under Genée in Vienna and Delibes in Paris. Now (1899) residing in New York. As a composer of operettas he has had great success.—Works: The operettas *The Begum* (Phila., Nov. 7, 1887); *Don Quixote* (Boston, Nov. 18, 1889); *Robin Hood* (Chicago, June 9, 1890; London, Jan. 5, 1891); *The Fencing Master* (Boston, Sept. 22, 1892); *The Knickerbockers* (Boston, Jan., 1893); *The Algerian* (Phila., Sept. 24, 1893); *Rob Roy* (Detroit, Oct., 1894); *The Tzigane* (N. Y., May, 1895); *The Mandarin* (Cleveland, O., Oct., 1896); *The Paris Doll* (Hartford, Conn., Sept. 28, 1897); *The Highwayman* (New Haven, Oct. 21, 1897; N. Y., Dec. 13, 1897), and *The Three Dragons* (New York, Jan., 1899). Besides these, abt. 135 songs and incidental pieces, incl. an orchestral suite (MS.), and a pf.-sonata (the andante publ. in "Half-hours with the Best Composers").

**Delaborde, Élie-Miriam, born** Chaillot, France, Feb. 8, 1839. Pupil of Ch.-V. Alkan, Liszt, and Moscheles. Now (1899) prof. of pf. at Paris Cons. Besides a few pf.-pieces, pf.-fantasias, etc. (publ.), he has in MS. an opera, *La Reine dort*.

**Delacour, Vincent-Conrad-Félix, b.** Paris, Mar. 25, 1808; d. there Mar. 28, 1840. Pupil of P. Cons. 1822-7; 1830-3, harpist in the Royal Th., Berlin. From 1833-5, he studied at the Cons. with Berton, was joint-editor of "Le Pianiste," and gave concerts.—Publ. an Ave verum a 4, w. org., an O salutaris, a 3, and a few vocal romances.

**Delâtre, Olivier, Belgian musician in 1st** half of 16th century. Some motets and chansons were publ. in collections (Paris, Lyons, and Antwerp, 1539-55).

**Delâtre, Claude-Petit-Jan, choirmaster in** Verdun cathedral; in 1555, *m. de chap.* to the Bishop of Liège. Many motets and chansons by him were printed by Phalèse, Susato, and Bellère.

**De Lattre, Roland.** See LASSO, ORLANDO DI.

**De l'Aunaye, François-Henri-Stanislas, b.** Madrid, July 7, 1739; d. Chaillot, 1830. Secretary of the Paris Museum, but lost his place in the Revolution, squandered his patrimony, and died in the almshouse.—Wrote "De la saltation théâtrale" (1790), and other essays on mus. history and theory.

**Deldevez, Edouard-Marie-Ernest, born** Paris, May 31, 1817; d. there Nov. 6, 1897, pupil, in Paris Cons., of Habeneck (vln.), Halévy and Berton. Was app. asst.-cond. at the Grand Opéra and of the Cons. concerts in 1859, was chief cond. of the latter from 1872-83, and of the former from 1873-77 (succeeding Hainl) Prof. in Cons. of the orchestral class since 1874. He comp. the ballets *Lady Henriette* (1844, with Flotow and Burgmüller), *Eucharis* (1844), *Paquita* (1846), *Vert-Vert* (1851, with Tolbecque), the grand operas *Mazarine* and *Yanko le bandit* (not perf.), the 2-act opera *Samson*, and the 1-act opera *Le violon enchanté*; 3 symphonies; and chamber-music, church-music, songs, etc.; and is the author of 2 monographs, "Curiosités musicales" (1873, on difficult and doubtful passages in classical compositions), and "La notation de la musique classique comparée à la notation de la mus. moderne, et de l'exécution des petites notes en général"; also publ. "L'art du chef d'orchestre" (1878); "La Société des Concerts de 1860 à 1885" (1887); and "De l'exécution d'ensemble" (1888).

**De Le'va, Enrico, b.** Naples, Jan. 19, 1867; st. pf. under Pannain and Rossomandi, harmony under Puzzi and d'Arienzo. Pianist; song-composer in great vogue; op. 1, Canzone f. pf.; his *canzonetta napoletana* "E spingole francese" made him famous; among his songs may be mentioned "Non me guarda," "Triste aprile," "Illusione," "Ho sognato," "Lacrime amare," "Ammore piccerillo," "'A canzone d' 'a pupata," "Durmenno"; also a serenata "'A Capemonte"; opera *La Carmargo* [sic] (MS.; 1896).

**Delezenne, Charles-Édouard-Joseph, b.** Lille, Oct. 4, 1776; d. there Aug. 20, 1866. Has written numerous important essays concerning experimental physics and mathematics as applied to mus. acoustics; publ. in the "Mémoires de la Société des Sciences, etc." of Lille (1827-57). [Compare FÉTIS]

**Delibes, Clément-Philibert-Léo, famous** dramatic composer; b. St.-Germain-du-Val, Sarthe, Feb. 21, 1836; d. Paris, Jan. 16, 1891. Entered the Paris Cons. in 1848, Le Couppey, Bazin, Adam and Benoist being his chief teachers. In 1853 he became accompanist at the Théâtre-Lyrique, and organist at the Church of St.-Jean et St.-François. His first stage-work was the 1-act operetta, *Deux sacs de charbon* (1855), followed by 12 more of the same class up to 1865, when he was app. 2nd chorus-master at the Grand Opéra. He now tried his

hand at ballet-writing, and brought out the ballet *La source* (prod. later in Vienna as *Narla, die Quellensce*) at the Opéra in 1806; the next ballet, *Coppélia, ou la fille aux yeux d'émail* (Gr. Opéra, 1870), was triumphantly successful, and has held the boards ever since *Sylva, ou la nymphe de Diane* (1876), was also succ— After resigning his post as chorus-master, he succeeded Reber (1881) as prof.



of comp. at the Cons.; and, in 1884, was elected as Massé's successor in the Académie. Delibes' dramatic music is distinguished by melodiousness, vivacity, and elegance of instrumentation. His stage-works also include the comic operas *Le roi s'a dit* (1873), *Jean de Nivelle* (1880), *Lakmé* (1883), *Le Roi des Montagnes*, *Le Don Juan suisse* (MS.), and *La princesse Ravigotte* (MS.). Besides these a cantata, *Alger* (1865); choruses for men's and women's voices; and a coll. of 15 *Mémoires* v. pf., in German *Lied*-style.

**Delieux (de Savignac), Charles**, b. Lorient, Morbihan, Apr., 1830. A self-taught pianist, he studied harmony with Barbereau, and (at the Cons. 1845-9) comp. with Halévy. Took the "Grand prix pour le contrepoint" in 1846. He brought out the 1-act comic opera *Yvonne et Loïc* at the Gymnase in 1854; has publ. a great many effective characteristic pcs. f. pf., and a "Cours complet de mécanisme pour le piano" (adopted in the Cons.).

**Della Mari'a, Dominique**, born Marseilles, 1768; d. Paris, Mar. 9, 1800; son of an Ital. mandolinist. He was remarkably precocious; played the mandolin and 'cello at an early age, and when 18 prod. a grand opera at Marseilles. He now studied composition in Italy (for a time with Paisiello), and prod. in Naples, 1792, a successful opera, *Il maestro di cappella*. He went to Paris in 1796; obtaining a libretto (*Le Prisonnier*) from Duval, he set it to music in 8 days, brought it out at the Opéra-Comique (1798) in a few weeks, and was at once famous. Before his death he finished 6 more operas, 4 of which were produced during his lifetime; but the success of none of these equalled that of *Le Prisonnier*.

**Delle Se'die** [sá-dé-éh], **Enrico**, baritone vocalist and singing-teacher; b. Leghorn, June 17, 1826. His teachers were Galeffi, Persanola, and Domeniconi. After imprisonment as a revolutionist (1848), he resumed the study of singing, and made his début at Florence (1851) in Verdi's *Nabucco*. Until 1861 he sang in the principal Italian cities; was then eng. at the Th. Italien, Paris, and app. prof. of singing in

the Cons. He has lived in Paris ever since, as one of the best singing-teachers of the capital. His great works, "Arte e fisiologia del canto" (Milan, 1876), and "L'estetica del canto e dell'arte melodrammatica" (Milan, 1886), are publ. in New York in English as "Vocal Art" (3 Parts), and "Esthetics of the Art of Singing, and of the Melodrama" (4 vol.s). An admirable fusion and condensation (by the author) of both the above is also publ. in one volume as "A Complete Method of Singing" (New York).

**Del'inger** [del'-ing-er], **Rudolf**, b. Graslitz, Bohemia, July 8, 1857. *Kapellm.* (1883) at the Karl Schulze Th., Hamburg, 1893, at the Dresden Court Opera. Has prod. the operettas *Don Casar, Lorraine, Capitán Fracasse* (Hamburg, 1889, succ.), *Saint-Cyr* (Hamburg, 1891, v. succ.), and *Die Chansonette* (Dresden, 1894, v. succ.; in Prague, 1895, as *Die Sangerin*).

**Dell'Oref'ce, Giuseppe**, b. Fara, Abruzzo Chietino, Italy, Aug. 22, 1848; d. Naples, Jan. 5, 1889. Pupil of Fenaroli and Miceli in Naples Cons.; since 1878, cond. in the S. Carlo Th., Naples.—Wrote 1 ballet, *I fantasmi notturni* (Naples, 1872), and the operas *Romilda de' Bardi* (Naples, 1874), *Egmont* (Naples, '78), *Il segreto della Duchessa* (Naples, '79), and *L'osai* (Vicenza, '86); also songs and pf.-pcs.

**Del Me'la, Don Domenico**, an Italian priest; the inventor, in 1730, of the first "upright" piano.—See Cesare Ponsicchi's pamphlet, "Il primo pianoforte verticale" (Florence, 1898).

**Delmotte, Henri-Florent**, b. Mons, Belgium, 1799; d. there Mar. 9, 1836. A notary by vocation, he was also librarian at Mons, and president of the Society of "Bibliophiles de Mons." He publ. "Notice biographique sur Roland de Latre, connu sous le nom d'Orland de Lassus" (Valenciennes, 1836; Germ. transl. by Dehn, Berlin, 1837, with notes).

**Delprat, Charles**, born (?), 1803; died Pau, Pyrénées, Feb., 1888; pupil of Ponchard père, at Paris, and singing-teacher there. Publ. "L'art du chant, et l'école actuelle" (Paris, 2d ed. 1870), and "Le Cons. de Mus. de Paris et la commission du Ministère des Beaux-Arts" (1872; 3rd ed. as "La question vocale," 1885).

**Delsarte, François-Alexandre-Nicolas-Chéri**, b. Solesme, Nord, Nov. 19, 1811; d. Paris, July 20, 1871. Tenor singer, pupil of Garaudé and Ponchard. Failing of success as an opera-singer, he devoted himself to the concert-stage, and to teaching; his "method" ("quelque peu excentrique," says Fétis) has zealous partisans. He invented (1855) the *Guide-accord*, or *Sonotype*, an apparatus to facilitate the tuning of pianos.

**Del Valle de Paz, Edgardo**, b. Alexandria, Egypt, Oct. 18, 1861. St. at Naples Cons. under B. Cesi (pf.), and P. Serrao (comp.);

made pianistic tours in Italy and Egypt when but 16, and now resides at Florence. In 1893 he estab. the "Circolo del Valle" at Florence, and since 1896 is the director of the journal "La Nuova Musica." Also prof. in Florence Cons. Has publ. a "Scuola pratica del pianoforte," adopted by several Italian music-schools—Works. Orchestral suites, chamber-music, vocal pieces, and pf.-comp.s (prize sonata; Suite "dans le style ancien"; pieces with orch.; and many elegant soli).

**Deman'tius, Christoph**, b. Reichenberg, 1567; d. Freiberg, Saxony, April 20, 1643. Cantor at Zittau, about 1596; at Freiberg, 1607-43. Prolific composer.—**CHURCH-MUSIC**: "Triades precum vespertinarum" (1602); "Magnificat 4, 5 et 6 vocum" (Frankfort, n. d.). "Corona harmonica" (motets *a* 6, 1610); "Threnodiae" (dirges; 2 sets, Leipzig, 1611, and Freiberg, 1620); "Triades Sioniae Introitum, Missarum et Prosarum" *a* 5-8 (1619); and *Te Deums*.—**SECULAR MUSIC**: "Weltliche Lieder" *a* 5 (1595); "77 ausserlesene liebliche Polnischer u. Deutscher Art Tantzte mit und ohne Text, etc.," *a* 4-5 (1601); "Convivialium concentuum farrago, in welcher teutsche Canzonetten u. Villanellen mit 6 Stimmen zu sampt einem Echo und zweyen dialogis mit 8 Stimmen verfasst" (1609); "Convivorum Deliciae, etc." (intradas, galliards, Polish dances; 1609), etc.—Also an instruction-book: "Isagoge artis musicae ad incipientium captum maxime accommodata. Kurtze Anleitung recht und leicht Singen zu lernen, nebst Erklärung der griechischen Wortlein, so bei neuen Musicis im Gebrauch sind" (Nuremberg, 1605; it went through 9 editions).

**Deme'lius, Christian**, b. Schlettau, Saxony, Apr. 1, 1643; d. Nordhausen, Nov. 1, 1711. Cantor at Nordhausen from 1669.—Publ. a "Gesangbuch" (1688) for the churches at N.; "6 motets and arias" *a* 4 (1700); and an elementary treatise, "Tirocinium musicum, etc." (Nordhausen, n. d.).

**Demeur, Anne-Arsène (née Charton)**, b. Sanjon, Charente, May 5, 1827; d. Paris (?), Nov. 30, 1892. A soprano singer in opera and concert; début at Bordeaux, 1842, after which she sang in Toulouse, Brussels (1846), London (French comic opera and Ital. opera), St. Petersburg (1853), Vienna, Paris (in Berlioz's *Béatrice et Bénédict*, and as Dido in *Les Troyens à Carthage*), and America. Her farewell performance was *Cassandre* in Berlioz's *Prise de Troye*. She married J. A. Demeur, a flutist and composer.

**De Mol [Demol], Pierre**, b. Brussels, Nov. 7, 1825; pupil of Brussels Cons.; took Grand prix de Rome f. comp. in 1855; was first 'cello at Besançon Th., and teacher at the B. Cons. He has produced 2 cantatas, *Les premiers martyrs* (won prize, 1855), and *Le dernier jour d'Herculanum*.

**De Mol [Demol], François-Marie**, nephew of Pierre; b. Brussels, Mar. 3, 1844, d. Ostend, Nov. 3, 1883. Won first prize at the Brussels Cons. for cpt. and fugue, and for organ-playing; org. at the convent of the Béguines, then org. of the St.-Charles Ch., Marseilles, cond. of the Popular Concerts (1872-5), and prof. of harm. in the Cons. (1875). App. cond. of the Théâtre National, Brussels, in 1876—Has brought out an opera, *Le chanteur de Médine*, and written minor works.

**De Munck [Demunck], François**, 'cello-virtuoso; b. Brussels, Oct. 6, 1815; d. there Feb. 28, 1854. Pupil of Platel in Brussels Cons., and his successor, in 1835, as first prof. of 'cello-playing. In 1845 he made long tours in Germany; in 1848 was app. 'cellist at H. M.'s Th., London; but his health, undermined by dissipation, gave way, and in 1853 he returned to Brussels to die.—Publ. "Fantasie et variations sur un thème russe."

**De Munck [Demunck], Ernest**, brilliant 'cellist, son of François; b. Brussels, Dec. 21, 1840. Pupil of his father and Servais; travelled in Great Britain, lived in London, and (1868) in Paris as a member of the Maurin Quartet; in 1870, first 'cello in the Weimar court orch. He married Carlotta Patti in 1879, and resided in Paris till 1893, when he was app. prof. of 'cello-playing in the R. A. M., London.

**Dengremont, Maurice**, b. Rio de Janeiro, Brazil, Mar. 19, 1866, of French parents; violinist (juvenile prodigy); attracted general notice in Europe in 1877 and some years thereafter; d. Buenos Ayres, Sept. (?), 1893.

**Den'ner, Johann Christoph**, b. Leipzig, Aug. 13, 1655; d. Nuremberg, Apr. 20, 1707. A maker of wind-instr.s at Nuremberg, and the inventor (1690 or 1700) of the clarinet, an improved shawm. To him is likewise attributed the invention of the *Stockfagott* and the *Racketenfagott*.

**Den'za, Luigi**, b. Castellammare di Stabia, Feb. 24, 1846. Pupil of Serrao and Mercadante in Naples Cons. Besides the opera *Wallenstein* (Naples, 1876), which was not specially successful, he has written a great number of songs (some in Neapolitan dialect), many of which have won deserved popularity; among them are "Funiculi-Funiculà," "Il Telefono," "Guardame sulo," "Anami," "Fuggimi," "Occhi neri," "Se tu m'amassi," "Giulia," most of which are also favorites in English versions.



**Deppe, Ludwig**, born Alverdisen, Lippe. Nov. 7, 1828; d. Pymont, Sept. 5, 6, 1890. A pupil of Marxsen at Hamburg in 1849, later of Lobe at Leipzig. Settled in Hamburg (1860) as a music-teacher, and founded a singing-society, of which he was the cond. till 1868. Went to Berlin in 1874, and from 1886-8 was court Kapellm., but resigned in order to devote himself to conducting the concerts of the court orch. He has also conducted the Silesian Mus. Festivals estab. by Count Hochberg in 1876.—Sketch: "Deppe as Teacher," by Amy Fay in "Music-study in Germany." His method of playing is explained by his pupil, Elisabeth Caland, in "Die Deppe'sche Lehre des Klavierspiels" (Stuttgart, 1897).

**Depres [Després], Josquin**, the greatest of the early Netherland contrapuntists, born abt. 1450 in Hainault (Burgundy), and possibly in the town of Condé, where he died as provost of the Cathedral Chapter, August 27, 1521. His name was very variously spelled: *Despres, Despres, Depres, Depret, Deprez, Despreis, Dupré*, and by the Italians, *Del Prato* (Latinized as *a Prato, a Pratts, Pratenis*), etc.; while Josquin (contracted from the Flemish Jossekin, "little Joseph"), appears as *Jossé, Jossien, Jusquin, Gosquin, Josquinnus, Jacobo, Jodocus, Jodoculus*, etc. "Jossé Després," his epitaph reads. Few details concerning his life are known. It seems probable that he was a chorister, and afterwards chorumaster, at St.-Quentin; perhaps he was *m. de chap.* for a time at the Cath. of Cambrai (one of the towns claiming to be his birthplace). He was doubtless a pupil of Okeghem (*premier chante* to Louis XI. abt. 1476); and he was a singer in the Sistine Chapel at the time of Pope Sixtus IV. (1471-84), and was in Ferrara, about 1488, with Isaack. As a composer he was considered by contemporaries to be the greatest of his period (so says Zarlino), and Adrien Petit Coclius terms him "princeps musicorum"; his works were sung everywhere, and universally admired—he was, indeed, the first to weave the mazes of Netherlandish counterpoint into expressive and beautiful art-forms.—Publ. works: *MASSÉS* (in Petrucci's Lib. I, Venice, 1502). *L'omme armé*; *La sol fa re mi*; *Gaudeamus*; *Fortunata desperata*; *L'omme armé, sexti toni*;—(idem, II, 1503): *Ave Maris stella*; *Ihercules, dux Ferraræ*; *Malheur me bat*; *Lami Baudichon*; *Una musque de Buscaya*; *Dung aultre amor*;—(idem, III, 1516): *Mater patris*; *Faysans regrets*; *Ad fugam*; *Di dadi*; *De Beata Virgine*; *Sine nomine* [these 3 books republ. by Junta (Rome, 1526)];—(in Graphæus' "Missæ III"): *Pange lingua*; *Da pacem*; *Sub tuum praesidium*; some of these are scattered in other collections, and fragments are found in still others; and several more masses are in MS. at Rome, Munich, and Cambrai.—*MOTETS* were publ. by Petrucci ("Odhecaton," 1501-5), and his books of *Motets Nos. 1, 3, 4, and 5*; by Peutingr ("Liber selectarum canti-

onum," 1520), and others of the period.—*FRENCH CHANSONS* were publ. by T. Susato (1545), P. Attaignant (1549), and Du Chemin (1553).—In modern notation, fragments of his works are to be found in the German "Bibliothek für Kirchenmusik" (1844); in Commer's "Collectio operum musicorum Batavorum," Rochlitz's "Sammlung vorzüglicher Gesangsstücke" (1838), and Choron's "Collection" (a Stabat Mater); also in the histories by Ambros, Forkel, Kiesewetter, Burney, Busby, and Hawkins.

**Deprosse, Anton**, b. Munich, May 18, 1838; d. Berlin, June 23, 1878. Pupil of the Royal School of Music at Munich 1853-5; then a private pupil of Stuntz and Herzog. Teacher of pf. (1861-4) at the R. Sch. of Music; taught later in Frankfort and Gotha, in Munich (1871), and went to Berlin in 1875.—Works: *Operas* (in MS.); an oratorio, *Die Salbung Davids*; songs; fine pf.-music (e.g., the "Romantic Studies," op. 17).

**De Reszké, Jean**, dramatic tenor; b. Warsaw, Jan. 14, 1852. Pupil of Ciaffei, Cotogni, and Sbriglia. Successful début as *baritone* at Venice in Jan., 1874, in the rôle of Alfonso (*Favorita*), under the name of "De Reschi." After singing in Italy and Paris, he made his tenor début, as Robert (*R. le Diable*), at Madrid in 1879. In 1884 he was eng. at the Th. des Nations, and in 1885 at the Grand Opéra, Paris, where he created Massenet's "Cid." He has sung for several seasons at Drury Lane, since 1887; in New York in 1895-9 with continued success. His repertory now includes leading Wagner rôles.

**De Reszké, Édouard**, dram. bass, brother of Jean; b. Warsaw, Dec. 23, 1855. Pupil of his brother, Ciaffei, Steller, and Coletti. Début Paris, Apr. 22, 1876, as the King in *Aida*, at the Th. des Italiens; sang here for two seasons, then at Turin and Milan, from 1880-4 at the Italian Opera, London. Since then chiefly in Paris and London, or with Jean in America.

**Dering.** See *DERRING*.

**De Sanctis, Cesare**, born Albano, Rome, 1830. *M. di capp.* in various Roman churches and theatres; 1876, professor of harmony in the newly founded Liceo (Conservatory) at Rome.—Works: *Overture f. orch.*; *Requiem mass a 4 w. orch.*; "100 Fugues" *a cappella* in strict style, a 4. He has publ. a treatise on "Harmony" and another on "Contrappunta e Fuga."

**Désaugiers, Marc-Antoine**, born Fréjus, 1742; d. Paris, Sept. 10, 1793. A self-taught musician, he went to Paris in 1774, and attracted notice by translating Mancini's "Canto figurato" (1776). He produced a multitude of short operas, which pleased by their sprightly melodies; and a festival cantata, *Hubrodrame*, on the storming of the Bastille (D. was an ardent revolutionist). A friend of Gluck and Sacchini, he dedicated a requiem to the latter.

**Deshayes, Prosper-Didier**, b. (?), d. (?), made himself known by his oratorio, *Les Machabées* (1780); was from 1782 comp. of divertissements and ballets to the Comédie-Française, and prod (1786-99) several operettas and ballets, a 2nd oratorio, *Le sacrifice de Jélie*, a symphony, and minor instrumental pieces.

**Desmarests, Henri**, b. Paris, 1662; d. Lunéville, Sept. 7, 1741. One of the most skilful musicians during the reign of Louis XIV., he prod 1693-1722 a number of operas famous in their day; was *maestro* to Philip V. of Spain, and afterwards intendant of music to the Duke of Lorraine at Lunéville.

**Després.** See DEPRÈS.

**Des'sauer, Joseph**, b. Prague, May 28, 1798; d. Modling, n. Vienna, July 8, 1876. Pupil of Tomaczek (pf) and Dionys Weber (comp.). The melodious beauty of his songs won him international fame. He set to music the operas *Lidwinna* (Prague, 1836), *Ein Besuch in Saint-Cyr* (Dresden, 1838), *Paquita* (Vienna, 1851), *Domunga* (1860), and *Oberon* (not perf.); also wrote overtures, string-quartets, pf.-pcs., etc.

**Des'soff, Felix Otto**, b. Leipzig, Jan. 14, 1835; d. Frankfort-on-Main, Oct. 28, 1892. Pupil of Moscheles, Hauptmann, and Rietz in Leipzig Cons; 1854-60, *Kapellmeister* at theatres in Chemnitz, Altenburg, Dusseldorf, Aix, and Magdeburg; 1860-75, court *Kapellm.* at Vienna, teacher in the Cons., and cond. of the Philharmonic. Court *Kapellm.* at Karlsruhe, 1875; theatre *Kapellm.* at Frankfort, 1881.—Publ. a pf.-quintet, pf.-quartet, and sonatas f. pf.

**Destouches, André-Cardinal**, opera-composer; b. Paris, 1672; d. there 1749. In 1697, though untaught as to theory, he brought out the opera *Issé*, which was very successful. Assiduous study of cpt. seems to have marred the originality of his talent, for his later operas found less favor. From 1713 he was superintendent of the king's music, and inspector-general at the opera.

**Destouches, Franz Seraph von**, b. Munich, Jan. 21, 1772; d. there Dec. 10, 1844. Ffom 1787-91 a pupil of Haydn in Vienna; in 1797, mus. director at Erlangen; in 1799, leader of the Weimar orch.; in 1810, prof. of theory at Landshut Univ.; in 1826, *Kapellm.* at Homburg; retired to Munich in 1842.—Works: An opera, *Die Thomasnacht* (Munich, 1792); an operetta, *Das Missverständnis* (Weimar, 1806); a comic opera, *Der Teufel und der Schneider* (Munich, 1843); incidental music to Schiller's *Tell*, *Jungfrau von Orleans*, *Wallensteins Lager*, *Brant von Messina*; Werner's *Wanda*; Kotzebue's *Die Hussiten vor Naumburg*; etc. Also publ. a pf.-concerto; sonatas, fantasias, variations f. pf.; a pf.-trio, etc.

**Desvignes, Victor-François**, b. Trier, June 5, 1805; d. Metz, Dec. 30, 1853. A violinist; conductor of theatre orchestras in the French provinces; after serious study in Paris, he

founded a conservatory at Metz (1835), which prospered so vigorously that, in 1841, it was made a branch of the Paris Cons.—Publ. chamber-music, sacred and secular choruses, romances and melodies; left in MS. 2 operas, a symphony, 9 overtures f. full orch., a Stabat Mater (perf. 1833), etc.

**Deswert', Jules**, b. Louvain, Aug. 15, 1843; d. Ostend, Feb. 24, 1891. A brilliant 'cellist; played in public at 9, and was a pupil of Servais at Brussels Cons. in 1856-8. After extended tours in eastern Europe, he became *Concertmeister* at Dusseldorf in 1865; first 'cello at Weimar in 1868; royal *Concertmeister*, solo 'cellist, and prof. at the Hochschule, Berlin, in 1869, resigning in 1873. After travelling again, he settled in Wiesbaden; was in Leipzig in 1881, and in 1888 was app. director of the Ostend Music-School, and prof. at the Ghent and Bruges Cons.—Works 2 operas, *Die Albigenser* (Wiesbaden, 1878; succ.); *Graf Hammerstein* (Mayence, 1884); a symphony, "Nordseefahrt"; 3 'cello-concertos; romances, fantasias, duos, and solo pcs. for 'cello w. pf. or orch.

**Deswert', Jean-Gaspard-Isidore**, 'cellist; b. Louvain, Belgium, abt. 1830; d. (aged 66) Schaarbeck, n. Brussels, Sept. (?), 1896. Brother of Jules. Teacher in music-school, Louvain; prof. of 'cello in Brussels Cons.; solo-player in orch. of the Th. de la Monnaie.

**Dett'mer, Wilhelm**, bass opera-singer; b. Breinum, n. Hildesheim, June 29, 1808. The son of a peasant, he studied in a teachers' seminary, but left it to join a wandering troupe of players; sang minor rôles at Hanover, Brunswick, Breslau, and Kassel; was eng. for leading rôles at Dresden in 1842, and later at Frankfort; retired 1874. He was equally at home in comedy and tragedy.

**Deutz.** See MAGNUS.

**Devienne, François**, b. Joinville, Haute-Marne, Jan. 31, 1759; d. in the insane asylum at Charenton, Sept. 5, 1803. A flutist and bassoonist, member of the band of the Gardes Suisses, bassoonist at the Th. de Monsieur (1788), and prof. at the Paris Cons., he was an extraordinarily prolific comp., of peculiar importance from the impulse which he gave to perfecting the technique of wind-instr.s—Works: Ten operas; many concerted pieces for various wind-instr.s w. orch.; overtures f. wind; concertos, quartets, trios, sonatas, etc., f. flute, pf., and other instr.s; "Douze suites d'harmonies à 8 et 12 parties"; very numerous romances, chansons, etc.; also a valuable "Méthode de flûte" (Paris, 1795), which went through several editions.

**Dezède (or Dezaides)**, b. Lyons (?), abt. 1740; d. Paris, 1792. Prolific composer of operas and operettas; 15, of from 1-3 acts in length, were given 1772-96 at the Italiens and the Opéra. *Blaise et Babet* (1783) held the stage for 2 years. He wrote with unusual correctness, and his melodies were pleasing.



**Diabel'li, Antonio, b. Mattsee, n. Salzburg,** Sept. 6, 1781; d. Vienna, Apr. 8, 1858. He was a choir-boy in the monastery at Michaelbeurn, and in Salzburg cath.; studied for the priesthood at the Munich Latin School, but continued his musical work, submitting his compositions to Michael Haydn, who encouraged him. On the secularization of the Bavarian monasteries, D., who had already entered that at Raichenhaslach, embraced the career of a musician, went to Vienna (where Joseph Haydn received him kindly), taught pf. and guitar for a living, and in 1818 became a partner of Cappi, the music-publ.r, assuming control of the firm (Diabelli & Co) in 1824. He publ much of Schubert's music, but underpaid the composer, and complained that he wrote too much. In 1854 he sold out to C. A. Spina. A facile composer, he prod. an opera, *Adam in der Klemme* (Vienna, 1809; one performance), masses, cantatas, chamber-music, etc., which are consigned to oblivion; his sonatas, easy pcs., and duets f. pf., are still favorites for beginners.

**Diaz (de la Peña), Eugène-(Émile),** son of the celebrated painter; b. Paris, Feb. 27, 1837. Dramatic composer; pupil of Paris Cons. (Hallevy, Reber) 1852-8. Produced the comic opera *Le roi de Candale* at the Th.-Lyrique, 1865; won the government prize, 1867, for the 3-act opera *La coupe du roi de Thule* (Grand Opéra); and brought out the 4-act lyric drama *Benvenuto* at the Op.-Com. (1890). Has also published numerous songs.

**Dibdin, Charles, b. Dibden, n. Southampton** (bapt. Mar. 4), 1745; d. London, July 25, 1814. He was sent to Winchester College to study for the Church, but his passion for music carried the day; he sang with the choristers, took lessons of Kent and Fussell, and at 15 went to London, was eng at Covent Garden as a singing actor, and soon began to write for the stage. His first piece, *The Shepherd's Artifice*, was prod. in 1763. He was eng. at Birmingham, 1763-5, and at Covent Garden again till 1768, when he went over to Drury Lane. Falling out with Garrick, he spent some months of 1776 in France; was then app. comp. to Covent Garden, having up to that time brought out 8 operas, etc. After the failure of certain theatrical enterprises, and of a projected journey to Egypt, he commenced a series of monodramatic table-entertainments, of which song was a principal feature, and which were extremely popular from 1789 to 1805; in these Dibdin appeared as author, composer, narrator, singer, and accompanist. He retired in 1805 on a pension, which was withdrawn for a time, but subsequently restored. A complete list of some 70 stage-pieces, with or without music, and 30 "table-entertainments," may be found in Grove. He is best known as the composer of most of the fine old sea-songs so popular 100 years ago. He publ a "History of the English Stage" (1795, 5 vol. s), and his "Professional Life" (1803, 4 vol. s).

**Dick, Charles George Cotsford, b. London,** Sept. 1, 1846; st. at Worcester Coll., Oxford; was intended for the bar, but gave up law for music. He has produced several successful operettas *Our Doll's House* (1876), *Our New Doll's House* (1877), *Back from India* (1879), the comic opera *Doctor D.* (1885), and *The Baroness* (1892), also a "children's opera"; has publ. a number of songs, and many sprightly pf. pcs.

**Diderot, Denis, b. Langres, Oct. 5, 1713; d. Paris, July 30, 1784.** Projector and editor-in-chief of the "Encyclopédie." In his work, "Mémoires sur différents sujets de mathématique" ("The Hague, 1748), are the essays "Des principes d'acoustique," and "Projet d'un nouvel orgue," the latter being an impracticable idea for a new kind of barrel-organ.

**Didymus, a grammarian of Alexandria; b. 63 B. C.,** a prolific author, the number of whose works was estimated by Seneca at 4,000; wrote a (lost) treatise on harmony, now known only by an epitome made by Porphyry, and some quotations by Ptolemy. In his system, the octave of the diatonic genus was formed by two precisely similar tetrachords; and in all 3 species of tetrachord (diat., chrom., and enharm.), the interval of a major third is adhered to. He likewise recognized the difference between the major and minor whole tone; this difference ( $\sharp . \flat = 81 : 80$ ) is, therefore, rightly termed the "comma of Didymus." Salinas and Doni have written on D.'s musical system.

**Diehl [dël], Louis, born Mannheim, 1838.** Lives as a teacher in London, where he married, in 1863, the pianist and authoress Miss Alice Mangold. He has publ. quite a number of well-liked songs.

**Diem [dēm], Joseph, remarkable 'cello-virtuoso; b. in 1836 at Kellmunz, near Memmingen; d. Constance, Jan. 1, 1894.** A peasant's son, from his poor pittance for tending cattle he saved enough to buy a flute, and later a violin, which he practised at night and Sundays. After travelling with a troupe of wandering musicians, he took up the 'cello at the age of 25, studying in the Munich Conserv., and at Weimar under Cossmann. In 1866, app. prof. at Moscow Conserv; made annual concert-tours through Europe, and in 1872 to America.

**Diémer, Louis, distinguished pianist; born Paris, Feb. 14, 1843.** Pupil of Marmontel at the Cons., taking 1st pf.-prize in 1856; also of Ambr. Thomas and Bazin for comp., taking 1st harm. prize, 2nd org. prize, and 1st prize f. cpt. and fugue. Played with great success at the Alard, Pásdeloup, and Cons. concerts; succeeded Marmontel (1887) as pf.-prof. at Cons; Chev. of Legion of Honor in 1889. Widor, Saint-Saëns, Lalo, and others have written pieces for him which he has played at the Colonne and Lamoureux Concerts.—Works: Pf.-

concerto, septuor f. pf. and wind, characteristic pcs. f. pf; and a variety of chamber-mus and pf-compositions.

**Die'nel, Otto**, b. Tiefenfurth, Silesia, Jan. 11, 1839; pupil of the Gorlitz Gymnasium, and the Bunzlau Seminary; studied music in Berlin at the R. Inst. f. Church-music, and R. Academy. Teacher of music, org. at the Marienkirche, Berlin. In 1881 he received the title of Royal *Musikdirector*.

**Die'ner, Franz**, dramatic tenor, b. Dessau, Feb. 19, 1849; d. there May 15, 1879. Violinist in the court orch., Dessau, then at the Luisenstadt Th., Berlin, where he made his debut as a singer. Leading tenor at Cologne (1872-3), Berlin, Nuremberg, at Cologne again (1876), Hamburg, and Dresden (1878).

**Di'ès, Albert Karl**, b. Hanover, 1755; d. Vienna, Dec. 28, 1832.—Publ. "Biographische Nachrichten von Joseph Haydn" (Vienna, 1810). D. was a good landscape-painter.

**Diet, Edmond-Marie**, b. Paris, Sept. 25, 1854. Pupil of César Franck, and Guiraud. Dramatic comp.; officer of the Academy.—Has produced the operas *Stratonice* (1887), *Le cousin Placide* (1887), and *Fleur de vertu* (1894); also ballets and pantomimes *Scenitia*, 1889; *La grève*; *Masque rose*; *M. Ruy-Blas*, 1894; *La Belle et la Bête*, 1895; *L'Araignée d'or*, 1896; *Rêve de Noël*, 1896, and the 3-act operetta *Genül Crampou* (Paris, 1897); besides songs, and church-music.

**Die'ter (or Diet'ter), Christian Ludwig**, b. Ludwigsburg, June 13, 1757, d. Stuttgart, 1822. A court musician (*Kammermusiker*) at Stuttgart, he prod. there a grand opera, *Laura Rosetti*, 2 comic operas, *Belmont und Constanze* and *Des Teufels Lustschloss*, and 8 vaudevilles ("Liederspiele"). He left in MS. concertos f. vln., horn, flute, oboe and bassoon; also solos f. vln., concerted pcs. f. flutes, and for oboes, etc.

**Diet'ger.** See THEOGERUS.

**Die'trich (or Dieterich), Sixtus**, b. Augsburg (?), 1490-1495; d. St. Gallen, Switzerland, 1548. A schoolmaster at Constance in 1518, he was without mus. training, though naturally talented; in 1540, being in easier circumstances, he studied in Wittenberg. A book of magnificats (1535), and 2 coll.s of antiphones a 4 (1541 and 1545), were publ. separately; motets, songs, etc., are scattered through various German collections printed 1538-45.

**Die'trich, Albert Hermann**, composer; b. Golk, n. Meissen, Aug. 28, 1829. Pupil of J. Otto in Dresden, and Moscheles and Rietz at Leipzig (1847-51); st. w. R. Schumann at Dusseldorf, 1851-4. From 1855-61, concert-conductor, and from 1859 municipal mus. director, at Bonn; from 1861, court *Kapellm.* at Olden-

burg, succeeding Pott; was living in Leipzig in 1894. He was one of Schumann's best pupils, and his comp.s rank high among contemporary productions.—Works: Incidental music to *Imogen* (Shakespeare's "Cymbeline"), Dresden, 1891; a successful 3-act romantic opera, *Robin Hood* (Frankfort, 1879), a fine symphony in D min., overture for orch., "Normannenfahrt"; cantatas w. orch. "Morgenhymne," "Reinmorgen," "Altchristlicher Bittgesang", a cello-concerto, a vln.-concerto, romance f. horn w. orch., chamber-music (pf.-trios), pf.-pcs.; choruses, duets, songs.

**Dietter.** See DIETER.

**Dietz, Johann Christian**, b. Darmstadt, 1788, d. in Holland, abt. 1845. Instrument-maker at Emmerich-on-Rhine; inventor of the Melodeon (1805), the *Claviharpe* (1814), and the *Trochleon* (1812). He lived for many years in Paris.—His son Christian aided him in his work, and himself invented the *Polyplectron*. He was estab. in Paris as a piano-maker, and his instr.s were celebrated.

**Dieupart, Charles**, skilful French violinist and harpsichordist, went to London in 1707, was *maestro al cembalo*, for several years, of Handel's operas, and d. in London abt. 1740, almost destitute. Publ. "6 suites de clavecin . . . composées et mises en concert pour un violon et une flûte, avec basse de viole et un archiluth" (London); and "Six ouvertures pour clavecin, avec violon et basse continue" (Amsterdam).

**Diez, Sophie (née Hartmann)**, b. Munich, Sept. 1, 1820; d. there May 3, 1887. Pupil of Franz Lachner; eng. for leading soprano rôles at the Munich court opera, 1837-78. In 1841 she married Friedrich Diez [from 1837-49 tenor at the opera; d. 1892]; she retired in 1878.

**DiE'liger, Johann**, b. Eislefeld, 1590; cantor and deacon at Koburg, where he died in 1647.—Publ. "Prodromi triciniorum sacrorum" (1612); "Medulla ex Psalmo 68 deprompta et harmonica 6 voc. composita" (1614); "Exercitatio musica I, continens XIII selectissimos concentus musicos variorum auctorum, cum basso generali, etc." (1624); "Trauerlied auf den Tod eines Kindes" a 4 (1626); "Disce mori, etc." (1628); "Gesprach D. Lutheri und eines kranken Studiosi" a 4; "Musica votiva, etc." (1629); "Musica christiana cordialis domestica" (1630); "Musica concertativa, oder Schatzkammerlein neuer geistlichen auserlesenen Concerte" a 1-12 (1632); "Jeremias poenitentiaris" (1640); and other works.

**Ding'elstedt, Jenny (née Lutzer** [wife of the poet Franz D.]), b. Prague, Mar. 4, 1816; d. Vienna, Oct. 3, 1877. A very brilliant coloratura singer, eng. (1832) at Prague, then (1835-45) at the Kärnthnerthor Th., Vienna. She married in 1843.

**Diru'ta, Girolamo**, b. Perugia, abt. 1560; d. (?). Organist, pupil of Claudio Merulo in

Venice, who mentions the fact with pride in the preface to his "Canzoni a la francese in tavolatura" (1598). In 1580, D was in the Minorite monastery at Correggio; 1593 till after 1609, org. in the cath. at Gubbio (Papal States); then at Chioggia.—Publ. "Il Transilvano, o dialogo sopra il vero modo di sonar organi e stromenti da penna"; Part I (Venice, 1593, 2nd ed. 1612); Part II (Venice, 1609 and 1622) has 4 books; Bk. 1 with the special title "Sopra il vero modo di intavolare ciaschedun canto"; Bk. 2 on cpt., Bk. 3 on the church-modes, and Bk. 4 on organ-registration

**Diru'ta, Agostino**, Augustine monk; b. Perugia, was in 1622 *m. di capp.* at Asola, and later at the monastery of his order in Rome; in 1646 he was in Perugia as chorusmaster—Publ. masses, litanies, vespers, etc. (1622-47).

**Distin, John**, inventor of the key-bugle, was an Engl. trumpeter (b. 1793, d. 1863). He played in H. M.'s Theatre, and in the private band of George IV. In 1833 he formed a quintet-party of members of his family, and travelled in England and on the Continent, playing before many crowned heads.—His son,

**Distin, Theodore**, singer, teacher, and comp.; b. Brighton, Eng., 1823; d. London, Apr. 12, 1893. Played the French horn in his father's band, with which he travelled on the Continent 1836-44. Vocal pupil of Negri and F. Cook. Baritone singer in Pyne and Harrison's troupe, and bass singer in Benchers' Chapel, Lincoln's Inn. An Associate Member of R. A. M. His masses and motets are sung in the principal Engl. churches; he also publ. services, glees, songs, etc.

**Ditson, Oliver**, founder of the music-publishing firm of O. Ditson & Co. at Boston, Mass.; b. Oct. 30, 1811; d. Dec. 21, 1888. In 1832 he became a partner of G. H. Parker, his employer, under the firm-name Parker & Ditson; carried on business in his own name 1845-57, when J. C. Haynes joined the firm, then changed to O. Ditson & Co. His eldest son, Charles, took charge of the N. Y. branch (Ch. H. Ditson & Co.) in 1867. Since 1875 J. Edward Ditson has conducted the Phila. branch (J. E. D. & Co.). A branch for the importation and sale of instr.s, etc., was est. at Boston in 1860 as John C. Haynes & Co.; and since 1864 a Chicago branch, Lyon & Healy, has been in business.

**Dit'ters (von Dit'tersdorf), Karl**, eminent both as a violinist and comp.; b. Vienna, Nov. 2, 1739; d. at Castle Rothlhotta, n. Neuhaus, Bohemia, Oct. 24, 1799. At first taught by Konig and Ziegler, he became a favorite of Prince Joseph of Hildburghausen, who had him thoroughly trained by Trani (vln.) and Bono (comp.). He played in the prince's orch. till its dissolution in 1759, and then in the court theatre at Vienna; accomp. Gluck on his Italian journey

(1761), winning great fame as a violinist, and, on his return to Vienna, defeating the renowned Loll. As *Kapellm.* (1764-9) to the Bishop of Gross-Wardein, Hungary (succeeding Michael Haydn), he composed industriously (his first opera, *Amore in musica*, 1767; various oratorios, and much orchestral and chamber-music). After travelling for a short time, he was app. *Kapellm.* to the Prince-bishop of Breslau, Count von Schaffgotsch, at Johannisberg in Silesia, where he had a small theatre built, for which he wrote several pieces, though his best operas (*Doctor und Apotheker*, *Betrug durch Aberglauben*, *Liebe im Narrenhaus*, *Hieronymus Knucker*, and *Rotkappchen*) were composed during visits to Vienna. In 1770 the Pope bestowed on D. the Order of the Golden Spur; in 1773 he was ennobled by the Emperor ("von Dittersdorf"). On the decease of the Prince-bishop (1795), D., who had been very prodigal of his means while at the zenith of his popularity, lived on a small pension, in straitened circumstances, until a friend, Baron von Stillfried, took him into his castle, Rothlhotta. Of his 28 operas only one, *Doctor und Apotheker* (Vienna, 1786), still survives, despite the vein of jovial humor, bright and fluent melody, and easy and correct style, they were eclipsed by Mozart's genius. Yet D. may well be regarded as a worthy precursor of Mozart in national dramatic composition. Besides, this prolific author wrote several oratorios and cantatas; 12 symphonies f. orch. on Ovid's "Metamorphoses" (Vienna, 1785)—[of these 12, only 6 are now extant, and have just been republ. (Aug., 1899) by Reinecke Bros., Leipzig; they include "The 4 ages of the world," "The downfall of Phaeton," "Actaeon's transformation to a deer," "Andromeda's rescue by Perseus," "The Frogs," and "Phineus with his friends in the mountains," and are remarkable specimens of early "program-music." The same firm also republishes 2 other symphonies, the overture to "Esther" (oratorio), a short ballet; and the Divertimento "Il combattimento dell'umane passioni"];—41 MS. symphonies; a "Concerto grosso" f. 11 concerted instr.s w. orch.; 12 vln.-concertos, numerous string-quartets (the best were edited by the Muller brothers, and publ.); 12 divertissements f. 2 vlns. and 'cello; 12 4-hand sonatas f. pf.; 72 preludes f. pf.; etc.—Also an essay: "Briefe uber Behandlung italienischer Texte bei der Composition" (Leipzig, "Allgem. musikal. Zeitung," 1799), and his Autobiography (Leipzig, 1801; edited by Spazier).

**Di'vitis, Antonius** (real name, Antoine le Riche), celebrated French contrapuntist early in the 16th century, chapel-singer to Louis XII.—Motets and chansons are scattered in collections, e. g. "Mottetti de la corona" (1514), and others printed by Rhaw, Attaignant, etc. At Cambrai is a MS. mass; at Munich, a Credo and a Salve Regina a 5.

**D'IVry.** See IVRY.

**Dizi, François-Joseph**, famous self-taught harpist; b. Namur, France, Jan. 14, 1780; d. Paris, Nov. 1847. He set out for London when only 16, lost his harp on the way, but went on without it, and introduced himself to Erard, who gave him a harp, and obtained pupils for him. Besides winning fame as a concert-player, and as a harpist at the principal theatres, he invented the "perpendicular harp" (which was unsuccessful), and composed sonatas, romances, variations, studies, etc., for harp, also publ. an "École de Harpe, being a Complete Treatise on the Harp" (London, 1827). In 1830 he went to Paris, and established a harp-factory with Pleyel, which did not do well. Here he was app. harp-teacher to the Royal princesses.

**Dla'bacz, Gottfried Johann**, b. Bohmisch-Brod, Bohemia, July 17, 1758; d. Prague, Feb. 4, 1820, where he was librarian and choirmaster of the Premonstratensian monastery.—Publ. "Allgemeines historisches Künstlerlexikon für Bohmen (3 vols., 1815-18), and contributed several articles for Rigger's "Statistik von Bohmen."

**Döb'ber, Johannes**. See DOEBBER.

**Dobrzyn'ski, Ignacy Félix**, pianist; born Romanoff, Volhynia, Feb. 25, 1807; d. Warsaw, Oct. 18, 1867. Son of the violinist J. Dobrzynski [1777-1841]; taught by his father, then by Elsner, being a fellow-pupil and fast friend of Chopin; on subsequent pianistic tours (1845-6) to Leipzig, Dresden, and Berlin, he had great success. For a time he conducted the opera in Warsaw, where he finally settled.—Works: 2 operas, *Die Flibustier* (Warsaw, 1861), and *Monbar* (not perf.); symphony in C min.; 1 string-sextet, 2 string-quintets, 3 string-quartets; 1 pf-trio; a sonata f. pf. and vln.; a nocturne f. pf. and vln., "Les Larmes"; mazurkas and nocturnes f. pf.; songs (the "local color" of the "Village Melodies" [*Piesni Stelskie*] is especially praised).

**Doeb'ber, Johannes**, born Berlin, Mar. 28, 1866. Pupil in Stern Cons. of R. Radecke (comp.), L. Bussler (cpt. and comp.), and C. Aggházy (pf.). Taught the 1st pf.-class in Kul-lak's Cons.; then became *Kapellm.* at Kroll's Th under Dir. Engel, Jr.; at Darmstadt Court Th.; and, since 1895, is *Kapellm.* at the Court Th. in Coburg-Gotha, and tutor in music to Princess Beatrice.—Dramatic works: A 1-act comic opera, *Die Strassensängerin* (Gotha, 1890; succ.); 3-act opera *Der Schmied von Greina-Green* (Berlin, 1893; mod. succ.); 1-act burlesque opera *Dolcetta* (Brandenburg, 1894); 1-act opera *Die Rose von Gensano* (Gotha, 1895; succ.); 3-act opera *Die Grille* (Leipzig, 1897; succ.); also abt. 20 pf.-pcs.; over 60 songs; and quartets, duets, arrangements, etc.

**Döh'ler, Theodor**, pianist and comp.; born Naples, Apr. 20, 1814; d. Florence, Feb. 21,

1856. A pupil of Julius Benedict at Naples, and of Czerny (pf.) and Sechter (comp.) at Vienna. In 1831 he became pianist to the Duke of Lucca, lived for a time in Naples, made brilliant pianistic tours from 1836-46 to Germany, Italy, Paris ('38), London and Holland ('39), and again to Italy, Holland, Belgium; after 2 years' sojourn in Lucca he went to Copenhagen in 1843, thence to Russia, and in 1846 to Paris; settling in Florence in 1848. In 1846 the Duke, his patron, ennobled him, and he married a Russian Countess.—Works: A posthumous opera *Tancreda* (Florence, 1880, quite successful); many pf.-pcs (concertos, op. 7; nocturnes; tarantellas; 12 Études de concert, op. 30; 50 Études de salon, op. 42; variations, fantasias, transcriptions, etc.). His salon-music is elegant and showy.

**Do'les, Johann Friedrich**, born Steinbach, Saxe-Meiningen, Apr. 23, 1715; d. Leipzig, Feb. 8, 1797 [correct date]. Church-composer; a pupil, but not a disciple, of J. S. Bach. He was app. cantor at Freiberg, Saxony, in 1744; in 1756 he succeeded G. Harrer as cantor and musical director of the Thomasschule, Leipzig, resigning in 1789. Works: A treatise, "Anfangsgrunde zum Singen," and very numerous church-compositions, mostly written in an easy and popular style.

**Dom Be'dos**. See BEDOS DE CELLES.

**Dominice'ti, Cesare**, b. Desenzano, Lago di Garda, July 12, 1821; d. Sesto di Monza, June 20, 1888. Opera-composer; studied in Milan, where all his operas were brought out; lived for a long time in Bolivia, made a fortune there, and, some years after his return to Italy, was app. prof. of comp. at Milan Cons.—Operas: *I belli usi di città* (41), *Due mogli in una* ('53), *La maschera* ('54), *Morovico* ('73), *Il lago delle fate* ('78), and *L'ereditiera* (1881).

**Dom'ner, Arrey von**, writer and critic; b. Danzig, Feb. 9, 1828. A theological student, he turned to music, and in 1851 became the pupil of Richter and Lobe (comp.), and Schallenberg (org.) at Leipzig. He taught music at Leipzig, and went to Hamburg in 1863, where he has since resided as a lecturer, music critic to the "Correspondent," and (1873-89) secretary in the Hamburg town library. In 1892, *Dr. phil. hon. causa* (Marburg Univ.).—Writings: "Elementare der Musik" (1862); "Musikalisches Lexikon" (1865; a revised ed. of Koch's); "Handbuch der Musikgeschichte" (1867; 2nd ed., 1878). Also publ. an 8-part psalm *a cappella*, and a 4-part arr. of melodies by J. W. Franck.

**Dona'ti, Baldassaro**, famous comp. of motets and madrigals; b. Venice, (date ?); d. there 1603. He was choirmaster of the so-called "small choir" at San Marco, Venice, 1562-5, when it was disbanded, and he became a simple chorister; in 1590 he succeeded Zar-

lino as *maestro*.—Extant works "Canzonette villanesche alla napoletana" (1551 and 1555); several books of madrigals *a* 4-6 (1559-68); and one vol. of motets *a* 5-8 (1569).

**Donati, Ignazio**, composer of the Lombard school; b. Casalmaggiore, n. Cremona, towards end of 16th cent. In 1619 he was *m. di capp.* in the Accademia di S. Spirito, Ferrara, from 1633, *maestro* in Milan cath.—Publ. 1 vol. of motets *a* 1-5 (1612), 2 vols. of "Concerti ecclesiastici" *a* 2-5 (1617, 1619); 2 vols. of masses *a* 4-6 (1618); "Le Fanfalage" (madrigals *a* 3-5), 2 vols. of "Mottetti concertati" *a* 5-6 (1626, 1627); 1 vol. of motets f. vocal solo with continuo (1628); and "Salmi boscherecci" *a* 6 (1629).

**Done, William**, English organist, cond., and chorus-trainer, b. Worcester, 1815; d. there Aug. 17, 1895. Choir-boy of W. cathedral, 1825, under organist Clarke; 1839, asst.-org.; 1844, 1st org., succeeding Clarke, and conductor of Worc. Mus. Festivals. 1894, Mus. Doc., Cantab., *hon. causa*.—A fine organist, he instituted needed reforms in the cathedral service.

**Do'ni, Antonio Francesco**, writer; born Florence, 1519; d. Monselice, n. Padua, in Sept., 1574. For several years he was a member of the Servite fraternity in Florence; after leaving it in 1539, he led a wandering life as a lay-priest.—Publ. a "Dialogue on Music" (in Lat., 1534; in Ital., 1541, etc.), and a "Libreria" (Venice, 1550, '51, '60), containing a description of all published or MS. musical books in Italian, known at the time.

**Do'ni, Giovanni Battista**, a Florentine nobleman; born 1593, d. Dec. 1, 1647. He studied literature and philosophy at Bologna and Rome; from 1613-18 he was a law-student at Bourges, France, and took his degree at Pisa. In 1621 he accomp. Cardinal Corsini to Paris, where he zealously prosecuted his literary and antiquarian studies; went to Rome in 1622, at the invitation of Cardinal Barberini, who was passionately fond of music, and with whom he travelled. In the intervals of his profound study of ancient music, he found time to construct the *Lyra Barberina* or *Amphichord*, a species of double lyre, which he dedicated to Pope Urban VIII. Recalled to Florence in 1640, by deaths in his family, he settled there, married next year, and accepted a professorship of elocution, offered him by the Grand Duke.—Writings. "Compendio del trattato dei generi e modi della musica" (Rome, 1635); "Annotazioni" on the above (Rome, 1640); "De praestantia musicae veteris libri tres . . ." (Florence, 1647); and several minor essays in MS.

**Donizetti, Gaetano**, one of the brilliant triumvirate (D., Rossini, and Bellini) of Italian opera-composers in the first half of the 19th century, was b. at Bergamo, Nov. 29, 1797 [other dates are given]; d. there April 8, 1848. His

father, a weaver by trade, later obtained a position in the local monte di pietà, and desired that his son should become a lawyer. But D.'s inclinations were towards art, besides being strongly attracted to music, he studied architecture, drawing, and literature. His father finally allowed him to enter the Bergamo school of music, his teachers were Salari (voice), Gonzales (pf. and accomp.), and J. S. Mayr (harm.). In 1815 he changed to the Bologna Liceo Filarmonico, here completing his contrapuntal studies under Pilotti and Padre Mattei, to whom Mayr had recommended him. His father now insisted on his becoming a teacher, while D. himself felt an irresistible bent for dramatic composition.

To end this conflict, he joined the army, his regiment was ordered to Venice; and here, in leisure moments, he composed his first opera, *Enrico di Borgogna* (Venice, 1819), whose success encouraged further production. His next opera, *Il Falegname di Livorno* (Venice, 1820; given at first as *Pietro il Grande, Czar delle Russie*), was likewise well received; but *Le Nozze in villa* (Mantua, 1820) was a failure. After the success of *Zorade di Granata* (1822) he was exempted from further military service. From 1822 to 1829 incl., 23 operas flowed from his too facile pen; such ease of production naturally led to sad superficiality, and during this period D. was mostly a rather poor imitator of Rossini. But now, piqued by Bellini's successes, he wrote his *Anna Bolena* (Milan, 1830), which begins his second and more original period. Written for Pasta and Rubini—after the good (?) old Italian fashion of adapting rôles to singers—its vogue was more than local; in it, as "Henry VIII.," Lablache scored his first London triumph at the old "King's Theatre." In its wake followed (to name the best) *L'Elisir d'amore* (Milan, 1832), the tragic *Lucrezia Borgia* (La Scala, Milan, 1833), and the immensely popular *Lucia di Lammermoor* (Naples, Teatro S. Carlo, 1835). Like that of so many other Italian opera-composers, D.'s life was spent in travelling from place to place, bringing out opera after opera. Now, enjoying European celebrity, he visited Paris in 1835, and produced *Marino Faliero* at the Théâtre des Italiens. In May, 1837, he succeeded Zingarelli as Director *pro tem.* of the Naples Cons.; in July of that year he lost his wife, Virginia (*née* Vasselli), after 14 years of happy wedded life. The censor's veto on the production of *Polkuto* (written for Ad. Nourrit after Corneille's "Polyeucte") so angered him, that he incontinently forsook Milan for Paris.



Here *La Fille du régiment* (Opéra-Comique, Feb. 11, 1840), *Les Martyrs* (an amplification of the forbidden *Poluto*; Opéra, April 10, 1840), and *La Favorite* (Opéra, Dec. 2, 1840), made a veritable sensation. Returning to Italy, *Adelasia* (Rome, 1841) and *Maria Padilla* (Milan, 1841) had good fortune. In Vienna during 1842 he composed *Linda di Chamounix*, which evoked such enthusiasm that the Emperor conferred on him the titles of Court Composer and Master of the Imperial Chapel (he had also written a *Miserere* and an *Ave Maria* for the *Hofkapelle*, in a severe purity of style warmly commended by the local critics). *Don Pasquale* (revived at Stuttgart Court Th., 1898, with great success) was brought out in Paris, 1843. D. had reached the height of his fame and prosperity; though still maintaining the unbroken flow of creative activity, terrible headaches and mental depression warned him to desist; but the warnings were unheeded; *Caterina Cornaro* (Naples, 1844) was his last work; and one morning in 1845 he was found insensible on the floor of his bedroom, stricken with paralysis. He never recovered his mental powers, and died in 1848 at Bergamo, where a monument by Vincenzo Vela was erected to his memory in 1855. —*Lucia di Lammermoor* is generally held to be his finest work; in it the vein of melody—now sparkling, now sentimental, now tragic—which embodies Donizetti's best claim on originality and immortality, finds, perhaps, freest and broadest development. Besides operas, a full list of which follows, he wrote many songs, ariettas, duets, and canzonets; 7 Masses, one being a Requiem; cantatas; vespers, psalms, motets; 12 string-quartets (praised by contemporaries); and pf.-music.

Biographical: Filippo Cicconetti, "Vita di G. Donizetti" (Rome, 1864), Alborghetti and

Galli, "Donizetti-Mayr" (Bergamo, 1875); Clément, in "Musiciens célèbres" (Paris, 1878); also several essays publ. at the D centennial celebration at Bergamo. E. C. Verzino, "Contributo alla storia delle opere di G. D." (Milan, 1897), Ippolito Valetti, "Donizetti" (Rome, 1897, pp. 15), Adolfo Calzado, "Donizetti e l'opera italiana in Spagna" (Paris, 1897, pp. 23).

**Donizet'ti, Alfredo**, b. Smyrna, Sept. 2, 1867. Studied (1883-9) at Milan Cons. under Ponchielli and Dominetti, graduating with a fine *Stabat Mater* f. soli, chorus, org., and orch. (publ.). Now (1899) living in Milan as composer, conductor of orchestra and chorus, and teacher of counterpoint.—Works. 1-act opera *Nama* (Milan, 1889); 1-act opera *Dopo l'Ave Maria* (Milan, 1897), very successful (publ.). Dramatic works not perf.: *La Locandiera* (comedy in 3 acts), *I Sonnambuli* (com. in 1 act), *La Madri-lena* (operetta in 3 acts), *Il canto del mare* ("idillio" in 1 act). Publ. works. Several dances and characteristic pcs. f. pf., and numerous songs; 5 pf.-arrangements of his own orchestral pcs. (Symphony in C, "Nattaglia," "Danza di Sattiri," "Mesta Canzone," and "Cipria e Parrucche").

**Dont, Jakob**, violinist, teacher, and composer; b. Vienna, Mar. 2, 1815; d. there Nov. 18, 1888. His father was the 'cellist Joseph Valentin D. [b. Georgenthal, Bohemia, April 15, 1776; d. Vienna, Dec. 14, 1833]. Pupil of Böhm and Hellmesberger (Sr.) at Vienna Cons.; joined the orch. of the "Hofburgtheater" in 1831, and the court orch. in 1834. He taught in the "Akad. der Tonkunst," and the Seminary at St. Anna; from 1873 he was vln.-prof. at the Cons. His *Études* f. vln., "Gradus ad Parnassum," are excellent; he publ. altogether some 50 works.

## OPERAS BY GAETANO DONIZETTI.

Enrico di Cologna, Venice, 1818.  
Il Falegname di Livonia, Venice, 1819.  
Le Nozze in villa, Mantua, 1820.  
Zoraida di Granata, Rome, 1822.  
La Zingara, Naples, 1822.  
La Lettera anonima, Naples, 1822.  
Chiara e Serafina, o i Pirati, Milan, 1822.  
Il Fortunato inganno, Naples, 1823.  
Aristea, Naples, 1823.  
Una Follia, Venice, 1823.  
Alfredo il Grande, Naples, 1823.  
L'Aio nell'imbarazzo, Rome, 1824.  
Emilia, o L'Eremitaggio di Liverpool, Naples, 1824.  
Alahor in Granata, Palermo, 1826.  
Il Castello degli Invalidi, Palermo, 1826.  
Elvida, Naples, 1826.  
Olivo e Pasquale, Rome, 1827.  
Il Borgomastro di Saardam, Naples, 1827.  
Le Convenienze teatrali, Naples, 1827.  
Otto Mesi in due ore, o Gli Esiliati in Siberia, Naples, 1827.  
L'Esule di Roma, Naples, 1828.  
La Regina di Golconda, Genoa, 1828.

Gianni di Calais, Naples, 1828.  
Giovedì grasso, Naples, 1828.  
Il Patria, Naples, 1829.  
Il Castello di Kenilworth, Naples, 1829.  
Il Diluvio universale, Naples, 1830.  
I Pazzi per progetto, Naples, 1830.  
Francesca di Foix, Naples, 1830.  
Isnelda de' Lambertazzi, Naples, 1830.  
La Romanziera e l'uomo nero, Naples, 1830.  
Anna Bolena, Milan, 1830.  
Fausto, Naples, 1832.  
Ugo conte di Parigi, Milan, 1832.  
L'Elisir d'amore, Milan, 1832.  
Sancia di Castiglia, Naples, 1832.  
Il Furioso all'isola di San Domingo, Rome, 1833.  
Parina, Florence, 1833.  
Torquato Tasso, Rome, 1833.  
Lucrezia Borgia, Milan, 1833.  
Rosamunda d'Inghilterra, Florence, 1834; later at Naples as Eleonora di Guienna.  
Maria Stuarda, o Buondelmonte, Naples, 1834.  
Gemma di Vergy, Milan, 1834.  
Marino Faliero, Paris, 1835.

Lucia di Lammermoor, Naples, 1835.  
Belisario, Venice, 1836.  
Il Campanello di notte, Naples, 1836.  
Betty, Naples, 1836.  
L'Assedio di Calais, Naples, 1836.  
Pia de' Tolomei, Venice, 1837.  
Roberto Devereux, Naples, 1837.  
Maria di Rudenz, Venice, 1838.  
Gianni di Parigi, Milan, 1839.  
La Fille du régiment, Paris, 1840.  
Les Martyrs (Poluto), Paris, 1840.  
La Favorite, Paris, 1840.  
Adelasia, ossia La Figlia dell'arciclerico, Rome, 1841.  
Maria Padilla, Milan, 1841.  
Linda di Chamounix, Vienna, 1842.  
Don Pasquale, Paris, 1843.  
Maria di Rohan, Vienna, 1843.  
Don Sebastiano (Dom Sébastien), Paris, 1843.  
Caterina Cornaro, Naples, 1844.

## (Posthumously performed.)

Poluto, Naples, 1848.  
Rita, ou le mari battu, Paris, 1860.  
Gabriella di Vergy, Naples, 1869.  
Il Duca d'Alba, Rome, 1882.

**Door, Anton**, b. Vienna, June 20, 1833. Pupil of Czerny (pf.) and Sechter (comp.), became a notable pianist, giving highly successful concerts at Baden-Baden and Wiesbaden in 1850, and with L. Strauss in Italy. Made a Scandinavian tour in 1856-7, and was app. court-pianist at Stockholm and a member of the Royal Academy. In 1859 he succeeded N. Rubinstein as teacher at the Imp. Inst., Moscow, and became prof. at the Cons. in 1864. He has been, since 1869, prof. of the highest pf.-class in the Vienna Cons. In 1877 he travelled with Sarasate through Eastern Hungary, and also played in Leipzig, Berlin, Amsterdam, and other cities. He is a very successful teacher (R. Fischeff, F. Mottl, Sichel, Steinbach, B. Schönberger, Schwickerath, etc., are his pupils), and a progressive musician, bringing out new works by Raff, Brahms, Saint-Saens, etc.; has done good service in editing classical and instructive works.

**Doppler, Albert Franz**, flutist and dramatic composer; b. Lemberg, Oct. 16, 1821; d. Baden, n. Vienna, July 27, 1883. He was taught by his father, an oboist in Warsaw and Vienna. After his début at Vienna, he made several tours with his brother Karl, and was app. first flute at the Pesth theatre, for which he wrote his first opera, *Benjowski* (1847). In 1858 he became first flute and asst.-cond. (later 1st cond.) of ballet at the Vienna court opera; in 1865, prof. of flute in the Cons.—Operas *Benjowski*; *Ilka* ('49); *Ajanasia*; *Wanda* ('51); *Salvator Rosa*; *Die beiden Husaren* (1853; comic); *Erzabeth* (with his brother and Erkel), *Judith* (Vienna, '70); and the comic ballet *Margot* (Berlin, 1891); also ballet-music, overtures, concertos f. flute, etc.

**Doppler, Karl**, brother of preceding; b. Lemberg, 1826; flutist, pupil of his brother and father. After long concert-tours, he became cond. and musical director at the National Th., Pesth; since 1865, *Hof-Kapellm.* in Stuttgart *Hofoper*, resigning in 1898, when he was succeeded by Reichenberger of Bremen.—Operas: *The Grenadiers' Camp* (1852); *The Son of the Desert* (1854); etc.—Ballets, flute-music.

**Doppler, Arpad**, son of Karl; b. Pesth, June 5, 1857. Pupil, in Stuttgart Cons., of Lebert and Pruckner (pf.), Seylerien and Faist (theory), Seifritz and Goetschius (comp.); and later of his father (instrumentation). After teaching pf. in the Cons. for some time, he went to New York, teaching for 3 years (1880-3) in the Grand Cons.; then returned to his old position at Stuttgart, and, since 1889, has also been chorusmaster at the Court Th.—Works: The 3-act opera *Viel Lärm um Nichts* (Leipzig, 1896);—for full orch., Suite in B $\flat$ , Festouvertüre, Thema and variations, Scherzo, and a "Suite im alten Styl"; also a "Wiegenlied" f. string-orch., several female choruses w. orch., several songs, pf.-music, etc.

**Dörffel, Alfred**, b. Waldenburg, Saxony, Jan. 24, 1821; taught by Fink, Müller, Mendels-

sohn, and others, at Leipzig. Was Becker's successor as librarian (mus. dept.) of the Leipzig City Library; and collected a valuable circulating library of his own. As a musical critic and editor he was highly esteemed in Leipzig, in 1885 he received the degree of *Dr. phil. hon. causa* from the Univ.

**Do'ria, Clara**. Stage-name of **Clara Kathleen [Barnett] Rogers**.

**Dö'ring, Gottfried**, b. Pomerendorf, n. Elbing, May 10, 1801; d. Elbing, June 20, 1869. Pupil of Zeltner at the Inst. f. Church-music, Berlin; 1828, cantor of the Marienkirche, Elbing—Publ. an essay, "Zur Geschichte der Musik in Preussen" (1852); a "Choralkunde" (1865); and two Choral-books.

**Dö'ring, Carl Heinrich**, pf.-teacher, b. Dresden, July 4, 1834. Pupil Leipzig Cons. 1852-5 (Hauptmann, Lobe, Plady, Richter). Taught in Leipzig; 1858, teacher in Dresden Cons.; 1875, "Professor." Excellent pedagogue; gifted composer.—Works: (a) Instruct. pf.-comp.s: Op. 8, 25 easy and progr. Studies; op. 24, 25, Octave-studies; op. 30, Rhythmische Studien; op. 33, 20 Triller-Etüden; op. 36, 2 easy Sonatas; op. 38, "Die Grundpfeiler des Klavierspiels" (3 parts), op. 54, Melod. Vortragstudien; op. 63, Freudvoll u. leidvoll; op. 66, Prakt. Studien und Übungstücke für das polyph. Klavierspiel; op. 67, 8 Klavier-Etüden; op. 80, 20 melod. Übungs- u. Vorspielstücke; op. 88, 15 Klavier-Et. f. Mittelstufe; op. 109, Technische Hilfs- und Bildungsmittel. (b) Male choruses: op. 77, 80, 87, and 108. (c) Suites for string-orch., a grand Mass, a Vater unser, and Motets a 4, 6, and 8.

**Dorn, Heinrich Ludwig Edmund**, b. Königsberg, Nov. 14, 1804; d. Berlin, Jan. 10, 1892. Law-student at Königsberg in 1823, but studied music diligently, continuing in Berlin under L. Berger (pf.), Zelter, and B. Klein. After teaching in Frankfurt, he became *Kapellm.* of the Königsb. Th. in 1828; in 1829, mus. director (and Schumann's teacher) at Leipzig; 1831-42, mus. director at Cath. of St. Peter's in Riga; 1843, theatre-*Kapellm.* and city mus. director at Cologne. Here (1845) he founded the "Rheinische Musikschule" (which became the Cologne Cons. in 1850), and from 1844-7 cond. the Lower Rhenish Mus. Festivals. From 1849-69 he was court *Kapellmeister* at the Royal Opera, Berlin; was pensioned, with the title of "Royal Prof.," and busied himself with teaching and mus. criticism.—Works: The operas *Die Rolandsknapen* (Berlin, 1826); *Der Zauberer* (Berlin, 1827; a melodrama); *Die Bettlerin* (Königsberg, 1828); *Abu Kara* (Leipzig, 1831); *Das Schwärmermädchen* (Leipzig, 1832); *Der Schaffe von Paris* (Riga, 1838); *Das Banner von England* (Riga, 1841); *Die Musiker von Aix-la-Chapelle* (1848); *Artaxerxes* (Berlin, 1850); *Die Nibelungen* (Weimar, June 22, 1854; also in Berlin, Breslau, etc.;

considered his best opera); *Ein Tag in Russland* (Berlin, 1857; comic); *Der Botenläufer von Pirna* (Berlin, 1865), an operetta, *Gezeiten bei Sonnenschein* (Dresden, 1865); and the ballet *Amor's Macht* (Leipzig, 1830). Other works: *Missa pro defunctis* (Berlin, 1851); church-music, cantatas, symphonies, orchestral pieces ("Siegesfestklänge," 1866); pf.-music; songs (many popular favorites). He was musical editor of the "Berliner Post," and a contributor to the "Neue Berliner Musikzeitung." Publ. an autobiography, "Aus meinem Leben" (6 parts, 1870-79), a pamphlet, "Ostracismus, ein Gericht Scherben," etc.

**Dorn, Alexander Julius Paul**, son of the preceding; b. Riga, June 8, 1833. Pianist, taught by his father; at first private teacher in Poland; lived 1855-65 at Cairo and Alexandria, Egypt, as a teacher, conductor, and player; from 1865-8 he conducted the Crefeld "Lieder-*tafel*," and then settled in Berlin as pf.-teacher at the R. Hochschule, with the title "Royal Prof."—Works (over 400 in all): 3 masses f. male ch. and orch.; cantata, "Der Blumen Rache," f. soli, ch., and orch.; operettas for female voices; many brilliant pf.-pcs.; songs, etc.

**Dorn, Otto**, son of Heinrich D.; born Cologne, Sept. 7, 1848, taught by his father, and then at the Stern Cons., Berlin, taking the Meyerbeer scholarship (1st prize) in 1873. Settled in Wiesbaden.—Works: A successful opera *Afraya* (Gotha, 1891); a "Prometheus" symphony; overtures "Hermannsschlacht" and "Sappho"; pf.-pcs., songs.

**Dorn, Edward**. Pen-name of JOSEPH LEOPOLD RÖCKEL.

**Dörner, Armin W.**, pianist and teacher; b. Marietta, Ohio, June 22, 1852. St. under Kullak, Bendel, and Weitzmann at Berlin; later in Stuttgart and Paris. Now pf.-prof in Cincinnati Coll. of Music. Excellent ensemble-player. Has publ. "Technical Exercises."

**Dornhecker, Robert**, b. Franzburg, Pomerania, Nov. 4, 1839; d. Stralsund, 1890. Pupil of Geyer and Ries in Berlin, also of the R. Inst. f. Church-music. Conductor of the Dornhecker Singing Society, Stralsund; organist; teacher at the Gymnasium; "royal musical director."—Works. Organ-music, pf.-pcs., part-songs, songs, etc.

**Dorus-Gras, Julie-Aimée-Josèphe** (her family-name was *van Steenkiste*; Dorus, her stage-name, was that of her mother's family); b. Valenciennes, Sept. 7, 1805 [correct date]; d. Paris, Feb. 6, 1896. A pupil of Blangini, Paër, and Bordogni at the Paris. Cons. (1821-5), she sang at first in concerts, then (after 6 months' study with Cassel) on the stage at Brussels; sang at the Grand Opéra (1830-45), thereafter in provincial theatres, and (1847, 1848) in London. Married M. Gras in 1843, and left the stage in 1850. As leading soprano, she created

the rôles of Alice (*Robert*), Marguerite (*Huguenots*), Theresina (*Le Philtré*), and Eudovie (*La Juive*). Her career was marked by steady and brilliant success.

**Doss, Adolf von**, b. Pfarrkirchen, Lower Bavaria, Sept. 10, 1825, d. Rome, Aug. 13, 1886. A Jesuit priest, he was a prolific comp., writing some 350 works. 6 operas, 2 operettas, 11 oratorios and cantatas, a grand mass, 3 symphonies; and much church-music (3 publ. coll.s; "Melodiae sacrae" [1862], "Mélodies religieuses," and "Collection de musique d'église").

**Dötssch, August**, b. 1858; d. Wiesbaden, Nov. 19, 1882. He was a pupil of Deswert, and a gifted 'cellist.

**Dotzauer, Justus Johann Friedrich**, famous 'cellist; b. Häßelrieth, n. Hildburghausen, Jan. 20, 1783; d. Dresden, March 6, 1860. Pupil of Heuschkel (pf.), Gleichmann (vln.), and Rüttinger (comp.) at Hildburghausen, and of Hessner for 'cello; he took further lessons of Kriegck at Meiningen, where he played in the court-orch. 1801-5, then in the Leipzig orch. 1806-11, during which time he studied under Romberg at Berlin. He joined the Dresden orch. in 1811, became first 'cello in 1821, and was pensioned in 1852. Among his pupils were Karl Schuberth, Drechsler, Kummer, and his own son, K. L. Dotzauer.—Works: An opera, *Grasiosa* (Dresden, 1841); symphonies, overtures, masses, and, more especially, 'cello-concertos; sonatas, variations, exercises, etc., f. 'cello; chamber-music, and a Method f. 'cello.—His sons were

**Dotzauer, Justus Bernhard Friedrich**, b. Leipzig, May 12, 1808; d. Hamburg, Nov. 30, 1874, as a music-teacher.

**Dotzauer, Karl Ludwig** ["Louis"], b. Dresden, Dec. 7, 1811; fine 'cellist, pupil of his father; in 1830, first 'cello of the court orch. in Kassel.

**Donay, Georges**, b. Paris, Jan. 7, 1840. Pupil of Duprato; mus. amateur, and comp. of many operettas, etc., played in the smaller Parisian theatres.

**Dourlen, Victor-Charles-Paul**, b. Dunkirk, Nov. 3, 1780; d. Batignolles, n. Paris, Jan. 8, 1864. Pupil of Mozel, Catel, and Gossec, at Paris Cons., winning Grand prix de Rome in 1805. He was app. asst.-prof. of harm in 1812, and was full prof. from 1816-42. He produced 9 (mostly comic) operas from 1806-22 in Paris; publ. sonatas f. pf., for flute, and for vln.; a pf.-concerto, and a pf.-trio; also a "Table synoptique des Accords" and a "Traité d'harmonie" (1834), both founded on Catel's system of harmony.

**Dowland, John**, b. Westminster, London, 1562; d. London, in Apr., 1626. A famous lute-player, he travelled in France, Germany, and Italy in 1584; took the degree of Mus. Bac., Oxon., in 1588; was lutenist to Christian IV. of



Denmark 1598–1605, then returning temporarily, and in 1609 finally, to England. In 1612 he was "lutenist to Lord Walden"; in 1625, one of 6 lutenists in the king's service.—Works "The First Booke of Songes or Ayres of foure parts, with Tablature for the Lute" (1595); Second ditto (1600); Third ditto (1602), "Lachrymæ, or, Seven Teares, figured in seaven passionate Pavans . . . set forth for the Lute, Viols, or Violins, in five parts" (1605); "A Pilgrim's Solace . . . Musically Harmonie of 3, 4, and 5 parts . . . with Lute and Viols" (1612); and a translation of Ornithoparcus' "Micrologus" (1609). The 3 books of songs were republ. by Prof. Arber in his series of classical reprints; the "First Booke" is also republ. by the Mus. Antiquarian Soc.

**Draeseke, Felix August Bernhard**, b. Koburg, Oct. 7, 1835. A gifted composer, pupil of Rietz in Leipzig Cons., and a friend and disciple of Liszt at Weimar, he went to Dresden, then to Lausanne as teacher in the Cons. (1864–74), excepting one year (1868–9) as teacher in the Royal Music-School at Munich, under Bulow. In 1875 he went to Geneva, for many years he has lived at Dresden as a teacher, writer, and composer, succeeding Wullner in 1884 as prof. of comp. in the Dresden Cons. His earlier works are more or less extravagant, and never became popular; but for some 20 years his maturer style has compelled recognition of his undeniably commanding abilities.—Compositions 4 operas, *Sigurd* (fragment given at Meiningen, 1867), *Gudi un* (Hanover, 1884), *Bertrand de Born* (MS., both book and music by D.), and *Herrat* (3-act grand opera, Dresden, 1892; very successful); 3 symphonies (op. 22, in G, op. 25, in F; op. 40, "Tragica," in C); Grand Mass in F $\sharp$  minor, f. soli, ch., and orch., op. 60; "Akademische Festouvertüre" f. orch.; pf.-concerto, op. 36, violin-concerto; Concertstück f. cello w. orch.; "Adventlied" f. soli, ch., and orch., op. 30; Requiem in B min., op. 22; "Osterscene" from *Faust*, f. bar. solo, mixed ch. and orch., op. 39; symphonic preludes to Calderon's "Life a dream," Kleist's "Penthesilea" (both MS.); Serenata in D, f. small orch., op. 49 (played by N. Y. Symp. Soc., Nov. 23, 1889); quintet f. pf., vln., vla., cello, and horn, op. 48; string-quintet in C $\sharp$  min., 3 string-quartets, op. 27 (C min.), op. 35 (E min.), and No. 3 in C $\sharp$  min.; 18 pf.-canons, a 6–8, op. 37; "Canonic Riddles," a 6, f. pf. 4 hands, op. 42; 6 fugues f. pf., op. 15; "Ghaselen," pf.-pcs., op. 13; pf.-sonata, op. 6; songs, etc.—On theory: "Anweisung zum kunstgerechten Moduliren" (1876); "Die Beseitigung des Tritonus" (1876); and a versified "Harmonelehra" (1884).

**Dra'ghi, Antonio**, comp. of operas and oratorios; b. Ferrara, 1635; d. Vienna, Jan. 18, 1700. About 1660 he settled in Vienna, and was app. "Hoftheater-Intendant" to Leopold I. in 1674, also *Kapellm.* to the empress. From

1661–99 he produced 87 operas, 87 festival plays ("feste teatrali") and serenades, and 32 oratorios.

**Dra'ghi, Giovanni Battista**, a fine harpsichordist, living in London from 1667–1706, was organist to the queen in 1677, also music-teacher to Queens Anne and Mary. He wrote the music to Dryden's ode "From Harmony," and (with Locke) to Shadwell's "Psyche" and D'Urfey's "The Wonders of the Sun, or the Kingdom of Birds" (1706); also many melodious songs, and instructive harpsichord-lessons.

**Dragonet'ti, Domenico**, noted double-bass player, b. Venice, Apr. 7, 1763; d. London, Apr. 16, 1846 This "Paganini of the contrabasso" was self-taught, excepting a few lessons from Berni, player at San Marco, whom he succeeded in 1782, he had already played in the orchestras of the Opera buffa and Opera seria for 5 years, and composed concertos, etc., with double-bass parts impracticable for anyone but himself. He appeared at London in 1794; and was immediately eng. for the opera- and concert-orch. of the King's Th. With Landley, his fast friend for 52 years, he also played at the Antient Concerts and the Philharm. As late as 1845 he led the double-basses, at the unveiling of the Beethoven monument in Bonn, in the C minor symphony. To the British Museum he left a remarkable collection of scores, engravings, and old instr.s., to San Marco, his favorite cello (a Gasparo da Salò). His biogr. was written by F. Caffi "Vita di D. Dragonetti" (Venice, 1846) No detailed record of his works appears to be extant.

**Dräeseke, F. A. B.** See DRAESEKE.

**Drath, Theodor**, b. Winzig, Silesia, June 13, 1828. A pupil of A. B. Marx, he became cantor at Munsterberg, then teacher in the seminary at Politz (n. Stettin), finally music-teacher in Bunzlau Seminary, and Royal "Musikdirector"—Works: Organ-music and vocal pieces: theoretical writings ("Musiktheorie").

**Draud [Draudius], Georg**, b. Davernheim, Hesse, 1573; d. Butzbach, 1635. A clergyman at Gross-Carben, Ortenberg, and Davernheim; his works are one of the chief sources for the mus. literature of the 15th, 16th, and 17th centuries.—Publ. "Bibliotheca classica" (1611; 2nd ed. 1625; on pp. 1609–54 is a list of mus. authors and works); "Bibliotheca exotica" (1625, a list of all mus. works printed in foreign [non-German] languages); "Bibliotheca librorum germanicorum classica" (1625; list of mus. works in German, from the earliest times). In these lists, the original titles are rendered into Latin.

**Drech'sler [drek'-], Joseph**, b. Wallisch-Birken (Vlachovo Březí), Bohemia, May 26, 1782; d. Vienna, Feb. 27, 1852. A pupil of the organist Grotius at Florenbach; chorus-master and asst.-*Kapellm.* (1812) at the Vienna

court opera, then conductor in the theatres at Baden (n Vienna) and Pressburg; returning to Vienna, he became organist of the Servite church, in 1816 precentor at St. Ann's, in 1823 *Kapellm.* at the University church and the Hofpfarrkirche; from 1822-30 he was also *Kapellm.* at the Leopoldstadt Th., and from 1844 *Kapellm.* at St. Stephan, succeeding Gansbacher.—Works. 6 operas, and about 30 operettas, vaudevilles, and pantomimes; a Requiem, 10 other masses, 3 cantatas, offertories, etc.; string-quartets, organ-fugues, pf.-sonatas, other pf.-music, songs, etc.; a Method for Organ, and a treatise on Harmony. He also reedited Pleyel's Pf.-School, and publ. a theoretico-practical guide to Preluding.

**Drech'sler, Karl**, born Kamenz, May 27, 1800; d. Dresden, Dec. 1, 1873. 'Cellist; member of the Dessau court orch. in 1820; studied, 1824-26, under Dotzauer at Dresden, and was then app. first 'cello at Dessau. He was pensioned in 1871. Among his many distinguished pupils were Grutzmacher, Cossmann, Aug. Lindner, and Karl Schröder.

**Dre'gert, Alfred**, b. Frankfort-on-Oder, Sept. 26, 1836; d. Elberfeld, Mar. 14, 1893. Pupil, at the Stern Cons., Berlin, of Marx (theory), Wuerst (instrumentation), and v. Bulow (pf.). Opera-conductor at Stettin, Rostock, Bamberg, and Trier; then cond. of the Male Choral Societies in Stralsund, Cologne, and Elberfeld. Royal "Musikdirector."—Works: Symphonies, overtures, string-quartets, pf.-pcs., fine male-choruses, and songs.

**Dre'sel, Otto**, b. Andernach, 1826; d. Beverly, Mass, July 26, 1890. A pupil of Hiller at Cologne, and Mendelssohn at Leipzig, he went to New York as concert-pianist and teacher in 1848; revisited Germany, but settled in Boston in 1852, where for some 15 years he was the foremost pianist. A musician of exceptional cultivation, he was very influential in introducing German music of the highest class, and more especially the songs of R. Franz, to the American public. He publ. only a few songs and pf.-pcs.; several other works, though still in MS., have been produced (e. g., "In memoriam," ballad f. sopr. and orch., on Longfellow's poem on Agassiz's 50th birthday; "Army Hymn" f. solo, ch., and orch., Jan. 1, 1863; a pf.-quartet, and a pf.-trio).

**Dreszer, Anastasius Wilhelm**, b. Kalisch, Poland, Apr. 28, 1845. A brilliant pianist, playing in public when but 12, he st. in the Dresden Cons., 1859-61, then took private lessons from H. Döring, C. Krebs, and A. Früh, lived for several years as a comp. in Leipzig, visited Paris, and settled in Halle in 1868, where he founded a music-school of which he is still the director.—Publ. 2 symphonies, 2 sonatas and other pf.-pcs., songs, etc. In MS. he has an opera *Valmoda* (libretto by Peter Lohmann).

**Drey'schock [dri'-shok], Alexander**, brilliant pianist; b. Zack, Bohemia, Oct. 15, 1818; d. Venice, Apr. 1, 1869. One of the most noted pupils of the Prague master, Tomaczek, he rivalled Liszt in technical dexterity. At 8 he was able to play in public, studied in Prague (while supposed to be devoting himself to medical work) under Tomaczek, and in Dec., 1838, began his first pianistic *tournée* through North Germany. 1840-42 he spent in Russia, visited Brussels, Paris, and London; then (1846) Holland and Austria. In 1862 he was called to St. Petersburg, to act as prof. in the newly-founded Cons., and Director of the music-school of the Opera, being also app. court pianist. Failing health necessitated, in 1868, a journey to Italy, where he died. His astounding facility in playing octaves, sixths, and thirds, and performing soli with the left hand—a feat then unheard of—cast a glamour about his performance which increasing familiarity with the coldness of his interpretation served to dispel; he reached the zenith of his fame about 1850.—Works: An opera, *Florette, oder die erste Liebe Heinrich's d. IV.*; an overture f. orch.; a rondo for orch.; a string-quartet, and 140 pf.-pcs., mostly salon-music (sonatas, nocturnes, *ondeaux militaires*, songs without words, and arrangements—his variations on "God save the Queen" were much admired).

**Drey'schock, Raimund**, excellent violinist, brother of Alexander; b. Zack, Bohemia, Aug. 20, 1824; d. Leipzig, Feb. 6, 1869. Pupil of Pixis, Prague; 1850-69, leader in the Gewandhaus, and vln.-teacher in the Cons. at Leipzig—His wife Elisabeth (*née* Nose), b. Cologne, 1832, a fine contralto concert-singer, is the founder and manager of a vocal acad. in Berlin (formerly Leipzig).

**Drey'schock, Felix**, pianist, son of Raimund D.; b. Leipzig, Dec. 27, 1860; studied under Grabau, Ehrlich, Taubert, and Kiel, in the Berlin Royal "Hochschule." Since 1883 he has given successful concerts, and is at present prof. at the Stern Cons., Berlin. His pf.-pcs. are well-written and effective (e. g., op. 17); has also publ. a vln.-sonata (op. 16) and songs.

**Drie'berg, Friedrich Johann von**, b. Charlottenburg, Dec. 10, 1780, d. there May 21, 1856, as Royal Chamberlain. He was Spontini's pupil in Paris, and produced 2 operas, *Don Cocagno* (Berlin, 1812), and *Der Sanger und der Schneider* (Berlin, 1814); others left in MS. He is best known as a writer on Greek music whose theories and conclusions are now generally discredited.—Writings: "Die mathematische Intervallenlehre der Griechen" (1818); "Aufschlüsse über die Musik der Griechen" (1819); "Die praktische Musik der Griechen" (1821); "Die pneumatischen Erfindungen der Griechen" (1822); "Wörterbuch der griechischen Musik" (1835); "Die griechische Musik, auf ihre Grundsätze zurückgeführt" (1841); "Die

Kunst d. mus. Composition . . . nach grieschischen Grundsätzen bearbeitet" (1858)

**Dro'bisch, Moritz Wilhelm**, b Leipzig, Aug. 16, 1802; since 1826 prof. of mathematics, and since 1842, of philos., at Leipzig Univ. He has publ. several valuable treatises on the mathem. determination of the relative pitch of mus tones "Über die mathem. Bestimmung d. musikal. Intervallen" (1846). "Über musikal. Tonbestimmung u. Temperatur" (1852), "Nachtrage zur Theorie der musik. Tonverhältnisse" (1855); "Über ein zwischen Altem u. Neuem vermittelndes Tonsystem" (1871); "Über reine Stimmung u. Temperatur der Tone" (1877); in this last, Drobsich, who formerly championed the 12-semitone system, concurs in principle with Helmholtz's views.

**Dro'bisch, Karl Ludwig**, brother of the preceding; b Leipzig, Dec. 24, 1803, d Augsburg, Aug. 20, 1854. A pupil of Dröbs and Weinlig, in Leipzig, from 1821, after the unsuccessful production of his oratorio *Bonifacius* at the Gewandhaus, in 1826, he withdrew to Munich, where he studied hard, also teaching. In 1837 he became *Kapellm.* of the Church of St. Anna, at Augsburg.—Works: 3 oratorios, *Bonifacius*, *Des Heilands letzte Stunden*, and *Moses auf Sinai*; 18 masses; 3 requiems; offertories, graduals, motets, and other church-music.

**Dröbs, Johann Andreas**, b. n. Erfurt, 1784; d. Leipzig, May 4, 1825. An organist, and as such chiefly self-taught, he went to Leipzig in 1808, and was app. org. at the Petrikirche in 1810. He was an excellent teacher, and wrote sonatas, fugues, preludes, etc., f. org. and f. pf.

**Drouet, Louis-François-Philippe**, b. Amsterdam, 1792; d. Bern, Sept. 30, 1873. A distinguished flutist, who, as a pupil of the Paris Cons., played there and at the Opéra when but 7 years old. From 1807-10, teacher to King Louis of Holland; 1811, solo flutist to Napoleon, afterwards to Louis XVIII. In 1815 he went to London, played in the Philharm. in 1816, and thereafter made long concert-tours throughout Europe. In 1836 he was app. *Kapellm.* at Koburg; visited America for a few months in 1854.—His works f. flute, over 150 in number, comprise 10 concertos, 2 fantasias f. pf. and fl. (op. 36, 37), 3 trios f. 3 flutes (op. 33), 3 waltz-duets (op. 24); ensemble sonatas, duets, variations, etc. He is said to have written the French popular air "Partant pour la Syrie" from Queen Hortense's dictation.

**Dryden, John**, the famous English poet; b. Aldwinkle, Northamptonshire, Aug. 9 (?), 1631; d. London, May 1, 1700. He wrote the libretto of *King Arthur* for Purcell, also the "Ode for St. Cecilia's Day," which Purcell, Handel, and others have set to music. Incidental music has also been written, by eminent English composers, to many of his stage-works.

**Dubois, (Clément-François-) Théodore**, b. Rosnay, Marne, Aug. 24, 1837. After preliminary

teaching at Rheims, he entered the Paris Cons. in 1853, studying under Marmontel (pf.), Benoist (org.), Bazin (harm.) and Ambroise Thomas (fuge and comp.), graduating (1861) as Grand prix de Rome with the cantata *Atala*, after having taken first prizes in all departments. From Rome he sent a solemn mass (perf.



at the Madeleine in 1870), a dram. work, *La prova di un'opera seria* (not perf.), and 2 overtures, returning to Paris, he settled there as a teacher, became *m. de chap.* at Sainte-Clotilde, and then succeeded Saint-Saëns as org. at the Madeleine. In 1871 he was made harmony-prof. at the Cons., succeeding Elwart; in 1891 he became Léo Delibes' successor as prof. of comp; in 1894 he was elected to the chair in the Acad. left vacant by Gounod's death; in 1896 he succeeded Ambr. Thomas as Director of the Cons., and was made an officer of the Legion of Honor. Dubois' comp.s are very numerous; among them the 1-act comic opera *La gusla de l'émir* (1876, Athénée Th.), and *Le pain bis, ou la Lilloise* (1879, Op.-Com.); a 4-act grand opera *Aben Hamet* (1884, Italiens); a 3-act "idylle dramatique," *Xavière* (1895, Op.-Com.); the 3-act opera *Circé* (not perf.); the ballet *La Faraudole* (1882, Opéra); the mimodrama *Le Mort* (Brussels, 1894), 3 oratorios: *Les sept paroles du Christ* (1867), *Le Paradis perdu* (1878; won the City of Paris prize), and *Notre-Dame de la Mer* (1897); several cantatas (*l'Enlèvement de Proserpine*, *Hylas*, *Bergerette*, *Les vivants et les morts*, *Déliorance*); several masses, and other ch-mus, many orchestral works (Concert-overture in D; 3 "airs de ballet"; 3 orchestral suites; 4 petites pièces; 3 petites pièces; Marche héroïque de Jeanne d'Arc; Fantaisie triomphale f. orch. and org.; Hymne nuptiale; "Méditation-Prière" f. strings, ob., harp and org.; Concerto-capriccio f. pf., and a 2nd pf.-concerto (1895); a violin-concerto; symphonic overture in C; overture to *Frithioff*: pf.-pcs. ("Chœur et danse des lutins"; 6 poèmes sylvestres); pcs. f. org. and f. harmonium; a *cappella* choruses; etc.

**Dubois, Léon**, born Brussels, Jan. 9, 1849; won the Gr. prix de Rome at the Br. Cons. in 1885; second conductor at the Th. de la Monnaie, Brussels, since 1890.—Works: 3 operas, *Son Excellence ma femme* (1884), *La revanche de Sganarelle* (1886), and *Mazepa* (not perf.); also the 1-act ballet *Smylis* (Brussels, 1891), a symphonic poem *Atala*, etc.

**Ducange.** See CANGE, DU.

**Ducis, Benoît** [*Benedictus Ducis*], distinguished composer of the 16th century, probably b. at Bruges abt 1480. Pupil of Josquin; org. at Notre-Dame, Antwerp, and "Prince de la gilde" in the brotherhood of St. Luke. He is said to have gone to England in 1515 by invitation of Henry VIII.; others contend that he lived in Germany. He is frequently confounded with Benedict of Appenzell. Fétis gives a long list of his works.

**Ducroquet.** See DAUBLAINE.

**Dufay, Guillaume**, famous French contrapuntist, b. abt. 1400; d. Cambrai, Nov. 27, 1474, being the most recent in the distinguished triad Dunstable-Binchois-Dufay. In 1428 he became a chorister in the Papal Chapel, and in 1437 entered the service of Philippe le Bon, Duke of Burgundy; he took holy orders in Paris, lived seven years in Savoy, and finally became a canon at Cambrai. According to Adam of Fulda, D. made many changes in notation; he is the reputed inventor of white (open) notes. Fr. X. Haberl (in the 4th book of the "Vierteljahrsschrift für Musik-Wissenschaft," 1885) gives a list of 150 comp. s found in the libraries of Rome, Bologna, and Trieste, incl. masses (finished and fragmentary), motets, a magnificat, other church-mus., French chansons, etc. Other MSS. are in the libraries at Paris, Brussels, Cambrai, and Munich.

**Dugazon, Louise-Rosalie** (*m<sup>e</sup> Lefèvre*), b. Berlin, 1753; went to Paris in 1761, and d. there Sept. 22, 1821. Although not a trained vocalist, the grace and charm of her singing and acting in "comédies à ariettes" (comedy-operas, operettas, etc.) aroused the utmost enthusiasm at her very début as Pauline in Grétry's *Sylvain* (July 30, 1774, Comédie-Italienne). Among her principal rôles were those of Babet (in *Blaise et Babet*), Justine (*Alexis et Justine*), Nina (*Nina*), Zétulbé (*Calife de Bagdad*); her impersonations were so animated and original, even when advancing years obliged her to sing "older" parts, that rôles of this description have ever since been distinguished as "Jeunes Dugazon," and "Mères Dugazon." She retired finally in 1806.

**Dugan, Joseph Francis**, pianist and comp.; b. Dublin, July 10, 1817. He was accomp.t of the recitatives in Italian Opera, New York, and cond. of John Wilson's English opera-troupe, and of German opera; taught in Phila., Baltimore, and Washington; was principal of, and prof. in, the Phila. Mus. Inst., 1841. From 1844-5 he taught in Paris; lived in Edinburgh and London, and became prof. of singing in the Guildhall School of Music.—He wrote 2 successful operas, *Pierre* (London, 1853), and *Léonie* (London, 1854), and 3 others (MS.); 2 symphonies, 6 string-quartets, numerous pf.-pcs.; also publ. "The Singing-Master's Asst.," and transl.s of Albrechtsberger's "Sci-

ence of Music" (Phila., 1842) and of Fétis' "Counterpoint and Fugue."

**Duiffpruggar** (properly *Tieffenbrücker*), **Caspar**, b. Freising, Bavaria, 1514 [date established by Dr Coutaigne of Lyons, in his work "Gaspard Duiffproucart et les luthiers lyonnais du XVII<sup>e</sup> siècle" (Paris, 1893)]; d. Lyons, 1572. Long reputed to be the first maker of violins; but Vidal, in his "Les instruments à archet," states that all the so-called D. violins are spurious, having been made by Vuillaume, who in 1827 conceived the idea of making violins after the pattern of a *viola da gamba* by D. Apparently, the latter learned his trade in Italy, the usual spellings of his name showing it to be Italianized rather than Gallicized; he settled in Lyons in 1553, and was naturalized in 1559.

**Dul'cken, Luise**, pianist (*m<sup>e</sup> David* [a sister of Ferd. David]); b. Hamburg, Mar. 20, 1811; d. London, Apr. 12, 1850. She was taught by C. F. G. Schwencke and Wilh. Grund; played in public, in Germany, when but 11 years of age; she married in 1828, and went to London, where she met with brilliant success as a pianist and teacher. Queen Victoria was one of her very numerous pupils.—Her son,

**Dul'cken, Ferdinand Quentin**, pianist; b. London, June 1, 1837, was a pupil, in Leipzig Cons., of Mendelssohn, Moscheles, Gade, Hauptmann, and (for organ) Becker; also later of F. Hiller at Cologne. He became prof. at the Warsaw Cons.; lived in Paris 4 years; made many concert-tours in Europe (with Wieniawski, Vieuxtemps, de Kotski, etc.); went to America in 1876, and travelled with Remenyi, Joseffy, Essipoff, and Marie Rôze; lived for several years in New York.—Works. An opera, *Il Testaro*; a solemn mass; cantatas; pf.-pcs., songs, etc.

**Dulon, Friedrich Ludwig**, a blind flutist; b. Oranienburg, n. Potsdam, Oct. 14, 1769; d. Würzburg, July 7, 1826. He was taught by his father (flute) and Angerstein of Stendal (theory); in 1783 his concert-travels began, and extended all over Europe. From 1796-1800 he was chamber-musician at the St. Petersburg court; then lived in Stendal, and settled (1823) in Würzburg. He wrote an autobiography. "Dulons des blinden Flotenspieler's Leben und Meinungen, von ihm selbst bearbeitet" (Zurich, 2 vols., 1807-8, edited by Wieland)—Works: A flute-concerto; 9 duets and variations f. fl. and vln.; flute-duets; caprices f. fl.

**Dunham, Henry Morton**, b. Brockton, Mass., July 27, 1853. Graduate of the N. E. Cons., and later of the Boston Univ. Coll. of Mus., at Boston. Has been teacher in both of the above, from 1878 till now (1899)—Publ. works: "Organ School" (in 4 bks.); 2 organ-sonatas (in F min. and G min.); marches, preludes, and other organ-music; has also made numerous organ-arrangements.—"A System of Technique f. Pf.," *Capriccio brillante f. pf.*;

“The Choir-Manual”; Te Deum in D, “Hymn Music” (3 books), etc.

**Du’ni, Egidio Romualdo**, b. Matera, n. Otranto (Naples), Feb. 9, 1709; d. Paris, June 11, 1775. He first studied in the Cons. “della Madonna di Loreto,” under Durante; then in the Cons. “della Pietà de’ Turchini.” His first opera, *Avrono* (Rome, 1735), was a great popular success, completely eclipsing Pergolesi’s *Olimpiade*. Composing industriously, he visited Vienna, was made *m. di capp.* at S. Nicolo di Bari, in Naples, went to Holland, Paris, and London (1744); became tutor at the Court of Parma, where, encouraged by the Duke, he began composing French operettas, the first of which, *Ninette à la cour* (Paris, 1755), was so well received that D. settled in Paris, where he brought out a swarm of light and frivolous stage-pieces which just suited the prevailing taste. He is looked upon as the founder of French *opéra-bouffe*. He wrote about 13 Italian operas, and 20 in French.

**Dunkley, Ferdinand (Luis)**, b. London, Eng., July 16, 1869. Pupil (1883-5) of G. A. Higgs (pf., org., harm.); 1885-6, in Trinity Coll., of Bambridge (pf.), J. Higgs (cpt.), and E. H. Turpin (comp.); 1886-90, at R. A. M. (Scholarship), of Parry, Bridge, Martin, Gladstone, Sharpe, and Barnet. Awarded diploma, F. R. C. O., 1886. Organist and choirmaster of St. Jude’s, London, E. C., 1885-7; of St. Aubyn’s, London, S. E., 1888-93; and Dir. of Mus. at Battersea Grammar School, London, S. W., 1892-3; was eng. in 1893, by Bishop Doane, as Director of Music at St. Agnes’ School, Albany, N. Y.; was also org. and ch.m. at State St. Presby. Ch., Albany, 1894-6, and since 1897, at Trinity M. E. Ch., Albany.—Publ. works: “The Wreck of the Hesperus,” ballade f. soli, ch., and orch.; “River Scenes,” f. pf.; *Élégie*, f. pf.; many songs; “Musical Ethics,” a lecture. A MS. orchestral Suite took prize of 50 guineas (1889).

**Dunoyer.** See GAUCQUIER.

**Dunstable [Dunstable], John**, b. Dunstable, Bedfordshire, Eng., 1400 (?); d. Walbrook, Dec. 24, 1453. Eminent contrapuntist, rivalling his contemporaries Binchois and Dufay, and noted by Tinctor as one of the “fathers” of counterpoint.—Extant works A 3-part song, “O Rosa bella,” is in the Vatican Library, and another copy at Dijon; it was printed in score by Morelot in his “De la musique au XV<sup>e</sup> siècle,” and by Ambros (“Gesch. d. Mus.,” vol. ii, Appendix); an enigmatical canon (still unsolved) in the British Museum, and at Lambeth; a 3-part comp. without words, in the Brit. Museum (Add MS. 31,922); in the Liceo filarmonica at Bologna are 4 MS. comp.s: a “Paterem,” a “Regina cœli lactare,” and 2 motets, “Sub tua protectione” and “Quam pulchra est”; and in the Univ. Library, Bologna, are

2 “Et in terra” (a 3), and 1 “Ave maris stella” (a 2). There are also several MSS. at Vienna.

**Dunstede.** See TUNSTEDE.

**Dupont, Pierre**, b. Rochetaillée, n. Lyons, Apr. 23, 1821, d. Saint-Étienne, July 25, 1870. The son of a laborer, and himself uneducated, he made a name by his political and rustic ditties, of which he wrote the words, and then sang the airs to Reyer, who put them into shape. His political songs (“Le pain,” “Le chant des ouvriers,” etc.) created such disturbances that he was banished in 1851, but pardoned in 1852, after the “coup d’état.”

**Dupont, Joseph (alné)**, violinist; b. Liège, Aug. 21, 1821; d. there Feb. 13, 1861. He st. at the L. Cons. under Wanson and Prume, and was app. prof. there when but 17.—Works: 2 operas, *Ribarro Puntó* (comic), and *L’île d’or*; church-music; a string-quintet, a string-quartet; solo-pcs and études f. vin., etc.

**Dupont, Alexandre**, brother of preceding; b. Liège, 1833; d. there Apr. 4, 1888; publ. a “Répertoire dramatique belge.”

**Dupont, Auguste**, excellent pianist; b. Ensisval, n. Liège, Feb. 9, 1828; d. Brussels, Dec. 17, 1890. His teacher was Jalheau at the Liège Cons.; he travelled in England and Germany, and in 1852 was app. prof. of pf. at Brussels Cons. He was not only a player of remarkable brilliancy, but also highly successful as a teacher and composer.—Works: Grand concerto-symphonic f. pf. and orch; concerto in F minor; many characteristic pcs. (generally “salon-music”) f. pf; pf.-études; also an “École de Piano,” written for the Brussels Cons., containing masterpieces from the 16th-19th centuries in chronological order.

**Dupont, Joseph (le jeune)**, brother of Auguste; b. Ensisval, n. Liège, Jan. 3, 1838; st. in the Conservatories at Liège and Brussels, taking the Grand prix de Rome. In 1867, cond. at Warsaw; in 1871, cond. at the Imp. th. in Moscow; in 1872, app. prof. of harm. at Brussels Cons.; he also became cond. at the Th. de la Monnaie, of the Society of Musicians, and of the Popular Concerts (succeeding Vieuxtemps).

**Dupont, Joseph D.**, brother of the preceding; d. The Hague, June 26, 1867; he was Director of the German opera at Amsterdam.

**Dupont, Jean-François**, b. Rotterdam, 1822; d. Nuremberg, Mar. 21, 1875. Pupil, at Leipzig Cons., of Mendelssohn (comp) and David (vin.); went to Hamburg in 1854; was *kapellm.* at Linz (1856), and Nuremberg (1858-74).—He wrote large choral and orchestral works, and prod. the 3-act grand opera *Bianca Siffredi* (Linz, 1855).

**Duport, Jean-Pierre**, famous ‘cellist; b. Paris, Nov. 27, 1741; d. Berlin, Dec. 31, 1818. In Berlin he was first ‘cello in the court orch. from 1773, and superintendent of the court con-

certs from 1787—1806; pensioned 1811 —Works 3 duos f. 2 'celli; 6 sonatas f. 'cello and bass.

**Duport, Jean-Louis**, the brother of Jean-Pierre, and a still more famous 'cellist; b Paris, Oct. 4, 1749; d. there Sept. 7, 1819. He first played in public at the "Concerts Spirituels" in 1768. He joined his brother in Berlin at the outbreak of the Revolution, returning in 1806, he became musician to Charles IV., the ex-king of Spain, at Marseilles; went back to Paris in 1812, where he was soon regarded as the foremost French 'cellist, joined the imperial orch. (remaining a member when it became the royal orch), and was app. prof. in the Cons. (suppressed 1815) —Works 6 'cello-concertos; sonatas, duos, airs variés, 9 nocturnes (f. harp and 'cello), etc. His "Essai sur le doigtier du violoncelle et la conduite de l'archet, avec une suite d'exercices," is still a standard text-book.

**Duprato, Jules-Laurent**, b. Nîmes, Aug. 20, 1827; d. Paris, May 20, 1892. Pupil of Leborne at the Paris Cons., where his cantata *Damocles* won the Grand prix de Rome in 1848. After study in Italy and Germany, he settled in Paris as a composer; in 1866 he was app. asst.-teacher, and in 1872 prof. of harm. at the Cons. He prod. 12 "opéras comiques" and wrote 3 others which were not performed; 4 cantatas; choruses for equal voices; songs, etc.

**Duprez, Louis-Gilbert**, dramatic tenor; b. Paris, Dec. 6, 1806; d. there Sept. 23, 1896. His fine boy-voice gained him admission to Choron's Institute; after diligent vocal and theoretical study, he made his début as Count Almaviva at the Odéon, in 1825. Dissatisfied with the results, he subjected himself to a long course of training in Italy, and in 1836 succeeded Nourrit at the Opéra. He was app. prof. of lyrical declamation at the Cons. in 1842, but resigned in 1850 to establish a vocal school of his own, which flourished. After his retirement (1855) from the stage, he prod. several operas, an oratorio, a mass, etc., without great success. But his vocal methods, "L'art du chant" (1845) and "La mélodie, études complémentaires vocales et dramatiques de l'Art du chant" (1846), are justly celebrated.

**Dupuis, Sylvain**, b. Liège, Nov. 9, 1856. Pupil of the Liège Cons., winning the Prix de Rome in 1881, and now teacher of cpt. there; he is conductor of the singing-society *La Légia*. —Works: 3 operas, *Cour d'Ognon*, *Moina*, and the comic opera *l'Idylle* (Verviers, 1896; v. succ.); 3 cantatas, *La cloche de Roland*, *Camoëns*, and *Chant de la Création*; a symphonic poem, "Macbeth"; etc.

**Dupy.** See PUTEANUS.

**Durand** (properly **Duranowski**), **Auguste-Frédéric**, violinist; b. Warsaw, 1770; d. (?). A pupil of his father, court musician at Warsaw, a nobleman sent him to Paris in 1787, where he studied under Viotti, becoming an extremely brilliant and original player. After long tours

in Germany and Italy, he entered the French army, was dismissed, and again took up the violin, leading a wandering life in Germany till 1814, when he settled in Strassburg as a conductor and teacher. He was living there in 1834

**Durand, Émile**, born St.-Brieuc, Côtes du Nord, Feb. 16, 1830; while still a student at the Paris Cons., he was app. (1850) teacher of an elementary singing-class, and in 1871 prof. of harmony. —Works. Operettas and songs; also a Method of Harmony and Accompaniment.

**Durand, Marie-Auguste**, b. Paris, July 18, 1830; organ-pupil of Benoist; in 1849, org. at St.-Ambroise, then at Ste.-Geneviève, St.-Roch, and (1862-74) St.-Vincent de Paul. In 1870 he entered into partnership with Schonewerk (acquiring Flaxland's music-publishing business), at first as "Durand and Schonewerk," later as "Durand et Fils," and making a specialty of publishing modern works (by Joncières, Lalo, Massenet, Saint-Saens, Widor, etc.). He has also occupied himself with mus. criticism, and composition (masses, songs, dance-pieces, and especially music f. harmonium).

**Durante, Francesco**, celebrated church-comp. and gifted teacher; b. Fratta Maggiore, Naples, Mar. 15, 1684; d. Naples, Aug. 13, 1755. He studied in Naples at the Cons. "dei Poveri di Gesù Cristo," under Gaetano Greco; later under Aless. Scarlatti in the Cons. San Onofrio, of which he was made Director in 1718. He afterwards became *maestro* at the Cons. of Santa Maria di Loreto, his salary here being not quite \$100 per annum. After Scarlatti, and with Leo, Durante ranks as one of the founders and a chief representative of the "Neapolitan school" of composition. He devoted himself almost exclusively to sacred music, in which the breadth, vigor, and resourcefulness of his style are more in evidence than marked originality. He was one of the greatest teachers that ever lived; his illustrious pupils Duni, Traetta, Vinci, Jommelli, Piccinni, Sacchini, Guglielmi, Pergolesi, Paisiello, and others, took almost complete possession of the European lyric stage during the latter half of the 18th century. —The library of the Paris Cons. contains a rich collection of his works in MS.; 13 masses, and fragments of masses; 16 psalms, 16 motets, several antiphons and hymns; besides 12 madrigals, 6 harpsichord-sonatas, etc. His "Lamentations of Jeremiah," and a "pastoral mass," are in the Vienna Library (in MS.). His few publ. works are found in the collections of Schlesinger, Rochlitz, Commer, and the Fitzwilliam Music; Karmrod of Halle printed a grand Magnificat (with addit. accomp.s by Robert Franz).

**Dürner, Ruprecht Johannes Julius**, b. Ansbach, Bavaria, July 15, 1810; d. Edinburgh, June 10, 1859. Pupil of Friedrich Schneider at Dessau; from 1831-42, cantor at Ansbach,

then studied under Mendelssohn and Hauptmann at Leipzig, and settled in Edinburgh as a conductor and vocal teacher. His choruses and quartets for male voices won great favor.

**Durutte, François-Camille-Antoine** (comte), b. Ypres, East Flanders, Oct. 15, 1803; d. Paris, Sept. 24, 1881. Settled in Metz.—Wrote "Esthétique musicale. Technique ou lois générales du système harmonique" (1855), supplemented by a "Résumé élémentaire de la technique harmonique, etc." (1876), in which he presents a new system of harmony. He composed operas, chamber-music, and church-music.

**Dus'sek [Dušek, Duschek], Franz**, b. Chotěborky, Bohemia, Dec. 8, 1736; d. Prague, Feb. 12, 1799. Pianist, pupil of Wagenseil, at Vienna; settled in Prague 1763, winning fame as a teacher and performer.—Publ. several sonatas (1773, 1774, 1799), and a pf.-concerto (op. 1); left in MS. symphonies, concertos, quartets, trios, and sonatas.

**Dus'sek [Dušek (doo'-shek)], Johann Ladislav**, b. Čáslav (Tschaslau), Bohemia, Feb. 9, 1761; d. Saint-Germain-en-Laye, Mar. 20, 1812. At first a boy-soprano at the Minorite church, Iglau, he was taught music by Father Spénar, while attending the Jesuit college; was organist at the Jesuit church in Kuttenberg for 2 years, and while studying theology at Prague Univ. found time to get a thorough musical training, so that after graduation he obtained, through Count Manner, his patron, the post of organist at the church of Saint-Rimbaut, Mecklin. Thence he went to Bergen-op-Zoom, and (1782) to Amsterdam; then spent a year at The Hague, and in 1783 studied under C. Ph. E. Bach at Hamburg; won renown as a pianist and as a performer on Hessel's "harmonica," in Berlin (1784), and St. Petersburg, then accepting an appointment from Prince Radziwill, with whom he lived in Lithuania for over a year. He played before Marie Antoinette in 1786, at Paris; soon went to Italy, and returned to Paris in 1788, whence the Revolution drove him to London. Here he married Sofia Corri, a singer, in 1792, and undertook a music-business with his father-in-law; but his careless habits, and love of luxury and ease, ill fitted him for commercial pursuits; the enterprise failed, and he fled to Hamburg in 1800 to escape his creditors. Here he appears to have stayed for about 2 years, giving concerts and teaching. In 1802 he gave a concert at Prague, and paid a long visit to his father at Čáslav; was successively in the service of Prince Louis Ferdinand of Prussia (d. 1806)—to whom



his *Élégie harmonique*, op. 61, is dedicated,—the Prince of Isenberg, and finally (1808) Prince Talleyrand in Paris—Dussek was the pioneer of the group of Bohemian and Polish musicians; the originality of his pf.-comp s has a "national" flavor, and still keeps them alive. As an executant he was *suu generis*, disputing with Clementi the honor of inventing the "singing-touch." Besides 2 English operas, given in London without much success, a solemn mass (comp at the age of 13), several early oratorios, and considerable church-music, he publ. nearly 100 works f. pf. (many without opus-number), among them being 12 concertos, "a symphonie concertante" f. 2 pfs, a quintet, a quartet, 10 trios, 80 sonatas w. vin., 9 4-hand sonatas, 3 4-hand fugues, 53 sonatas f. pf. solo, and many rondos, fantasias, variations, and waltzes. He also publ. a Method f. pf at London, which appeared later in German and French.

**Dust'mann, Marie Luise (née Meyer)**, dramatic soprano; b. Aix-la-Chapelle, Aug. 22, 1831; d. March, 1899. Début Breslau (1849); after this she was eng. at Kassel (under Spohl), at Dresden ('53), Prague ('54), and Vienna ('57). She sang as a "star" in the larger German cities, Stockholm, and London. Married D. (a bookseller) in 1858; made *Kammersängerin* at Vienna in 1860.

**Duval, Edmond**, b. Enghien, Hainault, Aug. 22, 1809. He entered the Paris Cons. in 1828, but was dismissed in 1832 because of irregular attendance. Returning to Mechlin, he became deeply interested in Abbé Janssen's "Vrais principes du chant grégorien," and was entrusted by the bishop with the revision of the church-ritual of the diocese. In furtherance of this plan he visited Rome; after his return, the following "revised versions" of ecclesiastical song were issued: "Graduale romanum, etc." (1848), "Vesperale," "Manuale chori" (1850), "Processionale" (1851), "Pastorale Mechliniense" (1852), and "Rituale" (1854), based on Italian publications of the 16th, 17th, and 18th centuries. He also publ. a series of "studies" on the above, and a "Traité d'accompagnement du plain-chant par l'orgue, etc." Fétis considers both plan and execution of these works to be totally wrong.

**Duvernoy (or Duvernois), Frédéric**, b. Montbéliard, Oct. 16, 1765; d. Paris, July 19, 1838. A self-taught horn-player, he became first horn at the Grand Opéra, and until 1815 prof. at the Cons. He publ. a great number of pieces f. horn, which are now forgotten; and a "Méthode de cor mixte," explaining his peculiar style of playing.

**Duvernoy, Charles**, brother of Frédéric; b. Montbéliard, 1766; d. Paris, Feb. 28, 1845; a clarinetist; came to Paris in 1810, and was first clarinet at the Th. de Monsieur and the Fey-deau, retiring in 1824. Till 1802 he was also prof. at the Cons.—Works: 2 sonatas f. clar.; variations as duets f. 2 clarinets.

**Duvernoy, Henri-Louis-Charles**, son of the preceding; b. Paris, Nov. 16, 1820, pupil of Halévy and Zimmerman at Paris Cons., where (1839) he was asst.-prof., and in 1848 full prof. of solfeggio; he trained many distinguished pupils. Publ. (with Kuhn) "Nouveaux choix de psaumes et de cantiques" (1848); "Solfège des chanteurs" (1855); "Solfège à changements de clefs" (1857); and "Solfège artistique" (1860); also some 100 light pf.-pcs.

**Duvernoy, Charles-François**, b. Paris, Apr. 16, 1796; d. there Nov. 1872. Opera-singer in the Opéra-Com., Paris, and (1851) teacher of operatic singing in the Conservatoire, 1856, supernumerary of the "Pensionnat des élèves du chant."

**Duvernoy, Victor-Alphonse**, b. Paris, Aug. 31, 1842. He was

a pupil of Bazin and Marmontel at the Paris Conservatoire, taking the first prize for pf.-playing in the latter's class (1855). In 1860 he founded, together with Léonard (1st violin), Stiehle, Trombetta and Jacquard, a series of chamber-music concerts; he devotes his time otherwise to composition and instruction, having at present (1899) a class for piano-playing in the Conservatoire. As a dramatic composer he has produced the 3-act opera *Sardanapale* (Lyons, 1892; successful), the "scène lyrique" *Cléopâtre* (at the Concerts Colonne), and the 4-act opera *Hellé* (Grand Opéra, 1896). His symphonic poem, *La tempête*, produced at the Concerts Colonne, won the City of Paris prize; he has also written several other orchestral pieces, and much music for piano. For some 11 years he has been the musical critic of the "République française"; he is a chevalier of the Legion of Honor, and an officer of public instruction.

**Duvernoy, Jean-Baptiste**, composer and pf.-teacher at Paris; dates of birth and death unknown. Beginning about 1825, he published several hundred piano-pieces and variations, generally of a light and easy character, and a number of interesting and valuable studies for piano-forte.

**Duysen, Jes Lewe**, b. Flensburg, Aug. 1, 1820; founded a piano-factory at Berlin in 1860.

**Dvořák** [dvor'shahk], **Antonin**, b. Muhlhausen [Nehalozevés], Bohemia, Sept. 8, 1841. His father, an innkeeper, wished him to learn the butcher's trade; but he, having learned to play the violin from the village schoolmaster, left home at the age of 16, and entered the Prague Organ-School, studying under Pitzsch, and earning a precarious livelihood as violinist in a small

orchestra. After graduation from the School in 1862, he joined the orch. of the "National Th" as a viola-player. It was not until 1873 that a composition of importance gained a hearing; but then the production of a hymn for male chorus and orch. attracted such wide notice that he received (1875) a government stipend, and devoted himself to composition with increasing success, becoming the most famous of the Bohemian national composers.

Liszt, by securing the performance of his works, and encouraging him in every way, did much to obtain for his compositions the vogue which they deservedly enjoy, despite an overlavish employment of "Bohemian" mannerisms in melody and rhythm. In England and America he has many warm admirers. From 1892-5 he was the artistic director of the National Cons., New York; then returned to Prague—Works: The Bohemian operas *The King and the Charcoal-burner* (Prague, 1874), *Ilánda* (1876), *Selma Sedláčková* (1878), *Turde Palce* (1881), *Dimitrije* (1882), and *The Jacobins* (1889; 3 acts); oratorio *St. Ludmila* (Leeds Mus. Fest., 1886); Requiem mass, op. 89, f. soli, ch., and orch. (Birmingham Fest., 1891; in this year the Univ. of Cambridge created D. "Mus. Doc."); cantata *The Spectre's Bride*, op. 69, f. soli, ch., and orch. (Birmingham Fest., 1885); secular cantata *The American Flag* (New York, 1895); Hymn of the Bohemian Peasants, op. 28, f. mixed ch. w. pf. 4 hands; Hymn f. mixed ch. and orch., op. 30, Stabat Mater f. soli, ch., and orch., op. 58 (London, 1883); Psalm 149 f. soli, ch., and orch.; five symphonies (1. op. 60, in D; 2. op. 70, in D min; 3. op. 76, in F; 4. op. 88, in G; 5. op. 95, in E min, "From the New World"); 3 orchestral ballades (or symphonic poems) are op. 107, "Der Wassermann"; op. 108, "Die Mittagshexe"; and op. 109, "Das goldene Spinnrad"; 2 sets of symph. var.s f. orch., op. 40 and 78; overtures "Mein Heim," "Husitska," "In der Natur," "Othello," "Carneval"; cello-concerto in B min. (1896); pf.-concerto, op. 35; violin-concerto, op. 53; "Slavische Tanze" and "Slavische Rhapsodien," f. orch.; Scherzo capriccioso f. orch.; string-sextet; 2 string-quintets; pf.-quintet in A, op. 18; 6 string-quartets; 2 pf.-quartets; a string-trio; 2 pf.-trios; Mazurek f. vln. w. orch.; Serenade f. wind w. cello and double-bass; Notturo f. string-orch.; interesting pf.-music ("Legenden," 4 hands, "Dumka" [Elegy], "Furiante" [Boh. nat. dances]; "Klänge aus Mähren," 4 hands; "Silhouetten," 12 4-hand





pieces; waltzes; mazurkas, etc.), violin-sonata, op. 57; various vocal numbers (part-songs, duets, and songs).

**Dwight, John Sullivan**, a well-known musical critic, and editor of "Dwight's Journal of Music"; b. Boston, Mass., May 13, 1813; d. there Sept. 5, 1893. He graduated at Harvard in 1832, and was one of the founders and most active members of the Harvard Musical Assoc. After studying for the ministry, he in 1840 took charge of the Unitarian Ch. at Northampton, Mass. His literary and socialistic proclivities, however, gained the mastery; he gave up his pastorate, and entered the ill-starred Brook Farm Community, as a teacher of German music and the classics. Returning to Boston in 1848, after the failure of the socialistic experiment, he devoted himself to literature, founded the "Journal" in 1852, and remained its editor-in-chief until its discontinuance in 1881. A prominent feature in this paper were the valuable historical essays by A. W. Thayer. D. also publ. excellent "Translations of Select Minor Poems from the German of Goethe and Schiller, with Notes."—Biography by George Willis Cooke: "J. S. D., Brook-Farmer, Editor, and Critic of Music" (Boston, 1899); Cooke also edited D.'s correspondence with Geo. Wm. Curtis (Boston, 1898).



**Dykes, Rev. John Bacchus**, b. Kingston-upon-Hull, Eng., Mar. 10, 1823; d. St. Leonard's, Jan. 22, 1876. An English divine and composer, educated at Cambridge; minor canon and precentor at Durham cath., 1849, where he also cond. the Mus. Soc. He took the degree of Mus. Doc. in 1861, and was vicar of St. Oswald, Durham, from 1862. Some of his hymns are peculiarly fine; he likewise comp. a service in F; the 23rd Psalm (The Lord is my shepherd); anthems; and part-songs.

E

**Eames [ãmz], Emma [Mme. Eames-Story]**, distinguished dram. soprano; b. of Amer. parentage at Shanghai, China, Aug. 13, 1867. At the age of 5 she went with her mother, a talented musician and her first teacher, to the latter's native town of Bath, Maine; from 1883 she studied under Miss Munger, at Boston, and from 1886-8 at Paris, under Mme. Marchesi (voice) and M. Plugue (stage-department, etc.). She

was eng for the Opéra-Com. in 1888, expecting to appear in *La Traviata*, but, on acct. of delays, cancelled this engagement, and made her début at the Grand Opéra, Mar. 13, 1889, as Juliette in Gounod's *Roméo et J.*, succeeding with great applause to a rôle previously sung by the Patti. She sang in the Opéra for 2 years, creating the rôles of Colombe in *Ascanio* by St.-Saens, and of Zaire in De la Nux's like-named opera. Engaged for Covent Garden, London (début Apr. 7, 1891, as Marguerite in *Faust*); in this year she married the painter Julian Story, and in Oct. appeared in New York; since then she has sung regularly in N. Y. and London in their respective seasons (excepting the winters of 1892-3, at Madrid, and 1895-6, during temporary ill-health). Mme. E. sings in English, French, Italian, and German; her repertory includes the following rôles. Juliette, Marguerite, Colombe, Zaire, Desdemona, Santuzza, Michaela (*Carmen*), Countess (*Figaro*), Yasodhara (*Light of Asia*), Elsa, Elisabeth, Eva, Sieglinde (*Wal-küre*), Mrs. Ford (*Falsstaff*), Donna Elvira, Ghiselle, Lady of Longford, Mireille, Charlotte (*Werther*), and Valentine (*Huguenots*).

**Eastcott, Richard**, b. Exeter, England, 1740; d. as chaplain at Livery Dale, Devonshire, 1828. Publ. "Sketches of the Origin, Progress and Effects of Musick, with an account of the Ancient Bards and Minstrels, illustrated with various Historical Facts, Anecdotes, etc." (Bath, 1793); "The Harmony of the Muses" (songs); 6 pf-sonatas.

**E'beling, Johann Georg**, b. Lüneburg, abt. 1620; d. Stettin, 1766. In 1662, musical director and teacher at St. Nicolai, Berlin; from 1668, prof. of music at the Gymnasium Carolinum, Stettin. Publ. "Pauli Gerhardt's geistliche Andachten," 120 sacred songs w. 2 vlms. and continuo (Berlin, 1666-7, 1669; Nuremberg, 1682); "Archaeologiae orphicae sive antiquitates musicae" (1676); and a "concert" f. clavichord and other instrs.

**E'beling, Christoph Daniel**, b. Garmissen, n. Hildesheim, 1741; d. Hamburg, 1817, as prof. of history in the Gymnasium and custodian of the City Library. Publ. "Versuch einer auserlesenen musikalischen Bibliothek" (Hamburg, 1770); "Ueber die Oper" ("Hannoversches Magazin" for 1768); also translations of Burney's "Musical Tour," of Chastelaur's "Essai sur l'union de la musique et de la poésie," and of the English text of Handel's *Messiah* (w. Klopstock).

**E'bell, Heinrich Karl**, b. Neuruppin, Dec. 30, 1775; d. Oppeln, Mar. 12, 1824. A lawyer by profession, he was a pupil of Türk and Reichardt in music, and from 1801-4 *Kapellm.* at Breslau. He comp. 10 operas and vaudevilles, an oratorio, six cantatas, 5 symphonies, 4 string-quartets, songs, etc.

**E'berhard, Johann August**, b. Halberstadt, Aug. 31, 1739; d. Halle, Jan. 6, 1809, as prof.

of philos. He wrote a "Theorie der schonen Kunste und Wissenschaften" (Berlin, 1783; 3rd ed. 1790), a "Handbuch der Aesthetik" (Halle, 1803-5, 4 vol.s), and several short essays on mus. subjects in his "Gemischte Schriften" (Halle, 1784, 1788), and in the "Musikalisches Wochenblatt" (Berlin, 1805).

**E'berhard von Frei'singen** [Eberhardus Frisengensis], Benedictine monk of the 11th century. Wrote on the scale of organ-pipes and on bell-founding ("De mensura fistularum" and "Regulae ad fundendas notas")

**E'berl, Anton**, one of the most famous pianists of a century ago, and a gifted composer, b. Vienna, June 13, 1766; d. there Mar. 11, 1807. In 1782 he prod. the opera *Die Zigeuner*, followed (1783) by *La marchande de modes*, these attracting the attention and winning the friendship of Mozart and Gluck. He made a concert-tour with Mozart's widow; lived 1796-1800 in St. Petersburg as *Kapellm.*; revisited Russia in 1803, and travelled through Germany in 1806. Besides 3 more operas, he wrote a cantata, symphonies, pf.-concertos, much chamber-music, many pf.-pcs. (especially sonatas), songs, etc.

**E'berlin, Daniel**, b. Nuremberg, abt. 1630; d. Kassel, 1691. A music-student in Rome, he became captain in the Papal army, was *Kapellm.* in Kassel in 1678; *Kapellm.*, tutor to the princes, private secretary and director of the mint, at Eisenach, a banker in Hamburg and Altona; and finally militia-captain at Kassel. He was a good contrapuntist and violinist; also a celebrated comp. at his time; but only 3 vln.-trios (Nuremberg, 1675) are extant

**E'berlin** [Eberle], **Johann Ernst**, b. Jettenbach, Swabia, Mar. 27, 1702; d. Salzburg, June 21, 1762, as *Kapellm.* and *Truchsess* (carver) to the archbishop.—Publ. works "XI Toccate e Fughe per l'organo" (Augsburg, 1747; several reprints); fugues and toccatas in Commer's "Musica sacra"; 2 motets (publ. by Schott); 2 sonatas (publ. by Haffner); 5 pcs. in L. Mozart's "Der Morgen und der Abend" (Augsburg, 1759).—In MS. 13 oratorios in Ratisbon (Proske's Library); an offertory and Miserere (Berlin Library); a vol. of organ-pcs. (R. Inst. f. Church-music, Berlin).

**E'bers, Karl Friedrich**, b. Kassel, March 25, 1770; d. Berlin, Sept. 9, 1836. Intended for the army, he preferred music; became *Kapellm.* at the theatres in Schwerin and Pesth, and cond. a singing-soc at Magdeburg. He brought out 4 operas in Pesth (1796-7), also wrote symphonies, overtures, sonatas and other pcs. f. pf., songs, etc., none of special vitality. His transcriptions f. pf. were popular.

**E'berwein, Traugott Maximilian**, born Weimar, Oct. 27, 1775; d. Rudolstadt, Dec. 2, 1831. Pupil of Kunze in Frankfurt, and Schick in Mayence; 1797 *Hofmusikus*, 1817 *Kapellm.*, to the Prince of Rudolstadt.—Works: 11 operas;

symphonies, overtures, much church-music; songs.—His brother,

**E'berwein, Karl**, b. Weimar, Nov. 10, 1786; d. there Mar. 2, 1868. A violinist and comp; in 1803, court musician, and later conductor of the court orch. He was a friend of Goethe, who often mentions him, and for whom he composed some songs. He wrote 2 operas, the music to Holtei's *Leonore* and to *Preciosa*; an overture to Goethe's *Proserpine*; also cantatas, a string-quartet, a flute-concerto, songs, etc.

**E'card, Johannes**, b. Mühlhausen, Thuringia, 1553, d. Berlin, 1611. Pupil of Joachim von Burgk, and (1571-4) of Orlandus Lassus; 1578, director of J. Pügger's private orch. at Augsburg; in 1583 vice-*Kapellm.*, and in 1599 full *Kapellm.*, at Königsberg. In 1603 he was called to Berlin as *Kapellm.* to the Elector. An eminent composer of sacred music. With von Burgk he publ. 20 "Odae sacrae" (1594); "Crepundia sacra, christliche Liedlein mit 4 Stimmen" (in 2 parts, 1577, 1596; 2nd ed. 1608); his own publ. works are 24 "Neue deutsche Lieder mit 4 und 5 Stimmen" (1578); 14 "Neue deutsche Lieder" (1589); "5-stimmige geistliche Lieder" (1597); "Preussische Festlieder" (1598); some of the above have been reprinted in modern form.—Also a motet, "O Lamm Gottes"; a chorus, "O Freude"; and occasional songs.

**E'cles, John**, born London (?), 1668; d. Kingston, Surrey, Jan. 12, 1735. Son and pupil of the violinist Solomon E. He became a member of the Queen's Band in 1700, and Master of the same in 1704. He composed 46 masques and other stage-pcs., and publ. a collection of songs f. 1, 2, and 3 voices (London, 1701); some of his songs are in "Pills to purge Melancholy."—His brother Henry, violinist, and a member of the French king's private orch. in Paris, publ. "12 Excellent Solos f. Violin" (1720) in Corelli's style.

**Eck, Johann Friedrich**, born Mannheim, 1766; d. Bamberg (?), 1809 (1810?). A remarkable violinist, court musician at Munich in 1780, later dramatic director of the Court and National Th. He resigned this position in 1801, and went to Nancy, France (according to some accounts, he died there).—Publ. 6 vln.-concertos; a Symphonie-concertante f. 2 vlns.

**Eck, Franz**, brother and pupil of Joh. Fr., b. Mannheim, 1774; d. Strassburg, 1804, in an insane asylum. Also a fine violinist, and for some years a member of the Munich orch.; later director of, and soloist in, the court concerts at St. Petersburg. From 1802-3 he was Spohr's teacher.

**Eck'elt, Johann Valentin**, born Werninghausen, n. Erfurt, abt. 1680; d. Sondershausen, 1734. From 1696 he was org. at Wernigerode; from 1703, at Sondershausen.—Publ. "Experimenta musicae geometrica" (1715); "Unter-

richt, eine Fuge zu formiren" (1722); "Unter-richt, was ein Organist wissen soll" (n. d.). His MS. Passion, cantatas, and organ-works are of interest.

**Eck'er, Karl**, b. Freiburg, Baden, Mar. 13, 1813; d. there Aug. 31, 1879. A law-student at Freiburg and Vienna, he also st. under Sechter, and devoted himself to composition on returning to Freiburg in 1846. His orchestral works were prod. in Freiburg; his male quartets, and many songs, enjoy great popularity.

**Eck'er, Wenzel**. Pen-name of WILHELM GFRICKE.

**Eck'ert, Karl Anton Florian**, b. Potsdam, Dec. 7, 1820; d. Berlin, Oct. 14, 1879. At the age of 6 he was considered a prodigy; the poet F. Förster became interested in him, and had him trained by the best teachers Rechenberg and Greulich (pf.), Bötticher and H. Ries (vln.), and Rungenhagen (comp.) At 10 he wrote an opera, *Das Fischer mädchen*; at 13, an oratorio, *Ruth*. After years of travel and study (for a time at Leipzig under Mendelssohn) he became accompanist at the Th. Italien, Paris, in 1851. He went to the U. S. with Henriette Sontag, was app. cond. at the Th. Italien in 1852, and, in 1853, *Kapellm.* (later technical director) at the Court Opera, Vienna; succeeded Kucken as *Kapellm.* at Stuttgart in 1860, retired to Baden-Baden in 1867, and in 1869 was called to Berlin as first court *Kapellm.*, Taubert and Dorn having been pensioned to clear the way.—4 operas, 2 oratorios, several psalms, and a 'cello-concerto, had only mediocre success; whereas his songs are highly esteemed.

**Eddy, Clarence H.**, distinguished organist; b. Greenfield, Mass., June 23, 1851. A pupil of J. G. Wilson, Greenfield, and of Dudley Buck, Hartford, Conn.; in 1871 he went to Berlin to study under Haupt (org., etc.), and Loeschhorn (pf.). After a grand tour in Germany, Austria, Switzerland, and Holland, he settled in 1874 in Chicago as org. of the First Congreg. Ch.; in 1876 he became director of the Hershey School of Mus. Art, whose founder, Mrs. S. B. H., he subsequently married. He makes frequent tours in America and Europe (latest European tours 1897, '98); at a series of 100 organ-recitals, given at Chicago in 1879, not one program-number was repeated. E. gives yearly a series of organ-concerts. For some years he conducted the Chicago Philharm. Vocal Soc.—Works: Fugues, canons, preludes, variations, etc., f. org.; church-music; songs; has publ. "The Church and Concert Organist" (2 vols., 1882, '85); "The Organ in Church" (1887); and transl. Haupt's "Theory of Cpt. and Fugue" (1876).

**E'delmann, Adolfo**. See ALBERTONI, AZZO.

**Edgcumbe**. See MOUNT-EDGCUMBE.

**Edson, Lewis**, b. Bridgewater, Mass., Jan. 22, 1748; d. Woodstock, N. Y., 1820. Lived in New York, 1801-17, and compiled (with

Thomas Seymour) "The N. Y. Coll. of Sacred Music" Composed the hymn-tunes "Bridgewater," "Lenox," "Greenfield," and others. Removed to Woodstock in 1817.

**Edwards, Julian**, Engl comp.; b. 1858. In 1880 he brought out an overture, "Corinne," at St James's Hall, London Was cond. of the Engl. Opera Co. at Covent Garden, and produced 2 operas, *Corinne* and *Victorian*, at Sheffield (1883). Coming to the U. S., his rom com. opera in 3 acts, *Madeleine, or The Magic Kiss*, was given at Boston, 1894, and *Brian Boru* at the Broadway Theatre, New York, in 1896.—Other works: The cantata *De Montford's Daughter*; a pf.-sonata; etc.

**E'den, Jean-Baptiste van den**, b. Ghent, Dec. 26, 1842. Pupil of the Cons.s at Ghent and Brussels, winning at the latter the 1st prize for comp. (1869) with the cantata *Faust's laatste nacht*. In 1878, app Director of Mons. Cons., succeeding Hubert—Works. An opera, *Yvonne* (Antwerp, 1897); oratorios *Brutus, Jacqueline de Barrière, Jacob van Artevelde, Le Jugement dernier*, and the trilogy *Judith*; 2 cantatas f. soli, ch., and orch., *Het Woud* and *De Wind*; a symphonic poem, "La lutte au XVI<sup>e</sup> siècle"; suites, a scherzo, a "Marche des esclaves," etc., f. orch.; also part-songs and songs.

**E'genolff (or Egenolph), Christian**, an early German music-printer; b. abt. 1485, unenviably notorious for poor press-work and for piracy. He publ. 2 colls. of 4-part-songs, "Gassenhawerlin" and "Reuterliedlin" (1535), which are of decided value.

**Eg'geling, Eduard**, b. Brunswick, July 30, 1813; d. Harzburg, Apr 8, 1885. A pupil of Griepenkerl, and a piano-teacher in Brunswick, he publ. a series of valuable studies, and some instruction-books; also pf.-music (2 fantasias, "Der Frühling" and "Erhebung").

**Egg'hard, Julius** (pen-name of Count Hardegen), b. Vienna, Apr. 24, 1834; d. there Mar. 23, 1867. Pupil of Czerny (pf.) and Sechter (comp.). He was a concert-pianist, and composed numerous characteristic pcs. f. pf., which are very popular.

**E'gli, Johann Heinrich**, b. Seegräben, canton Zurich, Mar. 4, 1742; d. there Dec. 19, 1810. A pupil of Pastor Schmiedli at Wetzikon. Lived in Zurich as a teacher, composing vocal music (chiefly sacred), which has won great popularity in Switzerland.—Works "Schweizerlieder," and "Schweizercantaten" by Lavater; "Schweizer Volkslieder"; "Gellert's geistl. Oden und Lieder"; "Cramer's Oden"; many sacred songs; etc.

**El'ert, Louis**, composer and writer; b. Königsberg, Jan. 13, 1825; d. Wiesbaden, Jan. 4, 1884. A pupil of Schumann and Mendelssohn in Leipzig Cons.; studied subsequently at Vienna, and then at Berlin, where he lived 1850-63 as a teacher and critic. Frequently visited Italy, and

was conductor of the Florentine "Società Cherubini"; he taught in Tausig's "Schule des höheren Klavierspiels." Berlin (1869-71), then became tutor to the Meiningen princes, receiving from the duke the title of professor, and finally settled in Wiesbaden—Compositions A "Frühlings"-Symphonie, an overture, "Wintermarchen," a "Requiem for a child," etc., are in MS; he publ. the overture "Hafis"; and, for pf., a "Sonate romantique" (op. 5), sonata in A min., Capriccio (op. 3), 6 "Lyrische Skizzen" (op. 12); "Rhapsodies," also songs.—Writings: "Briefe über Musik an eine Freundin" (Berlin, 1859, '67, '79), in English as "Letters on Music to a Lady" (London and Boston, 1877); "Briefe aus der Tonwelt" (Berlin, 1877), in English as "Letters from the Tone-world" (New York, 1885).

**Ehmant, Anselm**, b 1832; d. Paris, Jan. 14, 1895. Teacher of composition; cond. of male choruses; published instructive works for pf.

**Ehnn-Sand, Bertha**, celebrated dramatic soprano; b. Pesth, 1818 (?); pupil of Frau Andriessen in Vienna Cons.; début at Linz in 1864, sang at Graz, Hanover, Nuremberg, Stuttgart, etc.; from 1868, prima donna at the court opera, Vienna.

**Ehrlich, Christian Friedrich**, b. Magdeburg, May 7, 1810; d. there May 31, 1887. A pupil of Hummel at Weimar (pf.), he became cond. of the *Singakademie* in Magdeburg, president of the *Tonkünstlerverein*, and a teacher of singing—Operas: *König Georg* (Magdeburg, 1861); *Die Rosenmädchen* (Freiburg, Baden, 1870); also organ-mus., pf.-pcs., and songs (sacred and secular).

**Ehrlich, Alfred Heinrich**, eminent pianist and author; b. Vienna, Oct. 5, 1822; pupil of Henselt, Bocklet, and Thalberg (pf.), and of Sechter (comp.). For several years he lived at Hanover as court pianist to King George V.; then at Wiesbaden (1855-7), London, Frankfurt, and (1862) Berlin. He was pf.-teacher at the Stern Cons. from 1864-72, and again 1886-98. Felix Dreyschock and Franz Mannstadt are among his pupils. He was also on the staff of the "Berliner Tageblatt," "Die Gegenwart," and the "Neue Berliner Musikzeitung" as music critic.—Works for pf.: "Concertstück in ungarischer Weise"; "Lebensbilder"; Variations on an orig. theme; 12 Studies. He edited Tausig's Technical Studies.—Writings: "Schlaglichter und Schlagschatten aus der Musikwelt" (1872), "Aus allen Tonarten," "Für den Ring des Nibelungen gegen Bayreuth," "Wie ubt man am Klavier?" (1879, 2nd ed. 1884; English transl., N. Y., no date, as "How to Practise on the Piano"); "Die Musikaesthetik in ihrer Entwicklung von Kant bis auf die Gegenwart" (1881); "Lebenskunst und Kunstleben" (1884); "Musikstudium und Klavierspiel"; "Dreissig Jahre Künstlerleben" (1893); besides two novels, "Abenteurer eines Emporkommlings" (1858) and "Kunst und Handwerk" (1862).

**Ei'benschütz, Albert**, pianist; b. Berlin, Apr 15 1857, pupil of Reinecke (pf.) and Paul (pf. and theory) at Leipzig Cons., where he won the Diploma of Honor. 1876-80, prof. of the Music School in Charkoff (southern Russia); 1880-4, at Leipzig Cons., then at Cologne Cons., 1893, chosen Dir. of the Cologne *Liederkrantz*; 1896, 1st pf.-prof. in the Stern Cons., Berlin.—Works f. pf.: Sonatas, 4-hand pcs. (op. 6-13), a Staccato Study, paraphrases, etc.

**Ei'benschutz, Ilona**, cousin of preceding; b. Pesth, May 8, 1872. Pianist; played in a concert with Liszt in her fifth year; studied (1878-85) in Vienna Cons. under Hans Schmitt. After a tour in Russia, Scandinavia, Germany, and France, she studied with Frau Schumann at Frankfurt (1885-9); since then she has played with great applause in London and elsewhere. Resides in Vienna.

**Eich'berg, Julius**, violinist and comp.; b. Dusseldorf, June 13, 1824; d. Boston, Mass., Jan. 18, 1893. His first teachers were J. Frohlich (at Würzburg) and J. Rietz (at Dusseldorf); he then (1843-5) attended the Brussels Cons. (Fétis, Meerts, and de Bériot); in 1846, was approf. of vln and comp. at the Geneva Cons.; in 1856 came to New York, and settled in Boston in 1859 as director of the Museum Concerts (till 1866). He also became Director of the Boston Cons., superintendent of music in the public schools, and founded Eichberg's School f. Violin-playing—Works Operettas. *The Doctor of Aleantara* (Boston, 1862; comic); *The Rose of Tyrol* (1865), *The Two Cadets* (1870); *A Night in Rome*.—Also studies, duets, and charac. pcs. f. vln.; trios and quartets f. strings; songs, etc.

**Eich'berg, Oskar**, b. Berlin, Jan. 21, 1845; d. there Jan. 13, 1898. A pupil of Kiel and Loschhorn, he settled in Berlin as a singing-teacher. For a year and a half he directed the "Neue Berliner Musikzeitung," and from 1888 was president of the Berlin Music-Teachers' Union. He also cond. a singing-society, and was music critic of the "Borsen-Courier" for several years. He edited an annual "Musik-Kalender" from 1879-89. Publ. pf.-pcs., songs, and part-songs.

**Eich'born, Hermann Ludwig**, b. Breslau, Oct. 30, 1847. Composer, writer, inventor. In early youth st. pf., flute, trumpet, horn, etc.; at 14, pupil of the renowned trumpeter Ad Scholz. Law-student at, and graduate of, Breslau Univ. Also st. theory of mus. with Dr. E. Rohn, and decided to devote himself wholly to music. Comp. many songs, several *Singspiele* and operettas, music to "Liederspielen," and numerous pcs. f. orch., of which few have been publ. Studied the Waldhorn and became a noted virtuoso; invented (1882) the Oktav- (or soprano) Waldhorn in F, now used in many Silesian bands. Has written many mus. essays, critical articles, and reviews (e.g., for the Leipzig "Zeitschrift f. Instrumentenbau"). In 1883 he founded, and conducted for several years, the

health-journal "Das 20ste Jahrhundert." Has lived for several years at Gries, near Bozen, where he is conductor of the excellent "Kurkapelle." Writings "Die Trompette in alter u. neuer Zeit. Ein Beitrag zur Musikgesch. u. Instrumentationslehre" (1881); "Zur Gesch. d. Instrumentalmusik. Eine produktive Kritik" (1886), "Das alte Clarinblasen auf Trompeten" (1895). Compositions f. Waldhorn.

**Eichhorn.** Two sons of **Johann Paul E.** [Coburg court musician, b. Feb. 22, 1787; d. Oct. 17, 1823]: (1) **Johann Gottfried Ernst** (b. Apr. 30, 1822; d. June 16, 1844) and (2) **Johann Karl Eduard** (b. Oct. 17, 1823, d. July 22, 1897). They performed on the violin in public when respectively 6 and 7 years old, and made an excessive number of concert-tours up to 1835, later obtaining positions in the Coburg court orchestra.

**Ei'lers, Albert**, b. 1831 (?), d. Darmstadt, Sept. 4, 1896; pupil of Milan Cons.; début Dresden, 1854, as Orovisto in *Norma*. 1858-65, eng. at German Th., Prague; later at Coburg. In 1876 Wagner selected him to sing the part of giant Fasolt at Bayreuth. Since 1882, basso cantante at Darmstadt City Th.—Operetta *Spielmanns-Lied* (Prague, 1865); comic opera *Die Johannisnacht* (Koblenz, 1889; succ.); a Mass, a Requiem, etc.

**Eis'feld, Theodor**, b. Wolfenbüttel, Apr. 11, 1816; d. Wiesbaden, Sept. 16 (?), 1882. *Kapellm.* at Wiesbaden court theatre 1839-43; then of the "Concerts Viviennes," Paris. He occasionally visited Italy, taking singing-lessons of Rossini at Bologna, and becoming an honorary member of the Academy of St. Cecilia. From 1848-66, E. lived in New York, and filled an important place in the musical life of the city; he cond. the Philharm for several years, and the Harmonic Society from its foundation; also estab. quartet *soirées* in 1851, Noll, Reyer, and Eichhorn being the other members of the quartet, and Otto Dresel the pianist. In 1866, on his way to Europe, he was one of the few saved from the burnt steamer "Austria"; a nervous affection afterwards hindered him from pursuing his profession.

**Eiss'ler, Marianne**, violinist; b. Brünn, Nov. 18, 1865; pupil of Hessler.—Her sister Emma is a pianist.

**Eit'ner, Robert**, musical historiographer and teacher; b. Breslau, Oct. 22, 1832. A pupil of M. Brosig; settled (1853) in Berlin as a teacher, and gave a series of concerts (1857-9) of his own compositions. He estab. a pianoforte-school in 1863, and publ. a "Hilfsbuch beim Klavierunterricht" (1871). He has devoted himself chiefly to mus. literature, and especially to researches concerning works of the 16th and 17th centuries. The Amsterdam Soc. for the Promotion of Music awarded him a prize for a Dict. of Dutch Composers (1871, MS.); he also prepared an edition of Sweelinck's organ-works for the Society. One

of the founders of the Berlin "Gesellsch. f. Musikforschung," he has edited their "Monatshefte f. Musikgeschichte" since 1869; also the "Publikation alterer praktischer und theoretischer Musikwerke, etc."—Other writings. "Verzeichniss neuer Ausgaben alter Musikwerke aus der frühesten Zeit bis zum Jahr 1800" ("Monatshefte," 1871); "Bibliographie der Musiksammlerwerke des 16 u. 17. Jahrh.s" (with Haberl, Lagerberg, and Pohl); "Verzeichniss der gedruckten Werke von Hans Leo Hassler und Orlando de Lassus" ("Monatshefte," 1873-4); and S. G. Staden's "Seelewig" (ditto, 1881).—Compositions. A "biblical opera" *Judith*; a Pfingstcantata, *Stabat Mater a 4 a cappella*; overture to "Der Cid"; pf.-pcs., songs. A new "Quellenlexikon über die Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts" is publishing by subscription (1899).

**Ei'lers (called Elerus), Franz**, b. Uelzen, abt. 1500, d. Feb. 22, 1590, at Hamburg, where he lived from 1530 as teacher, cantor, and finally mus. director of the cathedral.—Publ. a large "Gesangbuch" (1588), Part I containing *Cantua sacra* (collects and responses), Part II *Psalmi* (Luther's chorales, etc.), with intonation of the church-modes acc. to Glarean.

**Elewyck, Xavier Victor (Chevalier) van**, b. Ixelles lez Bruxelles, Belgium; d. in the insane asylum at Zickemont, Apr. 28, 1888. He wrote several monographs; on Sacred Music in Belgium (1861), "Mathias van den Gheyn" (1862), Sacred Music in Belgium and France (1860, '63, '64); and "De l'état actuel de la musique en Italie" (1875).

**El Farabi.** See ALFARABI.

**Elgar, Edward William**, born Broadheath, near Worcester, Eng., June 2, 1857. Violinist and organist; cond. of the Worcester Instrumental Soc., 1882-9, and org. at St George's (1885-9); lived in London till 1891, since then in Malvern, devoting himself to composition.—Works: Oratorio, *The Light of Life* (1896); 2 cantatas; a Choral Suite; 6 Scenes from the Bavarian Highlands, f. ch. and orch. (1896); Spanish serenade f. ch. and orch.; church-music; —for orch., Concert-overture "Froissart"; Sevillana; Liebesgruss; Serenade (string-orch.), etc.; a Romance f. vln. and orch.; pcs. f. vln. and pf.; Études caractéristiques f. vln.; an organ-sonata; part-songs, songs.

**Elias Salomonis**, monk at Sainte-Astère, Périgord, wrote in 1274 a treatise "Scientia artis musicæ" (printed by Gerbert, "Scriptores," vol. iii), of peculiar value as the oldest work giving rules for improvised counterpoint.

**Ella, John**, b. Thirsk, Yorkshire, Dec. 19, 1802; d. London, Oct. 2, 1888. Intended for the law, he took violin-lessons from Fémy, and joined the orch. of the King's Th., London, 1822, later playing also in the Concerts of Antient Mus, and the Philharm. Meanwhile

he st. harmony under Attwood; in 1845 he was a pupil of L'Étits in Brussels for cpt and comp; in this year he founded the "Musical Winter Evenings" (1845-59). The "analytical programmes," written by Ella for these concerts, were an improvement on those already introd. by John Thompson in 1837 for the Edinburgh Professional Soc. E. was app lecturer on music at the London Institution in 1855. He gave up active work in 1880.—Writings: "Lectures on Dram. Mus. abroad and at home" (1872); "Mus. Sketches abroad and at home" (3 editions. 1861; '69, '78), "Records of the Mus Union" (1845-78); "Personal Memoir of Meyerbeer, with an analysis of *Les Huguenots*" (1868); etc.

**Eller, Louis**, violin virtuoso; b. Graz, 1819; d. Pau, July 12, 1862. A pupil of Hysel, from 1836 he made tours in Austria, Hungary, Switzerland, and southern Europe (with Gottschalk to Spain and Portugal). For violin he wrote a Valse diabolique, a Rhapsodie hongroise, a Menuet sentimental, fantasias, études, etc.

**Ellerton, John Lodge**, poet and extraordinarily prolific amateur comp.; b. Chester, Jan. 11, 1807; d. London, Jan. 3, 1873. An Oxford graduate, he studied counterpoint for 2 years under Pietro Terziani at Rome, where he comp. 7 Ital. operas; and lived for some time in Germany.—Works: 7 Italian operas, 3 Engl., 1 Germ; an oratorio, *Paradise Lost*; 5 symphonies, 4 concert-overtures, 3 quintets, 44 string-quartets, 3 string-trios, 8 trios f. various instr.s, 13 sonatas, 61 glee, 83 vocal duets, songs.

**Elliott, James William**, born Warwick, Eng., Feb. 13, 1833. A pupil of G. A. Macfarren, he held several positions as organist, and since 1874 is org. and choirmaster at St. Mark's, Hamilton Terrace, London.—Works: 2 operettas, *Romance and Reality*, and *Dan'l's Delight* (1893); "National Nursery Rhymes" (1870); 6 pcs. f. harmonium; "The Harmonium Treasury" (2 vols. of arrangements); various coll.s of sacred music; also services, anthems, part-songs, songs, etc.

**Ellis, Alexander John**, b. Hoxton (London), June 14, 1814; d. Kensington, Oct. 28, 1890. Cambridge graduate (1837), F. R. S. (1864), Pres. of the Philological Soc.; etc. A distinguished writer on musical science, he publ. valuable papers, in the Proceedings of the Royal Socy., "On the Conditions . . . of a Perfect Musical Scale on Instruments with Fixed Tones" (1864), "On the Physical Constitutions and Relations of Musical Chords" (1864), "On the Temperament of Instruments with Fixed Tones" (1864), and "On Musical Duodenies; or, The Theory of Constructing Instruments with Fixed Tones in Just or Practically Just Intonation" (1874). Papers containing new theories, etc., for the Musical Association are as follows: "The Basis of Music" (1877), "Pronunciation for Singers" (1877), and "Speech in Song" (1878).

He wrote in detail on Musical Pitch for the "Proceedings" of the Society of Arts (1877, 1880, and 1881; publ. separately, 1880-81; and in summary form in the Appendix to the second edition of his translation of Helmholtz's "Lehre von den Tonempfindungen" [1st ed., 1875; 2nd ed., 1885]); also the "Tonometrical Observations, or Some Existing Non-harmonic Scales" (Royal Society, 1884), and "On the Musical Scales of Various Nations" (Society of Arts, 1885). He likewise transl. Ohm's "Geist der mathematischen Analyse" (1868), and Preyer's "Ueber die Grenzen der Tonwahrnehmung" (1876-7, Proc. of the Mus. Assoc.).

**El'menreich, Albert**, actor in the court theatre at Schwerin, prod the 3-act comic opera *Der Schmied von Gretna Green* at Hamburg in 1856.

**El'senheimer, Nicholas J.**, b. Wiesbaden, June [?], 1866. Taught music by his father; took degree of LL.D., at Heidelberg; st. cpt., etc., under G. Jakobsthal, Strassburg. Went to America 1890; eng 1891 as prof. of pf., theory, and mus. literature at Coll. of Mus., Cincinnati.—Works: *Valerian*, cantata f. male ch, barit. solo, and orch.; "Belshazzar," dram. ballade for tenor (or soprano); *Humoresque* f. string-orch.; "Eventide," chorus f. female voices w. string-accomp.

**Els'ner, Joseph Xavier**, b. Grottkau, Silesia, June 29, 1769; d. Warsaw, April 18, 1854. Violinist in the theatre orch. at Brunn, then *Kapellm.* at Lemberg and (1799) Warsaw theatres. He was Chopin's teacher at Warsaw, and founded there a school for organists, out of which grew the Cons., of which latter he was the Director till 1830.—Works: 19 operas, several ballets, duodramas, incidental mus., symphonies, concertos, cantatas, sacred mus., all of slight general interest. He publ. 2 essays on the treatment of the Polish language in vocal music.

**Elson, Louis Charles**, b. Boston, Mass., Apr. 17, 1848. Pupil of Aug. Kreissmann at Boston in singing, and of Karl Gloggnier-Castelli at Leipzig in theory. Returning to Boston, he assumed the editorship of the "Vox Humana"; then joined the staff of the "Mus. Herald"; was for several years musical editor of the "Boston Courier," and is now (1899) of the "Advertiser." Since 1881, prof. of musical theory and lecturer on the orchestra and on mus. hist. at the N.E. Cons. of Music. He has had remarkable success, East, South, and West, as a popular lecturer on musical subjects.—Writings: "Curiosities of Music," "The History of German Song," "The Theory of Music," "The Realm of Music," "German Songs and Song-writers," "European Reminiscences," "Syllabus of Mus. History," and "Great Composers and their Work" (Boston, 1899). "Home and School Songs," various operettas, songs, and instrumental works; besides translations and arrangements of over 2,000 songs, operas, etc.

**El'terlein, Ernst von** (pen-name of **Ernst Gottschald**), b. Elterlein, Saxony, Oct. 19, 1826. By profession a jurist, he has written a popular æsthetic analysis of Beethoven's pf.-sonatas (1857; 3rd ed. 1853).

**Elvey, Stephen**, b. Canterbury, June 27, 1805; d. Oxford, Oct. 6, 1860. Pupil of Skeats at Cant. cath.; org. of New Coll., Oxford, in 1830; Mus. Bac., Oxon., 1831; Mus. Doc. 1838. Choragus at Oxford, 1848-60. — Works: Services, anthems, hymns, and songs, "The Psalter, or Canticles and Psalms, Pointed for Chanting, upon a New Principle" (London; 6 editions up to 1866).

**Elvey, Sir George (Job)**, brother of preceding; b. Canterbury, Mar. 27, 1816; d. Windlesham, Surrey, Dec. 9, 1893, chorister at Cant. cath., and pupil of Skeats, then of C. Potter and Dr. Crotch at R.A.M. From 1835-82 he was org. and master of the boys at St. George's chapel, Windsor, succeeding H. Skeats, Jr.; Mus. Bac., Oxon., 1838; Mus. Doc. 1840; knighted in 1871. — Works: 2 oratorios, several odes, anthems, services, chants, glees, part-songs, a Festal March f. orch.; Introd. and Gavot f. vln. and pf.; "Christmas Bells," impromptu f. org., etc. — His widow publ. "The Life and Reminiscences of Sir George Elvey" (London, 1894).

**Elwart, Antoine-Aimable-Élie**, b. Paris, Nov. 18, 1808; d. there Oct. 14, 1877. A chorister at Saint-Eustache when 10 years old, he was apprenticed at 13 to a mechanic, but ran away, and joined a small theatre-orch. as violinist. From 1825-34 he studied in the Cons. (Fétis, *Le Sueur*), taking the Gr. prix de Rome; from 1832-4, and, after his sojourn in Italy, from 1836-40, he was asst.-prof. in Reicha's composition-class; he then took a class of his own till his resignation in 1871. Among his pupils were Gouvy, Grisar, and Weckerlin. — Works: An opera, *Les Catalans* (Rouen, 1840); others in MS.; an "oratorio-symphonic" *Noé, ou le déluge universelle* (Paris, 1845); *La naissance d'Ève* (Cons., 1846); *Les noces de Cana*, a mystery; *Ruth et Boaz*, a vocal symphony; masses, cantatas, a Te Deum, a Miserere, and other church-music; also symphonies, overtures, chamber-music, etc., in MS. He is still better known, however, by his musico-literary achievements: He wrote: "Dupré, sa vie artistique, avec une biographie authentique de son maître A. Choron" (1838), "Théorie musicale" ("Solfège progressif, etc.," 1840), "Feuille harmonique" ("Theory of chords," 1841), "Le chanteur accompagnateur" (Thorough-bass, graces, organ-point, etc., 1844), "Traité du contrepoint et de la fugue," "Essai sur la Transposition," "Études élémentaires de musique" (1845), "L'art de chanter en chœur," "L'art de jouer impromptu de l'alto-violon," "Solfège du jeune âge," "Le contrepoint et la fugue appliqués au style idéal," "Lutrin et Orphéon" (theoretical

and practical vocal studies), "Histoire de la Société des Concerts du Conservatoire" (1860; 2nd ed. 1863), "Manuel des aspirants aux grades de chef et de souschef de musique dans l'armée française" (1862), "Petit manuel d'instrumentation" (1864), "Histoire des concerts populaires" (1864). His projected complete edition of his own compositions (1867-70) reached only vol. iii.

**Emerson, Luther Orlando**, b. Parsonsfield, Mass., Aug. 3, 1820, a composer of minor pcs. of church-music, a very popular conductor of "musical conventions," and a compiler of numerous successful collections of songs and hymn-tunes "The Romberg Collection" (1853), "The Golden Wreath" (1857, Sunday-school music), "The Golden Harp" (1860), "The Sabbath Harmony" (1860), "The Harp of Juda" (1863), "Merry Chimes" (1865), "Jubilate" (1866), and "The Chorus Wreath."

**Emery, Stephen Albert**, b. Paris, Maine, Oct. 4, 1841; d. Boston, Apr. 15, 1891. His first teacher was H. S. Edwards, of Portland, in 1862 he studied under Plaidy, Papperitz, Richter, and Hauptmann, at Leipzig, and afterwards at Dresden under Fritz Spindler (pf). Returned to Portland, 1864, went to Boston in 1866, taught in the N. E. Cons. there from 1867; on the foundation of the Coll. of Mus. of Boston Univ., he was app. prof. of harm and cpt. He was also asst.-editor of the "Musical Herald." — Works: Sonatinas and other pcs. f. pf.; string-quartets; part-songs; songs; also 2 textbooks, "Foundation Studies in Pf.-Playing," and "Elements of Harmony."

**Em'merich, Robert**, b. Hanau, July 23, 1836; d. Stuttgart, July 11, 1891. While a law-student at Bonn, he took music-lessons of Alb. Dietrich and Th. Stauffer; served in the army 1859-73, and then devoted himself to music. Lived 1873-8 at Darmstadt, and prod. the operas, *Der Schwedensee* (Weimar, 1874), *Van Dyck* (Stettin, 1875), and *Ascanio*; 2 symphonies, a cantata, etc. From 1878-9, theatre *Kapellm.* at Magdeburg; then settled in Stuttgart, where he cond. the Male Choral Union from 1889.

**En'cke, Heinrich**, born Neustadt, Bavaria, 1811; d. Leipzig, Dec. 31, 1859. Pianist, pupil of Hummel at Weimar. — Works. Études and other instructive pf.-pcs.; many excellent 4-hand arrangements of classical works.

**Enck'hausen, Heinrich Friedrich**, b. Celle, Aug. 28, 1799; d. Hanover, Jan. 15, 1885. Pupil of Aloys Schmitt, in Berlin and Hanover, succeeding him as court organist and Director of the Singakademie; he was also court pianist. — Works: *Der Savoyard*, opera (Hanover, 1832); orchestral and sacred music; pf.-pcs. and études; and a standard book of chorals.

**Eng'el, Johann Jakob**, b. Parchim, Mecklenburg, Sept. 11, 1741; d. there June 28, 1802;

tutor to Crown Prince Friedr. Wilh. II. at Berlin, and theatre-director His essay "Über die musikalische Mahlerey, an den königlichen Kapellm. Herrn Reichardt" (1780) is of decided value.

**Eng'el, David Hermann**, b. Neuruppin, Jan. 22, 1816, d. Merseburg, May 3, 1877. Organist and comp., pupil of Schneider in Dessau, and Hesse in Breslau, 1848, org. in cath., and teacher in the Gymnasium, at Merseburg—Works: A comic opera *Prinz Carneval* (Berlin, 1862); oratorio *Winfried*; psalms and organ-pcs., also publ. a "Choralbuch," and "Beitrag zur Geschichte des Orgelbauwesens" (1855).

**Eng'el, Gustav Eduard**, writer, critic, and singing-teacher; b. Königsberg, Oct. 29, 1823; d. Berlin, July 19, 1895. A philosophical student at Berlin, he also attended Marx's lectures on mus. science, and took singing-lessons of H. Ketzold; sang in the *Singakademie* and the *Domchor*; taught 1 year in the "Graues Kloster," and then devoted himself to music-teaching, and writing. In 1853 he became critic for the "Spener'sche Zeitung," and in 1861 for the "Vossische Ztg." 1862, singing-teacher in Kullak's academy; 1874, in the "Hochschule," with title of "Professor." Among his vocal pupils are Bullss, Krolop, Therese Malten, Lola Beeth, and Jetta Finkenstern—Works "Sangerbrevier" [daily vocal exercises] (1860); "Übersetzungen und Vortragsbezeichnungen"; "Die Vokaltheorie von Helmholtz, u. die Kopfstimme" (1867); "Das mathematische Harmonium" (1881), "Aesthetik der Tonkunst" (1884), and a "Mathematisch-harmonische Analyse des *Don Juan*" [Mozart's *Don Giovanni*].

**Eng'el, Karl**, important musical historiographer; b. Thiedenwiese, n. Hanover, July 6, 1818; d. by suicide at Kensington, London, Nov. 17, 1882. Pupil of Enckhausen at Hanover (org.), and of Hummel (pf.) and Lobe at Weimar. After residing in Hamburg, Warsaw, and Berlin, he went to Manchester, Eng., in 1846, and in 1850 to London. Here he became an influential writer, and an authority of the highest rank on musical history and mus. instr.s. Publ. "The Pianist's Handbook" (1853), "Pf. School for Young Beginners" (1855), and "Reflections on Church-music" (1856); his life-work began with "The Music of the most Ancient Nations, particularly of the Assyrians, Egyptians, and Hebrews" (1864), followed by "An Introd. to the Study of Nat.l Music . . ." (1866); "Mus. Instr.s of all Countries" (1869); "Cat. of the Special Exhibition of Ancient Mus. Instr.s" (2nd ed. 1873); "Descr. Cat. of the Mus. Instr.s in the South Kensington Museum" (1874); "Mus. Myths and Facts" (1876); "The Literature of Nat.l Mus." (1879, reprinted from articles in the "Times"); "Researches into the early history of the Violin Family" (1883).

**Eng'selberg, E. S.** (pen-name of Dr. Eduard Schön), b. Engelsberg, Silesia, 1825; d. Deutsch-Jasnik, May 27, 1879. A jurist, and

ministerial councillor, he composed widely popular humorous quartets f. men's voices.

**En'na, August**, b. Nakskov, Denmark, May 13, 1860; his father was a poor shoemaker, his grandfather, an Italian soldier in Napoleon's army, married a German girl, and settled in Denmark. In 1870 the family moved to Copenhagen. August attended the free schools, learned to play the pf. by himself, at 17 had a little mediocre instruction in violin-playing and theory, otherwise wholly self-taught, he studied diligently (theory and instrumentation). Being but a middling violinist, he could not enter the Copenhagen orch., and therefore joined a small "international" orch. on a trip to Finland (1880). Played on several instrs., even the big drum before a circus-tent. Returned in 6 mos. to Copenhagen; comp. the operetta *A Village-tale*, which was produced (1880) in provincial theatres; played for dancing-lessons, and taught piano, for abt 12 cents an hour. His dance-music was often improvised. 1883, cond. for a prov troupe, for which he often wrote the act-tunes, and even comp. 10 overtures. He was now able to publish songs, pf.-pcs., an orch.l suite, and a symphony, which, by attracting Gade's attention, gained for Enna the great Ancker scholarship f. composers, enabling him to study in Germany (1888-9). The fruit of this period was an opera, *The Witch*, prod. Jan. 24, 1892, at the R. Opera House in Copenhagen with brilliant and, for a Danish comp., unheard-of success. The opera *Cleopatra* (Copenhagen, Feb. 7, 1894) was not well received at first, but in 1895, with new singers, scored a success. Opera *Aucassin and Nicolette* (Copenhagen, Feb. 2, 1896; Hamburg, in German, Jan. 11, 1897; very successful). E. also brought out an operetta, *Areta*, before 1892; has an opera, *Aglara*, in MS. Publ. (1897) a violin-concerto in D major, and minor pieces.

**Enoch & Co.**, London music-publishers, estab. 1869.

**Ep'stein, Julius**, b. Agram, Aug. 14, 1832. Pupil there of Lichtenegger, and at Vienna of Halm (pf.) and Rufnatscha (comp.). Distinguished pianist and teacher, since 1867 prof. of pf. at the Vienna Cons. Ignaz Brull and Marcella Sembrich were his pupils.—His two daughters, *Rudolfine* (cellist) and *Eugenie* (violinist), made a successful concert-tour through Austria and Germany in the season of 1876-7.

**Érard, Sébastien**, the famous maker of pianos and harps; b. Strassburg, Apr. 5, 1752; d. in his château *La Muette*, n. Paris, Aug. 5, 1831. His family-name was originally Erhard; his father was a cabinet-maker by trade, and in his shop Séb. worked till 16, when his father died. He was now engaged by a Paris harpsichord-maker, who dismissed him "for wanting to know everything"; under a second employer his ingenuity made a stir in the mus. world, and the invention of a *clavicin mécanique* (described by Abbé Roussier, 1776) made him famous. The



Duchess of Villeroy became his patroness, and fitted up in her *hôtel* a workshop for Erard, in which (1777) he finished the first pianoforte made in France. In the meantime, his brother, Jean-Baptiste, joined him, and they founded an instrument-factory in the Rue Bourbon. Their growing success aroused the jealousy of the Luthiers, a branch of the Fan-makers' Guild (to which the brothers did not belong), which sought to prevent them from working; but the interposition of Louis XVI, who conferred on Sébastien a special brevet for the manufacture of "forté-pianos," ended the difficulty. Erard soon invented the *piano organisé*, with 2 keyboards, one for piano and the other for a small organ; he also became interested in the harp, and invented the ingenious double-action mechanism, perfected in 1811. From 1786-96 he was in London; returning to Paris, he made his first grand piano, and employed the English action until his invention, in 1809, of the repetition action since widely adopted, which is regarded as his supreme achievement. An *orgue expressif*, built for the Tuileries, was his last great work.—His nephew, Pierre Erard (1796-1855), succeeded him; he publ. "The Harp in its present improved state compared with the original Pedal Harp" (1821), and "Perfectionnements apportés dans le mécanisme du piano par les Erards depuis l'origine de cet instrument jusqu'à l'exposition de 1834" (1834). Pierre's successor was his wife's nephew, Pierre Schæffer (d. 1878); the present head of the firm is the Comte de Franqueville.

**Eratosthenes**, born Cyrene, 276 B. C.; d. Alexandria, Egypt, 195 B. C. A writer on mathematics, and custodian of the Alexandria library. His "Katasterismoi" contain scattered notes on Greek mus. and instrs., especially the *lyra* (Germ. transl. by Schaubach, 1796; Bernhardt edited an edition of the original text, publ. 1822). His work on Music is lost; Ptolemy quotes his division of the tetrachord.

**Erb, Maria Joseph**, b. Strassburg, Oct. 23, 1860. St. at first in Strassburg; then (1875-80) in Paris, under St.-Saëns, Gigout, and Loret, at the "École de musique classique." Living (1899) in Strassburg as teacher of pf. and org., and organist of the Johanniskirche (R. C.) and the Synagogue.—Publ. works: Suite for orch. in D min. (op. 29); Berceuse and caprice f. vln. and pf. (op. 4); 3-part Mass, w. org. (op. 7); numerous pf.-comp.s in salon-style, f. 2 and 4 hands; songs.—In MS., a symphony, and a symphonic suite, 3 sonatas f. pf. and vln.; a sonata f. pf. and cello; a string-quartet, a trio, an "Octet-suite" f. wind and strings, etc.—2 operas; the 1-act opera ("dram. episode") *Der letzte Ruf* (Strassburg, 1895) had a *succès d'estime*.

**Erbach, Christian**, b. Algesheim, Palatinate, abt. 1560; d. Augsburg, 1628, as cathedral organist (from 1600) and city councillor. His valuable *cantata sacra* (motets a 4-8), publ. 1600-11, are in the Augsburg library; several of

them are also in Bodenschatz's "Florilegium Portense"; others, in MS., in the Berlin Library.

**Erben, Robert**, dramatic composer; 1894, *Kapellm.* at Frankfort-on-M.; 1896, *Kapellm.* at Mannheim.—Has prod. the 1-act opera *Enoch Arden* (Frankfort-on-M., 1895, succ.) and a "fairy comedy," *Die Heuzelmannchen* (Mayence, 1896)

**Erdmannsdörffer, Max**, born Nuremberg, June 14, 1848, st. in Leipzig Cons. (1863-7), and in Dresden (1868-9) under Rietz. From 1871-80 court *Kapellm.* at Sondershausen, producing the best modern compositions at the "Loh" concerts. He lived in turn at Vienna, Leipzig, and Nuremberg; in 1882 he was app. director of the Imp. Musical Soc. at Moscow, and prof. at the Cons., where, in 1885, he founded a students' orchestral society. Returning to Germany, he cond. the Bremen Philharmonic Concerts till 1895; then, for one season, the Symphony Concerts at St. Petersburg; and in 1896, was app. *Kapellm.* at the court theatre in Munich.—Works *Prinzessin Ilse*, "forest-legend" f. soli, ch., and orch.; *Schneewittchen* (do.); *Traumkönig und sein Lieb* (do.); *Selinde* (do.); *Des Kaiserheeres Rouffahrt*, f. male ch. and orch.; overture to Brachvogel's *Narciss*; pf.-trio; sonata f. pf. and vln.; Albumblätter f. pf. and vln.; "Nordseebilder" and "Reisebilder" f. pf.; male choruses, songs, etc.—His wife, Pauline Fichtner, *née* Oprawik, distinguished pianist, pupil of Eduard Pirkhert and from 1870-1 of Liszt at Weimar, was born at Vienna, June 28, 1851, and is court pianist to the Grand Dukes of Saxe-Weimar and Hesse-Darmstadt. She married E. in 1874.

**Erhard** (called Erhardi), Laurentius, b. Hagenau, Alsatia; cantor (1640) at Frankfort-on-Main.—Publ. "Compendium musicus" (1640; 2nd ed., 1660; 3rd revised ed., 1669); "Harmonisches Choral und Figural-Gesangbuch" (1659).

**Erk, Adam Wilhelm**, b. Herpf, Saxe-Meiningen, Mar. 10, 1779; d. Darmstadt, Jan. 31, 1820. Organist at Wetzlar (1802), Worms (1803), Frankfort (1812).—Publ. organ-pcs., and school-songs in Ludwig Erk's collections.

**Erk, Ludwig (Christian)**, son of preceding; b. Wetzlar, Jan. 6, 1807; d. Berlin, Nov. 25, 1883. Trained chiefly by A. André at Offenbach; 1826-35, mus.-teacher at the seminary in Meurs (Mörs); 1836-40, he was cond. of liturgical singing in the *Domchor*, Berlin; in 1837, teacher in the Berlin R. Seminary; 1843, founded the Erk *Männergesangsverein*; 1852, the Erk *Gesangsverein* f. mixed voices; 1857, "royal mus. director," later "Professor." His song-books f. schools have won great popularity: "Liederkranz," "Singvögelein," "Deutscher Liedergarten," "Musikalischer Jugendfreund," "Sängerhain," "Siona," "Turnerliederbuch," "Frische Lieder," etc., many of which were written jointly with his brother Friedrich and

his brother-in-law, Greef. He also published "Die deutschen Volkslieder mit ihren Singweisen" (1838-45), "Volkslieder, alte und neue, für Männerstimmen" (1845-46), "Deutscher Liederhort" (folk-songs, vol. 1 publ. 1856, MS of remainder was bought—with the rest of his valuable library—for the Royal *Hochschule für Musik*, Berlin; edited by Magnus Bohme, and publ. [1894?]); "Mehrstimmige Gesänge für Männerstimmen" (1833-35), "Volksklänge" for male chorus (1851-60), "Deutscher Liederschatz" for male chorus (1859-72), "Vierstimmige Choralgesänge der vornehmsten Meister des 16 und 17. Jahrhunderts" (1845), "J. S. Bach's mehrstimmige Choralgesänge und geistliche Arien" (1850-65), "Vierstimmiges Choralbuch für evangelische Kirchen" (1863), "Chorale für Männerstimmen" (1866); exercises f. pf; and a "Methodischer Leitfaden für den Gesangunterricht in Volksschulen" (1834, Part I).

**Erk, Friedrich Albrecht**, brother of Ludwig; b. Wetzlar, June 8, 1809; d. Dusseldorf, Nov. 7, 1879, where he was a teacher in the *Realschule* (scientific school).—Publ. the celebrated "Lahrer Cimmersbuch" (with Silcher); the "Allgem. deutsches Turnliederbuch" (w. Schauenburg); a "Freimaurer-Liederbuch"; and aided his brother in editing the school song-books.

**Erkel, Franz [Ferencz]**, the creator of Hungarian national opera; b. Gyula, Hungary, Nov. 7, 1810; d. Pesth, June 15, 1893. He was taught by his father; at 24 became director of the Kaschau opera-troupe, and went with it to Pesth, where he was app. cond. at the National Th. on its opening in 1837. Here he produced 9 operas: *Báthory Mária* (1840), *Hunyady László* (1844, his most popular work), *Erzsebet* (1857), *Kúnok* (1858), *Bank Bón* (1861, considered his best), *Sarolta* (1862), *Dózsa György* (1867), *Brankovics György* (1874), and *King Stefan* (1874). He brought the opera-orch. to a high state of efficiency. He was the founder and director of the Philharm. Concerts, and first prof. of pf. and instrumentation at the Nat. Musical Acad. His numerous songs, in the national vein, are very popular.

**Erkel, Alexander [Alexius]**, son of Franz E.; b. Pesth, 1846. Dir. of Philh. Conc. in P., 1875-93; 1896, "General-Musikdirektor" of the Royal Opera, Pesth. Comp. an opera *Tempefol* (Pesth, 1883).

**Erlanger, Camille**, b. Paris, May 25, 1863. Composer; pupil of Paris Cons. (Léo Delibes); 1888, took the Gr. prix de Rome for his cantata *Velleda*. Other works: *La chasse fantastique*, symphonic piece; 3-act dram. legend *Saint-Juhan l'Hospitalier* (Paris, 1896); 3-act lyric drama *Kermaria* (Paris, Op.-Com., 1897; mod. succ.).

**Erlanger, Baron Frédéric d'** (pen-name Frédéric Regnal), member of the family of bankers. His first opera, *Jehan de Saintré*

(Hamburg, 1894), was successful; his 3-act opera *Inez Mondo* (London, 1897) had fair success.

**Erler, Hermann**, b. Radeberg, n. Dresden, June 3, 1844; manager for Bote and Bock, Berlin, till 1873, when he estab. a music-publ. business (now Ries and Erler). For years he edited the "Neue Berliner Musik-Zeitung," and was critic for the "Fremdenblatt."

**Ernst II.**, duke of Saxe-Koburg-Gotha, b. Koburg, June 21, 1818, d. Reinhardsbrunn, Aug. 22, 1893. A distinguished amateur composer, he produced the operas *Zaire* (Gotha, 1846), *Toni der Waldschütz* (Koburg, 1848), *Santa Chiara* (Koburg, 1853), *Casilda* (Brussels, 1855), *Diana von Solange* (Koburg, 1858, his best), 2 operettas, *Der Schuster von Strassburg* (Vienna, 1871, pseudonym "Otto Wernhard"), and *Alpenrosen* (Hamburg, 1873; pseudonym "N. v. K."); several cantatas ("Lenz und Friede," 1889), hymns, songs, etc.

**Ernst, Franz Anton**, b. Georghthal, Bohemia, 1745; d. Gotha, 1805, where he had been leader of the orch. since 1778. He made a name as a violinist and composer; his violin-concerto in E♭ is especially noteworthy. He also publ. an essay "Über den Bau der Geige" in the Leipzig "Allg. mus. Zeitung" (1805).

**Ernst, Heinrich Wilhelm**, b. Brunn, May 6, 1814; d. Nice, Oct. 14, 1865. Famous violinist, pupil of Mayse and Bohm, finishing under de Bériot in Paris. 1834-50, he was almost continually on concert-tours; then settled in London. His works f. vin. are brilliant and effective; the *Élégie*, the concerto in F♯ min., and the *Car-naval de Venise*, are a few of the most celebrated.



**Ernst, Heinrich**, nephew of H. W. Ernst; b. Dresden, Sept. 19, 1846, pupil of Pesth Cons.; in 1872, baritone in the Leipzig Th., but then trained by Rebling for dramatic tenor rôles; since 1875 eng. at the Royal Opera, Berlin.

**Ernst, Alfred**, French writer and critic; b. abt. 1855; d. Paris, May 15, 1898. A pupil of the *École polytechnique*, he abandoned science for art; was a passionate admirer and defender of Wagner. Besides many contributions to mus. journals, he publ. "L'œuvre dramatique de H. Berlioz" (1884), "Richard Wagner et le drame contemporain" (1887); "L'art de Rich. Wagner, l'œuvre poétique" (1893) [a projected 2nd vol. on "l'œuvre musicale" remains unfinished]; "Étude sur *Tannhäuser*," analysis and thematic guide (1895); a transl. of *Die Meistersinger* (the version now—1899—used at the Opéra); etc.

**Erre'ra, Ugo**, pianist and comp., b. Venice, Oct. 25, 1843. Member of the academic council in the Liceo Benedetto Marcello; has written many good pf.-pcs., also songs.

**Eschmann, Johann Karl**, b. Winterthur, Switzerland, April 12, 1826; d. Zurich, Oct. 27, 1882. Pianist, pupil of Moscheles and Mendelssohn at Leipzig. Pf.-teacher in Kassel and (1852) Zurich. Besides pf.-music, pcs. f. vln. and pf., songs, etc., he has publ. a Pf. Method, studies f. pf., etc.

**Escudier** (two brothers, natives of Castelnau-dary, Aude), **Marie** (b. June 29, 1819; d. Paris, Apr. 17, 1880) and **Léon** (b. Sept. 17, 1821; d. Paris, June 22, 1881), writers and journalists, for 2 or 3 years in Toulouse, thenceforward in Paris. In 1835 they began publishing "La France musicale," and soon after set up a music-shop. Industrious writers, they issued jointly the following works: "Études biographiques sur les chanteurs contemporains" (1840), "Dictionnaire de musique d'après les théoriciens, historiens et critiques les plus célèbres (1844, 2 vol s; reprinted 1854 as "Dict. de mus. théorique et historique"); "Rossini, sa vie et ses œuvres" (1854); "Vie et aventures des cantatrices célèbres, précédées des musiciens de l'Empire, et suivies de la vie anecdotique de Paganini" (1856). They separated in 1862, Léon retaining the music-business and publishing a new paper, "L'art musical" (ceased to appear after Sept. 27, 1894); Marie continued the "France musicale" until 1870.

**Esla'va, Don Miguel Hilario**, b. Banlada, Navarra, Oct. 21, 1807; d. Madrid, July 23, 1878. Eminent comp. and theorist; choir-boy and (1824) violinist in Pampeluna cath.; 1828, *maestro* in Ossuna cath., where he took orders; in 1832, *maestro* at Sevilla; 1844, court *maestro* to Queen Isabella.—Works: 3 Italian operas, *Il Solitario* (Cadiz, 1841), *La tregua di Ptolemaide* (1842), and *Pietro il crudele* (1843); original organ-pcs. in his collections "Museo organico español," and church-music in the great collection "Lira sacro hispana" (1869); his masses, motets, psalms, etc., number abt. 150. Also publ. a "Metodo de Solfeo" (1846; an elementary vocal treatise), and an "Escuela de Armonia y Composicion" (1861). He edited the "Gaceta musical de Madrid" for the 2 years (1855, '56) of its life.

**Espagne, Franz**, b. Münster, Westphalia, 1828; d. Berlin, May 24, 1878. A pupil of Dehn; he became mus. dir. at Bielefeld in 1858, and, soon after Dehn's death, *custos* of the mus. dept. of the R. Library, at Berlin; also choir-master at the Hedwigkirche. Editor of new classical editions (Beethoven, Palestrina, etc.).

**Es'ser, Heinrich**, b. Mannheim, July 15, 1818; d. Salzburg, June 3, 1872. A pupil of Fr. Lachner and Sechter in Vienna. From 1847 *Kapellm.* at the Kärnthnerthor Th., Vienna, and from 1857 *Kapellm.* of the court opera, also

conducting the Philharm. for some years. Retired to Salzburg on a pension.—Works: 3 operas, *Silas* (Mannheim, 1839), *Thomas Riquiqui* (Aix-la-Chapelle, 1843), and *Die beiden Prinzen* (Munich, 1844), various orchestral and chamber-compositions, very popular male quartets, and songs.

**Es'sipoff [Essipova], Annette**, b. St. Petersburg, Feb. 1, 1851. Brilliant pianist, pupil of Wielhorski and Leschetizki (at St. P. Cons.), marrying the latter in 1880. Début, 1874, at St. Petersburg, since when she has made long concert-tours throughout Europe, and to America (1876). In 1885 she was made "Pianist to the Prussian Court"; in 1893 she was app. prof. of pf. at the St. P. Cons., succeeding Th. Stein.

**Este (or Est, East, Easte), Thomas**, noted London music-printer (abt. 1550-1625). The first issue of his press was Byrd's "Psalms, Sonets, and Songs of sadnes and pietie" (1588); of special interest is "The whole Booke of Psalms; with their wonted tunes as they are sung in Churches, composed in foure parts" (1592). GROVE gives a full list of Este's publications.

**Esterházy, Count Nicolas**, born 1839; d. Castle Totis, Hungary, May 7, 1897. A zealous promoter of mus. art, he had a "trial-stage" (a complete theatre, connected with a music-school) erected, and paid composers, authors, and artists for their artistic productions, to view which leaders in the world of art were invited.

**Ett, Kaspar**, b. Erringen, Bavaria, Jan 5, 1788; d. Munich, May 16, 1847, where, from 1816, he was court organist at St. Michael's church. He was active in reviving the church-music of the 16th-18th centuries; his own sacred comp s (of which but a few graduals and *cantica sacra* were printed) follow these early works in style.

**Euclid**, the famous Greek geometer, lived at Alexandria abt. 300 B.C. Two musical treatises, "Katatomé Kánonos" ("Sectio canonis") and "Eisagogé harmoniké" ("Introductio harmonica"), the former supporting Pythagoras, the latter Aristoxenos, have been ascribed to him.

**Eu'lenburg, Philipp, Graf (count) zu**, b. Königsberg, Feb. 12, 1847; Royal Prussian ambassador at Stuttgart; has written the words and music of several sets of songs. "Skaldengesänge," "Nordlandslieder" "Seemärchen," "Rosenlieder," etc.

**Eu'ler, Leonhardt**, b. Basel, Apr. 15, 1707; d. St. Petersburg, Sept. 3, 1783. Prof. of mathematics at St. P. (1730) and Berlin (1740). Publ. several important works on musical mathematics and acoustics, chief among them being the "Tentamen novae theoriae musicae." E. was the first to employ logarithms for the better exhibition of differences in pitch.

**Euterpe**, one of the nine Muses, presiding over joy and pleasure, and the patroness of flute-players the Muse of Music.

**Everard, Camille-François**, born Dinant (Belgium), Nov. 15, 1825; st singing at Liège Cons. (Gerald), Paris Cons. (Ponchard), and Naples (Rossi, Manzini), début 1847, Naples, as Nabucco; sang there till 1850; then st. under Lamperti at Milan. In Vienna, 1852-67; St. Petersburg, 1864, again in 1868; Madrid, 1868-70. Prof. of singing in St. P. Cons., 1870-90; in Kiev Cons., 1890. Celebrated bass-singer; principal parts Leporello (*D. Giovanni*), Figaro (*Barbier*), Dandini (*Cenerentola*), Faraone (*Mosè*), Mustafà (*Italiana in Algeria*), Mefistofele (*Faust*).

**Evers, Karl**, pianist, b. Hamburg, Apr. 8, 1819; d. Vienna, Dec. 31, 1875. Pupil of Jacques Schmitt (pf) and Karl Krebs (comp.) at Hamburg, and (1839) of Mendelssohn at Leipzig. Led the life of a travelling concert-giver till 1858, when he settled in Graz, Styria, as a music-dealer. He finally went to Vienna in 1872. An executant of fine technical ability, he also wrote f. pf. ("Chansons d'amour," 12 songs without words characterizing various nationalities); and songs.

**Eves'ham** [évz'-am], Monk of. See ODINGTON.

**Ewer & Co.**, London music-publishers. Founder (1820) John J. Ewer, who was succeeded by E. Buxton, Wilham Witt purchased the business in 1860, and in 1867 it was united with Novello & Co. as Novello, Ewer & Co.

**Exime'nio, Antonio**, b. Balbastro, Aragon, 1732; d. Rome, 1798. A Jesuit priest, who wrote "Dell'origine della musica colla storia del suo progresso, decadenza, e rinovazione" (1774), this being attacked by P. Martini, E. wrote "Dubbio sopra il saggio di Contrappunto del P. Martini . . ." (1775), and later "Risposte al giudizio delle efemeridi di Roma . . ."

**Eybler, Joseph**, later (1834) **Edler von Eybler**, b. Schwechat, n. Vienna, Feb. 8, 1765; d. Schonbrunn, July 24, 1846. He studied at Vienna, his teacher from 1777-9 being Albrechtsberger. He was intimate with Haydn and Mozart; in 1792, choirmaster at the Carmelite Ch., and in 1794 to the "Schottenstift" also; tutor to the princes in 1810, and first court *Kapellm.* in 1824, on Salieri's retirement. He himself gave up active work in 1833. His concert-works (symphonies, concertos, quartets, sonatas, etc.) are forgotten; as a church-composer (2 oratorios, 32 masses, a requiem, 7 Te Deums, 30 offertories, etc.) he is still known.

**Eyken, Simon van** (or **Eycken**; du **Chesne**). See QUERCU.

**Eyken [Eijken], Jan Albert van**, b. Amersfoort, Holland, Apr. 26, 1822; d. Elberfeld, Sept. 24, 1868. An organist; st. 1845-6 at

Leipzig Cons., and afterwards at Dresden with Schneider Successful concert-player. 1848, org. of the Remonstrantenkerk, Amsterdam; 1853, of the Zuyderkerk, and teacher at the music-school in Rotterdam. From 1854, org at Elberfeld His organ-pcs. (150 chorals w. introductions, 25 preludes, a toccata and fugue on B-A-C-H, 3 sonatas, variations, transcriptions, etc.) are well and favorably known; he also comp. music to *Luifer* (a tragedy), a vln.-sonata, quartets f. mixed chorus, ballads, songs, etc.

**Eyken, Gerard Isaac van**, brother of the preceding, and an excellent organist, st in Leipzig Cons. 1853-5, and settled in Utrecht, 1855, as a music-teacher.

**Eymieu, Henry**, b. Saillans Drôme, France, May 7, 1860; studied law, and embraced a legal career, but turned to music, becoming a pupil of E. Gazier (theory), and Widor (comp.). Now (1899) residing in Paris as a composer, writer, and critic (for "Le Ménestrel," etc.).—Writings "Études et biographies musicales" (1892); very numerous essays, reviews, etc., in the leading musical papers of Paris.—Compositions: A great variety of piano-pcs, songs; duets f. pf. and violin, 'cello or harmonium; a "Marche française," a "Marche funèbre," "Hymne royale," etc, f. orch. (58 published opus-nos.); also a stage-piece, *Un mariage sous Néron* (Paris, 1898), and an oratorio, *Marthe et Marie* (Asnières, 1898).

## F

**Fa'ber, Nikolaus [Nicol]** (I), priest in Halberstadt, built there (1359-61) what is believed to be the first organ made in Germany. It has 20 bellows, and the keys are 3 inches broad and 1/2 inch apart.

**Fa'ber, Nikolaus** (II), a native of Botzen, Tyrol, publ. "Rudimenta musicae" (Augsburg, 1516; a 2nd ed. was edited by Aventinus).

**Fa'ber, Heinrich**, "Magister", b. Lichtenfels; d. Oelsnitz, Saxony, Feb. 26, 1552. Rector in Brunswick. Publ. "Compendiolum musicae pro incipientibus" (1548, often republ.; also in German by Rid, 1572, and by Gothart, 1605; in Ger. and Latin by Vulpius, 1610, and six further editions); also "Ad musicam practicam introductio" (1550, etc.), of which the former work is an abstract. The Heinrich Faber who died at Quedlinburg, 1598, has often been erroneously taken for the author of the above works.

**Fa'ber, Benedikt**, born Hildburghausen, 1602; d. Koburg, 1631, in the duke's service; composed psalms a 8, *Cantiones sacrae* a 4-8, an *Ostercantate*, a *Gratulations-Cantate*, etc., all publ. at Koburg, and in the library there.

**Fa'bio**. See URSILLO.

**Fa'bi, Stefano (il maggiore)**, b. Rome, abt. 1550; from 1599-1601 *m. di capp.* at the Vati-

can; and from 1603-7, at the Lateran; publ. 2 books of "Tricinia" (Nuremberg, 1602, 1607).

**Fabri, Stefano** (*al minore*), b. Rome, 1606; d. there Aug. 27, 1658. Pupil of B. Nanini, abt. 1643, *m. di capp.* at the Ch. of S. Luigi de' Francesi, and from 1657 at S. Maria Maggiore. Publ. a book of motets *a* 2-5 (Rome, 1650), and "Salmi concertati" *a* 5 (1660).

**Fabri'cius, Werner**, born Itzehoe, Apr. 10, 1633; d. Leipzig, Jan. 9, 1679. A music-pupil of Sellino and Scheidemann at Hamburg, and a law-student and jurist at Leipzig, where he was also org. of the Nicolaikirche, and mus. dir. at the Paulinerkirche. Publ. "Deliciae harmonicae," a coll. of 65 pavaues, allemandes, etc., *a* 5, for viols and other instr.s (Leipzig, 1656); "Geistliche Lieder" (Jena, 1659); "Geistl. Arien, Dialoge, Concerte, etc." (Leipzig, 1662); motets, etc.

**Fabri'cius, Johann Albert**, son of Werner F.; b. Leipzig, Nov. 11, 1668; d. Hamburg, Apr. 30, 1736, as prof. of elocution. An eminent bibliographer, he publ. a "Thesaurus antiquitatum hebraicarum" (1713, 7 vol.s), and a "Bibliotheca graeca sive notitia scriptorum veterum graecorum" (1705-28, 14 vol.s), both valuable works of reference.

**Fac'cio, Franco**, b. Verona, Mar. 8, 1841; d. in the sanatorium Bifì, near Monza, July 23, 1891. His first teacher was G. Bernasconi, from 1855-64 he st. in Milan Cons. under Ronchetti-Monteviti and Mazzucato. Arrigo Boito was his fellow-pupil and friend; for the final examination they wrote together the "mystery" *Le sorelle d'Italia*, received government prizes, studied together in Paris and Germany, and served together under Garibaldi in 1866. In 1863, F. prod. the opera *I profughi fiammighi* (La Scala, Milan), a work of marked originality; in 1865, *Anieto* (Genoa; the book by Boito), which was bitterly assailed as "Wagnerite." A string-quartet and a Vocal Album soon followed. From 1866-8 he made a tour in Scandinavia as concert-conductor; in 1868 he succeeded Croff as prof. of harmony (later of cpt. and comp.) at Milan Cons., and in 1872 succeeded Terziana as cond. at La Scala. After Matiani's death, F. was considered the best cond. in Italy.—Other works: A hymn; the act-tunes for Giacometti's *Maria Antonietta*; and a symphony in F.

**Fael'ten, Carl**, pianist and teacher; b. Ilmenau, Thuringia, Dec. 21, 1846. Chiefly self-taught; st. w. Montag (pupil of Hummel) at Weimar as a school-boy; for 6 years, orchestra-player (vln.); from 1867, st. w. J. Schoch at Frankfurt. and profited by 10 years' intimacy with Raff. Taught at Frankfurt 1868-82 (from 1878 in the Hoch Cons.); eng. at the Peabody Inst. Baltimore, 1882-5; at the N. E. Cons., Boston, 1885-97, being Mus. Dir. of that institution from 1890-97. In Sept., 1897, F. founded the Faelten Pianoforte-School (Teachers' Semi-

nary) at Boston, which in 1898 had 350 pupils enrolled. He also toured the U S and Germany, as a concert-pianist, in former years—"Publ. works "The Conservatory Course for Pianists" (an original and widely-known series of text-books, incl. 16 numbers—the last being "Keyboard Harmony," 1898), also "Technische Übung" *f* pf (Schott, Mainz).

**Fage**. See LAFAGE.

**Fa'go, Nicola**, called "Il Tarenti'no" because born at Tarento, 1674; d. 1730 (?). Pupil of A. Scarlatti from 1690 (?) at the Naples Cons. "dei Poveri," later of Provenzale at the "Turchini," becoming Provenzale's assistant and eventually succeeding him. He was the teacher of Leonardo Leo and Nicola Sala. Among his very numerous sacred comp.s may be mentioned the oratorio *Faraone sommerso*, masses, motets, psalms, cantatas, a Stabat Mater, a Te Deum, etc.; he also prod. several operas, of which *Eustachio* and *Astarte* were very successful.

**Fahr'bach, Joseph**, virtuoso on the flute and guitar; b. Vienna, Aug. 25, 1804; d. there June 7, 1883. A self-taught player and comp; first flute in the court opera-orch., and later cond. of an orch. of his own for dance-music.—Works: Dance-music f. orch.; much miscellaneous flute-music; a Method f. flute, do. for oboe.

**Fahr'bach, Philipp** (Sr.), b. Vienna, Oct. 25, 1815; d. there March 31, 1885. Pupil of Laner; cond. his own orch. for years, and then a military band. His dances (over 150 works) are very popular; his operas *Der Liebe Opfer* (1844) and *Das Schwert des Königs* (1845) had local success.

**Fahr'bach, Philipp** (Jr.), son of the preceding; b. Vienna, 1843; d. there Feb. 15, 1894. A popular composer of dances and marches (over 300 works); in 1870, bandmaster at l'esth, where his concerts were highly successful; in 1885 succeeded his father as cond. of the orch. in Vienna.

**Fahr'bach, Wilhelm**, b. Vienna, 1838; d. there 1866. Orchestra-conductor and dance-composer.

**Faignient, Noë**, Flemish contrapuntist, living at Antwerp abt. 1570. He wrote arias, motets, madrigals, and chansons, in from 3 to 8 parts, after the style of Orlandus Lassus.

**Fairlamb, James Remington**, b. Philadelphia, Jan. 23, 1837. From 1853-8 he was organist in several Phila. churches; then studied in Paris and Florence. After spending 4 years in Zurich, and 3 in Washington, D. C. (where an amateur opera-company, organized by him, brought out his 4-act grand opera *Valérie*), he held positions as organist in Phila., Elizabeth, N. J., Jersey City, and New York (from 1884, org. of St. Ignatius).—Works: Over 100 songs; over 50 choral works; several pf.-pcs.

**Fainzt** [fist], **Immanuel Gottlob Friedrich**, b. Esslingen, Wurttemberg, Oct. 13, 1823; d. Stuttgart, June 5, 1894. A self-taught organist at the age of 9; he studied theology at Tubingen, but turned to music, Mendelssohn, to whom he submitted some compositions in 1844, advising him to study without a teacher. In 1846 he gave organ-concerts in several German towns, and settled in Stuttgart, here he founded a society for classical church-music (1847), the "Schwabischer Sangerbund" (1849), and, with Lebert, Stark, Brachmann, and others, the Conservatory (1857), in which he was first teacher of organ-playing and comp., becoming the Director in 1859. He was also organist in the Stiftskirche. He was made *Dr. phil.* by Tubingen Univ. for his essay "Beitrage zur Geschichte der Clavierorgane" ("Cacilia," 1846), and received the title of "Professor" from the King of Wurttemberg. With Lebert he edited the famous Cotta ed. of classical pf.-works, and published with Stark an "Elementar- u. Chorgesangschule." He composed cantatas, motets, choruses f. male voices ("Die Macht des Gesanges" "Im Grünen") and mixed chorus, and songs; also organ-music, a double fugue f. pf., pf.-pcs., etc.

**Falcke, Henri**, b. Paris, 1866; distinguished pianist, pupil of Saint-Saens, Massenet, Dubois, and Mathias in P. Cons., where he won 1st prizes in pf.-playing and harmony; also st. in Germany. Very successful in France, Germany, England, etc.; he has an immense classic and modern repertory, and his style is described as a happy blending of the French and German schools. Teaches in English, German, and Spanish, as well as French. Has publ. a valuable text-book: "École des Arpeges," for pf.; in English as "The School of Arpeggios" (Engl. ed. New York, 1895).

**Falcon, Marie-Cornélie**, remarkable dram. soprano; b. Paris, Jan. 28, 1812; d. there Feb. 25, 1897; pupil 1827-31 of Henri, Pellegrini, Bordogni, and A. Nourrit, at the Cons.; début at the Gr. Opéra, 1832, as Alice in *Robert*. She sang there with brilliant success until 1837, when she lost her voice. Her singing in such rôles as Alice, Rachel (*La Juive*), and Valentine (*Huguenots*) left so deep and lasting an impression that her name, "Falcon," has since been applied to sopranos taking the rôles in which she excelled, or similar ones. (Cf. DUGAZON.)

**Fal'tin, Richard Friedrich**, b. Danzig, Jan. 5, 1835. Studied there under Markull, at Dessau under Schneider, and at the Leipzig Cons.; has lived since 1869 at Helsingfors, Finland, as cond. of the Symphony Concerts, etc., and (1873-83) of the Finnish Opera.—Publ. "Finnish Folk-songs" and a "Finnish Song-book."

**Faminzin, Alexander Sergievitch**, born Kaluga, Russia, Nov. 5 [N. S.], 1841, died Ligovo, n. St. Petersburg, July 6, 1896. Pupil of Jean Vogt (St. P.), Hauptmann, Richter, and Riedel (Leipzig), and Seifriz (Löwenberg);

in 1865, prof. of the history of mus. at St. P. Cons.; in 1870, sec. of the Russian Musical Soc. Also wrote for various newspapers, and was critic for the (Russian) "St. P. Gazette"; from 1869 he edited the "Musical Season." He transl. Marx's "Allgem. Musiklehre" and Richter's "Harmonielehre" into Russian.—Works: The operas *Sardanapal* (1875), and *Uriel Acosta* (1883); a symph. poem, "The Triumph of Dionysos"; Russian Rhapsody, f. vln. and orch.; pf.-quintet; string-quartets; pf.-pcs.; songs.

**Faning, Eaton**, English cond. and comp.; born Helston, Cornwall, May 20, 1850. Pupil

1870-6 of the R. A. M. (Bennett, Steggall), winning the Mendelssohn Scholarship in 1873 and the Lucas medal in 1876. Mus. Bac., Cantab., 1894. Since 1885, Director of the Music at Harrow School.—Works: 3 operettas, *The Two Majors* (1877), *Mock Turtle* (1881), and *The Head of the Poll* (1882); a dramatic cantata, *Liberty* (1882); cantata f. female voices, *Buttercups and Daisies*; church-music; symphony in C minor; overture, "The Holiday"; quartets, choruses, songs, etc.



**Farabi** (or **Alfarâbi**), a most eminent Arabian (Persian) philosopher, mathematician, and physician; he wrote two very important works on music, in which he unsuccessfully endeavored to introduce the Greek theories to his countrymen. He was born at Farâb beyond the Oxus abt. A. D. 900, and died abt. 950.

**Fargas y Soler, Antonio**, Spanish writer, publ. "Biografías de los Músicos, etc." (issued since 1866, in parts, as a supplement to the Madrid paper "La España musical"); also a "Diccionario de Música."

**Farinelli** (a stage-name; his real name was **Carlo Bro'schi**) [bros'-kē], celebrated artificial soprano; b. Naples, June 24, 1705; d. Bologna, July 15, 1782. Taught by Porpora, he first sang in Naples with great success, being playfully called "il Ragazzo" (the Boy) on account of his youth. At his début at Rome, 1722, in Porpora's opera *Eumene*, he was the object of enthusiastic ovations; his fame spread, and the Italian cities vied with each other to obtain an opportunity of hearing him. Only once—at Bologna, 1727, in a contest with Bernacchi—was he outdone by any rival; and he profited by this defeat, taking lessons of Bernacchi; and thus becoming unrivalled in *bravura* and *coloratura*. He visited Vienna in 1724, '28, and '31; at the instance of the emperor, Charles VI., during his last visit he

acquired lyric breadth and expression, and became in every way the first of European singers. Going to London in 1734, when the contest between Handel and his enemies was at its height, he joined the latter (headed by Porpora), with the result that Handel's operatic forces suffered overwhelming defeat, and the great composer thereupon bent his energies to oratorio-writing. In London Farinelli remained for two years, amassing a fortune; he then (1736) proceeded to Madrid, where his wonderful art cured King Philip V. of his melancholy, and the grateful monarch insisted on retaining F.'s services. The latter lived in Madrid, with a salary of 50,000 francs, as the King's friend and confidential adviser—his influence even extended through the reign of Philip's successor, Ferdinand VI.; at the accession of Charles III., in 1759, he was sent away. He erected a palatial villa near Bologna, in 1761, where he lived and died in seclusion.—Sacchi publ. a "Vita del Cav. Don Carlo Broschi, detto Farinelli" (Venice, 1784).

**Farinelli, Giuseppe**, prolific dramatic comp. b. Este, May 7, 1769; d. Trieste, Dec. 12, 1836. Pupil, from 1785, of the Cons. della Pietà de' Turchini, at Naples, his teachers being Barbiello, Fago, Sala, and Tritto; his first opera, *Il Dottorato di Pulcinella*, prod. in 1792, at Naples [?], was followed by 50 or 60 others, not original, but in very happy imitation of Cimarosa's style, and chiefly comic. From 1810-17 he lived at Turin; then went to Venice, and finally (1819) settled in Trieste as *maestro* and organist at the Cath. of S. Giusto. He also wrote several oratorios, cantatas, 5 grand masses, 2 Te Deums, and other ch.-music.

**Farkas, Edmund [Hung. Ödön]**, b. Pusztamonostor (Heves), Hungary, in 1852. Of a noble Hungarian family, he was intended for a civil engineer; but, preferring music, took the 4-year course at the R. Mus. Academy, in Pesth, in 3 years (teachers Volkmann, Ábrányi, Erkel); a year after graduation, he was app. Director of the Cons. at Klausenburg, Transylvania, and still (1899) holds that position. Here he also acted for a time as opera-cond., and contributed mus. articles to various periodicals. F. is a diligent and succ. comp.; in 1876, while still a student of engineering, he prod. a 1-act opera, *Bayadér* (Pesth, Aug. 23); with a Mass in E he won the Haynald Prize of 300 florins; this was quickly followed by 12 "Lieder" (*Dalok*), the ballads "Klara Zách" and "Szondy," several mixed choruses, and the orchestral works "Tagesanbruch" (*Virradat*), "Abendlied" (*Estidal*), "Abenddämmerung" (*Alkony*), and "Dies irae"; a symphony and 5 string-quartets are favorite program-pcs.; a "Festouvertüre" also won a prize.—Operas: *Feenquelle* [*Tünderhorrad*], in 1 act (Klausenburg, 1892); *Die Busser* [*Vese-kölök*], in 3 acts (Pesth, 1893); *Balassa Edlmi*, comic, in 3 acts (Pesth, 1896); and *Das Blutgericht* [*Tetemre hvás*] (not yet prod.). F. aims

especially at the development of the national (Hungarian) element in his music.

**Farmer, Henry**, b. Nottingham, England, May 13, 1819; d. there June 25, 1891. A self-taught violinist and organist, he also had a music-shop in Nottingham; and comp. a Mass in B $\flat$ , violin-concertos and other mus. f. vln., orchestral overture "Calypso," glees, pf. pcs., songs, etc. Also publ. "New Violin School"; "The Violin Student"; "New Violin Tutor"; "Tutor f. Amer. Org. and Harmonium."

**Farmer, John**, nephew of preceding, b. Nottingham, Aug. 16, 1836. Pupil of Leipzig Cons., and of Aug. Spath at Koburg. Taught in a Zurich music-school for some years; 1862-85, he was music-master at Harrow School, then organist at Baliol Coll., Oxford, where he founded a musical society, giving regular concerts.—Works: An oratorio, *Christ and His Soldiers* (1878); a fairy opera, *Cinderella*; comic cantata, *Froggy would a-wooning go* (1887); a Requiem; Nursery-rhymes f. chorus and orch.; 2 septets (C and D) f. pf., flute, and strings, a pf.-quintet; etc. Has edited numerous class song-books.

**Farrenc, Jacques-Hippolyte-Aristide**, b. Marseilles, Apr. 9, 1794; d. Paris, Jan. 31, 1865. In 1815 he became second flute at the Théâtre Italien, Paris; studied at the Cons. from 1806; est. a music-shop, taught, and composed (a concerto, sonatas, variations, etc. f. flute). The historic concerts given by, and the writings of, Fétis, aroused his interest in the history of music; for several years he diligently collected material for the rectification of existing biographies, but generously turned it over to Fétis for use in the 2nd ed. of his great work, of which Farrenc also read proofs. From 1854 he contributed papers to "La France musicale" and other journals.

**Farrenc, Jeanne-Louise (née Dumont)**, wife of preceding; b. Paris, May 31, 1804; d. there Sept. 15, 1875. She was a pupil of Reicha; Moscheles and Hummel also influenced her studies. She married in 1821. In 1842 she was app. prof. of pf.-playing at the Cons., retiring on a pension in 1873. She was a fine pianist and remarkable composer (symphonies, overtures, a nonet, a sextet, quintets, quartets, and trios; sonatas f. pf. and vln., a variety of pf.-pcs., etc.); most of her works were publ., and many were often played in public; the *Prix Chartier* was twice awarded to her.

**Fasch, Johann Friedrich**, b. Buttellstadt, n. Weimar, Apr. 15, 1688; d. Zerbst, 1758 (1759?), where he was court *Kapellm.* Pupil of Kuhnau at Leipzig. Wrote an opera, masses, motets, concertos, etc.

**Fasch, Carl Friedrich Christian**, son of preceding; b. Zerbst, Nov. 18, 1736, d. Berlin, Aug. 3, 1800. Weakly as a child, his musical talent developed rapidly; in 1756, at Benda's recommendation, he was app. cembalist to Fred-

erick the Great at Berlin, as C. Ph. E. Bach's assistant. During the Seven Years' War he eked out his meagre salary, paid in depreciated paper money, by teaching, from 1774-6 he was *Kapellm.* at the opera. He retained his salaried post after Frederick gave up flute-practice, and had leisure for composing church-music (publ. in 6 vol.s, in 1839), and developed great contrapuntal skill. Choral reunions begun in 1790 led, in 1792, to the foundation of the famous "Singakademie," which flourished, under Fasch's conductorship, from the start; his successor, Zelter, wrote a biographical sketch of F. (1801).

**Fauchey, Paul**, former "chef de chant" at the Opéra-Comique, brought out a 3-act "opéra-comique populaire," *La Carmagnole* (Paris, Folies-Dram, 1897).

**Faugues, Vincent** (or **Fauques, Fagus, La Fage**), contrapuntist of the 15th century, shortly before Okeghem. Some MS. comp.s are preserved in Rome.

**Faure, Jean-Baptiste**, dram. baritone; b. Moulins, Allier, Jan. 15, 1830. Entered the Paris Cons. in 1841; was also choir-boy at St.-Nicholas-des-Champs, and at the Madeleine, where Trévaux was his teacher. He finished his Cons. course under Ponchard and Moreau-Sainti, taking first prize in the class for comic opera. From 1852-76 he was eng. at the Opéra-Comique, singing principal rôles after the retirement of Bataille and Bussine, his successes equalling those of Duprez in his best days. From 1857 he taught a class in the Cons. for a short period. His instruction-book, "L'Art du Chant," is noteworthy. After 1876, he has sung in concerts. Some of his best stage-rôles were Hoël (in *Dinorah*), Guillaume (*G. Tell*), Nevers (*Huguenots*), Pietro (*Muette de Portici*), Nelusko (*L'Africaine*), Don Giovanni, Hamlet, and Mephistopheles (*Faust*).

**Fauré, Gabriel-Urbain**, composer; b. Pamiers, Ariège, May 13, 1845. Pupil of Niedermeyer, Dietsch, and Saint-Saëns; 1866, org. at Rennes, then at St.-Sulpice and St.-Honoré; *m. de chap.* and (1896) org. at the Madeleine; also, in 1896, prof. of comp., cpt., and fugue, etc., at the Cons., succeeding Massenet. — Works: 1-act opera *l'Organiste* (1887); incid. mus. to Dumas' *Caligula* and Harau-court's *Stylock*; *La naissance de Venus*, f. soli, ch., and orch.; a "Chœur des Djinnis"; Requiem; symphony in D min.; vln.-concerto and orchestral suite; 2 pf.-quartets; *Élégie* f. 'cello; *Berceuse* and Ro-



mance f. vln. and orch.; a well-known vln.-sonata (1878); songs, duets, etc. He took the *Prix Chatter* for chamber-mus. in 1885.

**Faust, Karl**, bandmaster; b. Neisse, Silesia, Feb. 18, 1825; d. Bad Cudowa, Sept. 12, 1892, where he was cond. of the *Badkapelle*. From 1853-65, bandmaster at Luxemburg, Frankfort-on-Oder, and Breslau; then cond. of the Silesian Concert-Orch.; 1869-80, mus. dir. at Waldenburg.—His works consist of favorite dance-music and marches.

**Faustina**. See HASSE, FAUSTINA.

**Favarger, René**, b. Paris, 1815, d. Étretat, n. Havre, Aug. 3, 1868. He lived in London as a teacher for years; his graceful pf.-pcs. (many so-called Fantasias, also a Bolero, a Rêverie, a Nocturne, etc.) were exceedingly popular in England, France, and Germany.

**Favre, Jules**. Pen-name of W. M. WATSON.

**Fawcett, John**, b. Kendal (England), 1789; d. Bolton, Lancashire, Oct. 26, 1867. A shoemaker by trade, he became a music-teacher in Bolton, and composed much sacred music: An oratorio, *Paradise* (1865); a Christmas piece, "The Seraphic Choir" (1840); and many minor pcs. in the collections "New set of sacred music, in 3 parts" (1830); "Melodia divina" (1841, psalms and hymns); "Harp of Zion" (1845); "The Cherub Lute" (1845); "Voice of Devotion" (1862-3); also "Music for Thousands, or the Vocalist's Manual" (1845), "Lancashire Vocalist," guide to sight-singing (1854), "Chanting made easy" (1857).

**Fawcett, John**, son of the above; b. Bolton, 1824; d. Manchester, July 1, 1857. Organist, pupil of Bennett in R.A.M.; Mus. Bac., Oxon., 1852.—Wrote a cantata, "Supplication and Thanksgiving"; also anthems, glees, songs, and pf.-pcs.

**Fay, Guillaume du**. See DUFAY.

**Fay, Amy**, b. Bayou Goula, Miss., May 21, 1844. Pianist, pupil in Berlin of Tausig and Kullak, in Weimar of Liszt. Publ. (Chicago, 1881) "Music-Study in Germany," a book which has been widely read. Resides in Chicago as a music-teacher.

**Fayolle, François-Joseph-Marie**, writer on music; b. Paris, Aug. 15, 1774; d. there Dec. 2, 1852. Publ. (with Choron) "Dictionnaire historique des musiciens . . ." (1810-II, 2 vol.s; transl. for the most part from Gerber's old work, with numerous errors); "Notices sur Corelli, Tartini, Gaviniés, Pugnani et Viotti" (1810); "Sur les drames lyriques et leur exécution" (1813); "Paganini et Bériot" (1830).

**Fechner, Gustav Theodor**, b. Gross-Särchen, Niederlausitz, Apr. 19, 1801; d. Leipzig, Nov. 18, 1887. Prof. of physics at Leipzig from 1834. Publ. "Repertorium der Experimentalphysik," in which mus. phenomena are treated; also "Elemente der Psychophysik"



(1860, 2 vol.s) and "Vorschule der Aesthetik" (1876, 2 vol.s), valuable as establishing a basis of mus. æsthetics.

**Fede'le.** See TREU.

**Federi'ci, Vincenzo**, dramatic comp., b. Pesara, 1764; d. Milan, Sept. 20, 1827 (Sept. 26, 1826?). Orphaned at 16, he made his way to London, where he supported himself by teaching, became cembalist at the Italian opera, and in 1790 prod. his first opera, *L'Olympiade*, which was followed by several others. Recalled to Italy in 1803, he wrote various successful operas for Milan and Turin; was app in 1809 prof. of cpt. at Milan Cons., and (1825) *Censore* (Director) of the same, succeeding A. Minoja. He composed, in all, 14 serious operas, and 1 comic opera, *La leandrea scaltra* (Paris, 1812).

**Fe'derlein, Gottlieb (Heinrich)**, b. Neustadt-an-der-Aisch, n. Nuremberg, Nov. 5, 1835. Pupil, in Munich Cons., of Rheinberger (comp.), Wanner (pf.), Jos. Walter (vln.), and Julius Hey (voice). At present (1899) living in New York. — Besides numerous songs, F. has publ. an excellent "School of Voice-culture" and Essays on Wagner's "Ring of the Nibelung."

**Fel'stein** (called Felstinen'sis), **Sebastian von**, director of church-music in Cracow abt. 1530, publ. 2 short essays, "Opusculum musicae" (2nd ed. 1515; on plain song) and "Opusculum musicae mensuralis" (publ. 1519 with the other). He also edited St. Augustine's "Dialogi di musica" (1536), and publ. a volume of original hymns.

**Feltre, Alphonse-Clarke, Comte de**, dram. comp.; b. Paris, June 27, 1806; d. there Dec. 3, 1850. Pupil of Reicha, and was aided by Boieldieu. An army-officer, from 1829 he devoted himself wholly to music.—Works: 4 operas; pf.-music, songs, etc.

**Fenaro'li, Fedele**, distinguished teacher; b. Lanciano, Abruzzi, Apr. 25 (15?), 1730; d. Naples, Jan. 1, 1818. Entered the Cons. of S. M. di Loreto, Naples, in 1744, studying under Leo, and later Durante; in 1755 he was app. prof. of cpt. and comp. at the Cons. della Pietà, Naples, a post which he held till death. He trained many eminent musicians (Cimarosa, Zingarelli, Mercadante, Conti, etc.). He publ. "Partimenti e regole musicali"; and "Regole musicali per i principianti di cembalo" (Naples, 1795). His compositions (the oratorio *Abigaille*, 1760; masses w. orch.; a requiem, motets, cantatas, etc.) are sound specimens of harmonization and part-leading, but quite wanting in originality.

**Fe'o, Francesco**, celebrated composer and singing-teacher; b. Naples, abt. 1685 (?); d. (?). He was a pupil of Ghizzi, whom he succeeded, in 1740, as teacher at the Naples Cons. della Pietà. His first opera, *L'Amor tirannico, ossia Zenobia*, was given at Naples in 1713, and was followed by 5 others up to 1731. Feo also wrote 3 intermezzi, an oratorio, masses, and other church-music.

**Ferrabos'co** (or **Ferabosco**), **Alfonso**, born Italy, abt. 1515, was at one time a musician to the Duke of Savoy. Publ. madrigals *a 4* (1542), *a 5* (1587), and others *a 5-8* in Pevernage's "Harmonia celeste," printed by P'halèse (1593).

**Ferrabos'co, Domenico Maria**, born Rome at beginning of 16th cent., member of the Papal choir from 1550-55, motets and madrigals by him were publ. by Gardano in 1554 and 1557. MS comp.s are in the Vatican library.

**Ferrabos'co, Costantino**, for several years in the emperor's service at Vienna, publ. a vol. of *Canzonette* in 1591.

**Ferrabos'co, Alfonso** (probably the son of the Alfonso above), b. Greenwich, England, abt. 1580, d. 1652. About 1605 he became tutor to Prince Henry, to whom he dedicated a volume of "Ayres" (1609). Some of his pieces were printed in Leighton's "Teares"; he also publ. "Lessons for 1, 2, and 3 Viols," and "Fancies" for viols.

**Ferran'ti.** See ZANI DI FERRANTI.

**Ferra'ri, Benedetto** (called **Della Tiorba** from his proficiency on the theorbo), b. Reggio d'Emilia, 1597; d. Modena, Oct. 22, 1681. Studied music at Rome; proceeded thence to Venice, where he wrote *libretti* and composed operas; his *Andromeda* (music by Manelli da Tivoli) was the first (1637) ever publicly played, and was produced at F.'s private expense. From 1645-51 he was court *m. di capp.* at Modena; then held like appointments in Vienna and Ratisbon; was again in Modena 1653-62, and finally from 1674 till his death. 6 opera-libretti (1644-51), and the MS. orchestral introd. to his ballet *Dafne*, are all that is left of his dramatic works. He also publ. "Musiche varie a voce sola" (1638).

**Ferra'ri, Domenico**, b. Piacenza, early in the 18th century; d. Paris, 1780. Excellent violinist, pupil of Tartini; he lived for a time at Cremona, gave concerts in Paris in 1754, was leader of the Stuttgart orch. during some years, and settled in Paris. Of his works, only 6 violin-sonatas (1758) are extant.

**Ferra'ri, Carlo**, brother of Domenico; b. Piacenza, abt. 1730; d. Parma, 1789. A fine 'cellist; played at Paris (1758) in a *Concert spirituel*; was in the service of the Duke of Parma from 1765 until his death. Reputed in Italy to be the first 'cellist to use his thumb as a *capotasto*.

**Ferra'ri, Giacomo Gotifredo**, b. Roveredo, Tyrol, 1759; d. London, Dec., 1842. St. in Verona under Marcola, Borsaro, and Abbate Cubri; for 2 years with Father Marianus Stecher in the monastery of Mariaberg, near Chur; and under Latilla at Naples. Through Campan, *maître d'hôtel* to Marie Antoinette, he became accompanist to the queen, and later cembalist at the Théâtre Feydeau (1791-3). His opera, *Les événements imprévus* (1794?), having been done to death by the critics, he left Paris, made a con-

cert-tour in the Netherlands, and then settled in London as a singing-teacher and composer — Works 3 Italian operas given in London, *La villanella rapita* (1797), *I due Svizzeri* (1798), *L'eroina di Raab* (1799); 2 ballets; many pcs f. pf, harp, flute, and voice; "Concise Treatment of Italian Singing" (1815?), "Instructions . . . in the Art of Singing" (1827), "Studio di musica teorica e pratica", and autobiographical "Aneddotti" (1830, 2 vols.).

**Ferra'ri, Serafino Amadeo de'**, b Genoa, 1824; d. there Mar. 31, 1885, as Director of the Cons. A pianist, organist, and dram. comp — Operas: *Catalina* (not given), *Don Carlo* (Genoa, 1853; prod. later as *Filippo II*), *Pipele* (1856), *Il matrimonio per concorso* (1858), *Il Menestrello* (1861), *Il cadetto di Guascogna* (1864); the ballet *Deha*, masses, songs, etc

**Ferra'ri, Francisca**, celebrated harp-player; b. Christiania, abt. 1800; d. Gross-Salzbrunn, Silesia, Oct. 5, 1828. She played with brilliant success in Leipzig (1826) and Magdeburg (1827).

**Ferra'ri, Carlotta**, famous dramatic composer; b. Lodi, Italy, Jan. 27, 1837; pupil of Streppioni and Panzini, and (1844-50) of Mazzucato at Milan Cons. She herself wrote the libretti and music of the following successful operas. *Ugo* (Milan, 1857), *Sofia* (Lodi, 1866), *Eleonora d' Arborea* (Cagliari, 1871); she has also composed several masses (a Requiem for Turin, 1868), and songs (for which she writes the words).

**Ferre'ira da Costa, Rodrigo**, Portuguese jurist and mathematician; d. 1834 (1837?). — Publ. "Principios de musica" (1820-24, in 2 vols.).

**Ferret'ti (or Feretti), Giovanni**, b. Venice, about 1540. Publ. 5 books of "Canzoni alla napoletana" a 5 (1567-91), 2 books of the same a 6 (1576, 1579), and a vol. of "Madrigali" a 5 (1588).

**Fer'ri, Baldassare**, celebrated artificial soprano; b. Perugia, Dec. 9, 1610; d. there Sept. 8, 1680. At 11 he was choir-boy to Cardinal Crescenzo, in Orvieto, in whose service he remained till 1655, when the Swedish invasion broke up the court, and F. entered the service of Ferdinand III., at Vienna. At the age of 65 he retired to his native city. From all accounts, F. appears to have been the most extraordinary singer who ever lived. His vocal technique was perfect, his breath inexhaustible, and his style, whether in pathetic singing or *coloratura*, faultless; all this with a voice of incomparable beauty.

**Fer'ri, Nicola**, comp. and singing-teacher; b. Mola di Bari, Italy, Nov. 4, 1831; d. London, Mar. 26, 1886. Of precocious development, he wrote an opera, *Luigi Rolla*, at the age of 16; then entered the Naples Cons., studying under Mercadante. After a lengthy sojourn in Paris, he established himself in London, and became

prof. of singing at the Guildhall S. of Music. — Works. The operas *Luigi Rolla*, *Lara*, and others; and many beautiful songs.

**Ferrier, Paul-Raoul-Michel-Marie**, dramatist and librettist; b. Montpellier, Mar. 28, 1843. He is the author of a vast number of light comedies, and has written many libretti for operas and operettas of temporary vogue in Paris; e.g., *La marocaine*, *Les mousquetaires au couvent*, *Fanfan la Tulipe*, *La nuit aux soufflets*, *Tabarin*, *La Vie mondaine*, *Les petits mousquetaires*, *Joséphine vendue par ses sœurs*, *Le valet de cœur*, *La Vénus d'Arles*, *Cendrillonette*, *Le Fêliche*, *Samsonnet*, *Le Coq*, *Mlle. Asmodée*, *Mé-na-ka*, *Miss Robinson*, *Calendal*, *Chlupéric*, *La dot de Brigitte*, *Le Carnet du Diable*, *Le capitole*, *Le carillon*, etc.

**Ferron, Adolphe**; in 1892, *Kapellm.* at the Th. Unter den Linden, Berlin, 1897, *Kapellm.* at Carl Theater, Vienna. Has prod. the "Gesangsposse" *Adam und Eva* (Berlin, 1891); the 3-act operetta *Satanel* (Berlin, 1889); the 1-act operetta *Daphne* (Berlin, 1892); and the 3-act vaudev.-operetta *Das Krokodal* (Berlin, 1897).

**Ferro'ni, Vincenzo Emidio Carmine**, b. Tramutola, southern Italy, Feb. 17, 1858. St. Paris Cons. (1876-83) under Savard (harm.); 1st prize in 1880) and Massenet (comp., 1st prize in 1883). From 1881, asst.-prof. ("suppléant") of harm. at Paris Cons.; since 1888, prof of comp. at Milan Cons., succeeding Ponchielli. Also mus. director of the Milan "Famiglia Artistica"; Chevalier of the Ital. Crown (1897). — Works. The opera *Rudello* (Milan, 1892); the 3-act opera-seria *Ettore Fieramosca* (Como, 1896; F. wrote libretto and music); overture to *Ariosto*, f. orch; Rhapsodie espagnole f. orch.; "Hymne d'un pâtre lydien" (Figaro 1st prize, 1885, among 614 competitors); numerous songs; salon-pcs. f. pf.; "Idylle" f. vln. and harp (or pf.); "Les Cigales," scherzo f. vln. and pf.; organ-music; etc.

**Ferté.** See PAPILLON DE LA FERTÉ.

**Fes'ca, Friedrich Ernst**, b. Magdeburg, Feb. 15, 1789; d. Karlsruhe, May 24, 1826. A violinist, he was taught in Magdeburg, where he played in concerts, and in 1805 by A. E. Müller at Leipzig, also playing in the Gewandhaus orch. In 1806 the Duke of Oldenburg gave him a place in his orch.; in 1808 he joined the orch. of King Jerome of Westphalia, at Kassel. On the dissolution of the pseudo-kingdom in 1813, he went to Vienna for a short time; in 1815 he became a member, and soon after leader, of the Karlsruhe orch. He died of consumption. — Among his works, his chamber-music (20 quartets and 5 quintets) ranks highest; but he also wrote 2 operas, *Cantemira* (1819) and *Omar und Leila* (Karlsruhe, 1823); 3 symphonies, 4 overtures, etc.

**Fes'ca, Alexander Ernst**, pianist, son of the above; b. Karlsruhe, May 22, 1820; d. Bruns- wick, Feb. 22, 1859. He was taught by Rungen- hagen, Schneider, and Taubert, in Berlin; made

sensational concert-tours from 1839-40, was app. chamber-virtuoso to Prince Furstenberg in 1841, and settled in Brunswick 1842. He brought out 2 operas, *Marietta* (1839) and *Die Franzosen in Spanien* (1841), in Karlsruhe; and 2 more, *Der Troubadour* (1847) and *Ulrich von Hutten* (1849), at Brunswick; though light in style, they gave promise of a distinguished career. He wrote, besides, a pf.-sextet, 2 pf.-trios, a grand sonata f. pf. and vln., and many exceedingly popular songs (the "Fesca Album" contains 48).

**Fes'ta, Costanzo**, b. Rome, abt. 1490; d. there Apr. 10, 1545. He was a singer in the Pontifical Chapel from abt. 1517, and a contrapuntist of importance, being regarded as a forerunner of Palestrina. Among his numerous works, which bear considerable resemblance to those of Palestrina, may be noted motets *a 3* (1543), madrigals *a 3* (1556), litanies (1583), many motets and madrigals in contemp. coll.s ("Motetti della corona," Petrucci, 1549); and a *Te Deum a 4* (publ. in Rome, 1596), still sung in the Vatican on solemn festivals; a *Credo* and other works are in MS. in the Vatican.

**Fes'ta, Giuseppe Maria**, b. Trani, 1771; d. Naples, Apr. 7, 1839. An eminent violinist and cond., pupil of F. Mercieri; concert-giver in Italian cities and (1802) Paris, where he was app. cond. of the Opéra orch. Settled in Naples 1805, as violinist in the San Carlo Th., later as cond. of the theatre-orch. He publ. a few violin-quartets.

**Fes'ta, Francesca**, a stage-singer of note; b. Naples, 1778; d. St. Petersburg, 1836; sang in Italy, in Paris at the Odéon (1809-11), and again in Italy as Signora Festa-Maffei; in 1821 at Munich, and 1829 at St. P.

**Fest'ing, Michael Christian**, son of the famous flutist; b. London (?), abt. 1680; d. there July 24, 1752. Violinist, pupil of Richard Jones and Geminiani. First violin in the Philharmonic; in 1742, cond. at Ranelagh Gardens. In 1738 he established, with Dr. Greene and others, the "Society of Musicians," for the maintenance of impoverished musicians and their families.—Works: Numerous solos and concertos f. violin; 18 sonatas f. 2 vlns. and bass; 4 *symphonies concertantes* f. 2 flutes, and 4 do. f. 2 vlns.; odes, cantatas, songs, etc.

**Fétis, François-Joseph**, erudite musical theorist, historian, and critic; b. Mons, Belgium, Mar. 25, 1784; d. Brussels, Mar. 26, 1871. His father, *maître de chapelle* and organist at the cathedral, was his first teacher; his first instr. was the violin, and at 7 he wrote violin-duets. In his ninth year he composed a concerto for violin with orch.; and at 9 was organist to the Noble Chapter of Sainte-Waudru. From 1800-3, in the Paris Cons., he studied harmony under Rey, and piano-playing under Boieldieu and Pradher. In 1803 he visited Vienna, there studying counterpoint, fugue, and masterworks

of German music. Hence his pronounced predilection for harmonic modulation, so marked in his compositions, several of which (a symphony, an overture, wind-octets, and sonatas and caprices for pf.) were publ. at this time. From this period, too, dates his first important theoretico-literary work (never completed), an investigation of Guido d'Arezzo's system and of the history of notation. He even started a mus. periodical in 1804, but it soon died. To his fruitful study of musical history and science he was prompted by the perusal of Catel's new method of harmony antagonizing Rameau's system (in which latter Rey blindly believed). In 1806 F. commenced the revision of the plain song and entire ritual of the Roman Church, a vast undertaking completed, with numberless interruptions, after 30 years' patient research, and not yet publ. A wealthy marriage in the same year enabled him to pursue his studies at ease for a time; but the fortune was lost in 1811, and he retired to the Ardennes, where he occupied himself with composition and philosophical researches into the theory of harmony, leading to a formulation of the modern theory of tonality. In 1813 he was app. organist of the collegiate church of St.-Pierre at Douai, and teacher of harmony and singing in the municipal music-school. From this period date "La science de l'organiste" and the "Méthode élémentaire d'harmonie et d'accompagnement" (sent to the Institut in 1816; publ. 1824). He went to Paris in 1818; publ. some pf.-music, and brought out several successful operas. In 1821 he was app. prof. of composition at the Cons.; in 1824 his "Traité du contrepoint et de la fugue" was publ. as a Cons. text-book. In 1827 he became librarian of the Cons., and founded his unique journal "La Revue musicale," which he edited alone until 1832 (its publication ceased in 1835). He also wrote for "Le National" and "Le Temps." His industry was untiring; he worked from 16 to 18 hours a day. In 1828 he competed for the prize of the Netherlands Royal Inst. with a memoir, "Quels ont été les mérites des Néerlandais dans la musique, principalement aux XIV<sup>e</sup>-XVI<sup>e</sup> siècles. . ."; Kiesewetter's essay won the prize, but F.'s was also printed by the Inst. In 1832 he began his famous historical lectures and concerts (the idea originated with Choron). In 1833 he was called to Brussels as *m. de chap.* to King Leopold I., and Director of the Cons.; during his 39 years' tenure of the latter position, the Cons. flourished as never before. He also cond. the concerts of the Academy, which elected him a member in 1845. On the jubilee of his wedding, in 1859, F.'s mass for 5 solo parts with chorus was sung in the church of Notre-Dame du Sablon; and his bust by Geefs was unveiled in the courtyard of the Cons.—Fétis was a sound harmonist and contrapuntist; his thorough training enabled him to pursue his theoretico-historical researches with musicianly intelligence and correspondingly important results. As an historian, he is apt to be

prolix, opinionated, and is not invariably impartial or reliable. As early as 1806 he commenced collecting materials for his great "Biographie universelle des musiciens et bibliographie générale de la musique" in 8 volumes (1837-1844; 2nd ed. 1860-65, Suppl. of 2 vols 1878-1880, edited by A. Pougin). It is a veritable mine of information, and still a most valuable work of reference, despite the faults noted above; mediæval music, and the modern music of France, Italy, and the Netherlands, have received especial attention. Other writings not mentioned are "Traité de l'accompagnement de la partition" (1829); "Solfèges progressifs" (1827); "La musique mise à la portée de tout le monde" (1830, often republ.; Ger. transl. by Blum, 1833; Engl. ed.s London, 1831, and Boston, Mass., 1842); "Manuel des principes de musique" (1837); "Manuel des jeunes compositeurs, des chefs de musique militaire, et des directeurs d'orchestre" (1837); "Méthode des méthodes de piano" (1837); "Méthode des méthodes de chant" (1840); "Méthode élémentaire du plain-chant" (1843); "Traité complet de la théorie et de la pratique de l'harmonie" (1844); "Notice biogr. de Nicolò Paganini" (1851; w. short history of the violin); "Antoine Stradivari" (1856; w. researches on bowed instr.s); 2 reports on mus. instr.s at the "Exposition univ. de Paris en 1855" (1856), and the "Exp. univ. de Paris en 1867" (1867); "Histoire générale de la musique" (5 vols.; only down to the 15th century).—Compositions: 6 operas (1820-32); symphonies, a fantasia, and an overture, f. orch.; a sextet, 3 quintets, a quartet, etc.; sonatas, variations, fantasias, etc., f. piano; his sacred works comprise masses, a requiem, motets, Lamentations, Te Deum, Miserere, etc.—Autobiographical sketch in his great Dictionary. L. Alvin publ. a "Notice sur F. J. Fétis" (Brussels, 1874); Gollmick wrote on "Herr Fétis" (Leipzig, 1852).

**Fétis, Édouard-Louis-François**, son of the preceding; b. Bouvignes, n. Dinant, May 16, 1812. Edited his father's "Revue musicale" 1833-35; edited the musical (later art-) *feuilleton* of the "Indépendance belge"; and was for years librarian of the Brussels Library. Publ. "Les musiciens belges" (1848; 2 vol.s).—His brother, **Adolphe-Louis-Eugène**, b. Paris, Aug. 20, 1820; d. there Mar. 20, 1873. Pupil of his father, and of H. Herz (pf.); lived in Brussels and Antwerp, and from 1856 in Paris as a music-teacher. Prod. an opera, and comp. music f. pf. and harmonium.

**Feu'rich, Julius**, pianoforte-maker; born Leipzig, Mar. 19, 1821, where he established his factory in 1851. He makes a specialty of pianinos.

**Fevin, Antoine [Antonius] de**, a contrapuntist contemporary with Josquin, but of whose life no details are known.—Works: 3 masses (printed by Petrucci, 1515); 3 masses (printed by Antiquis, 1516); masses a 4 (Vienna Library,

MS); motets in Petrucci's "Mottetti della corona" (1514), and other coll.s; and French *chansons* in coll.s of 1540 and 1545.

**Fevin, Robert [Robertus]**, a native of Cambrai, probably a contemporary of A. Fevin. He was *m. di capp* to the Duke of Savoy. One mass, *Le vlain jaloux*, is in Petrucci's "Missæ Ant. de Fevin"; another, on *La sol fa re mi*, is in MS in the Munich library.

**Fèvre, le**. See LEFÈVRE.

**Fí'lich, Zdenko**, b. Seberschitz, Bohemia, Dec. 21, 1850; was taught at Prague, the Leipzig Cons. (1865), and by Vincenz Lachner. In 1876 he was app. asst.-*Kapellm.* at the National Th., Prague; in 1878, director of the Russian Church choir. As a composer, he is one of the foremost in the young Czech group.—Works: The operas (produced in Prague) *Bukovinn* (1875?), *Blank* (1881), *The Bride of Messina* (1883), *The Storm* (1895, 3 acts), *Hedy* ("Haidee," 1896, after Byron's "Don Juan," in 4 acts), and *Sarka*, 3 acts (Prague, 1898; very succ.); music to the dram trilogy *Hippodamia*, by Brchliky (Prague, 1891); the symphonic poems *Othello*, *Zaboj and Slavoj*, *Toman and the Nymph*, and *Vesna*; several orchestral overtures ("Lustspiel-Ouverture," 1892; "A night on Karlstein"; etc.); a choral ballad, "Die Windsbraut"; a "Spring Romanza" f. ch. and orch.; 2 symphonies, 2 string-quartets, a pf.-quartet in E minor, pf.-pcs., songs, choruses. Also a Method f. pf. In 1899 F. was app. dramaturgist of the Bohemian Nat. Th., Prague.

**Fí'by, Heinrich**, b. Vienna, May 15, 1834; pupil of the Cons.; cond. and solo violin at Laibach theatre; from 1857, city musical director at Znaim, where he founded a music-school and a singing-society.—Works: 3 operettas; part-songs f. male chorus (widely known, especially "Oestreich, mein Vaterland").

**Fich'er, Ferdinand**, b. Leipzig, 1821; d. New York, 1865. He went to America in 1847. His pf.-pcs. show considerable talent; and he publ. a good Pf. Method for beginners.

**Ficht'ner, Pauline**. See ERDMANNSDÖRFER (in Appendix).

**Fied'ler, August Max**, b. Zittau, Dec. 31, 1859. Piano-pupil of his father, and studied the organ and theory with G. Albrecht; attended the Leipzig Cons., 1877-80, and won the Holstein scholarship. Since 1882, teacher at the Hamburg Cons. He is a successful concert-pianist; has also publ. a pf.-quintet and pf.-pcs.; a symphony, a string-quartet, and songs are in MS.

**Field, John**, a pianist and composer of marked originality; b. Dublin, July 16, 1782; d. Moscow, Jan. 11, 1837. His father was a violinist; his grandfather, an organist, gave him his first instruction in theory and piano-playing. Though an apt pupil, he was treated with undue severity at home, and subsequently apprenticed

to Clementi, then in the full tide of his success; from him he had regular lessons till 1804, being employed in his master's salesrooms to show off the pianos to customers. He went with Clementi to Paris in 1802, and created a genuine sensation by his interpretation of Bach's and Handel's fugues; yet he was kept at his mechanical duties until Clementi took him in 1804 to St. Petersburg, where they parted company, Field settling there as a teacher and virtuoso of extraordinary popularity. On a tour to Moscow, in 1823, he met with even more brilliant success. After a Russian *tournée*, he



appeared in London (1832), playing a concerto of his own at the Philharmonic; proceeded thence to Paris, and (1833) through Belgium and Switzerland to Italy, where, however, his pianistic peculiarities were not appreciated. Prostrated by a combination of physical disorders, he lay for nine months in a Naples hospital; he was rescued by a Russian family named Raemanow, and taken back to Moscow, playing in Vienna, on the way, with accustomed success. But his powers were fast waning, and he died a few years later.—F. won lasting fame less as an exceptionally gifted virtuoso than as an original composer, forming the link in the history of pf.-playing between Clementi (in his later period) and Chopin. Though all the rest of his piano-works should be forgotten, as most of them are already, his memory is fragrant and lastingly embalmed in his Nocturnes. Not only the name, but also the whole style and matter of these pieces, were strikingly new and original. Up to his time a composition had, as a matter of course, to be written in the form of a sonata, a rondo, or something of the sort. F. was the first to introduce a style in no way derived from the established categories, and in which feeling and melody, freed from the trammels of set form, reign supreme. He opened the way for all productions which have since appeared under the various titles of Songs without Words, Impromptus, Ballades, etc.; to him we may trace the origin of fanciful pieces designed to portray subjective and profound emotion; to these "night-pieces," so aptly named by their author, Chopin and the pianists following him owe, more or less directly, much of their inspiration.—WORKS FOR PF.: 7 Concertos (No. 1, in E ♭; 2, A ♭; 3, E ♭; 4, E ♭ [the most popular]; 5, C; 6, C; 7, C min.); 4 Sonatas (in A, E, C min., and B); 2 Airs en Rondeau; Air russe; Air russe varié (4 hands); Chanson russe varié, in D min.; Polonaise, in E ♭; "Reviens, reviens," Romanza and Cavatina in E; 4 Ro-

mances, Rondeau in A; 2 "Rondeaux favoris," in E and A; Rondeau w. 2 vlns., vla., and bass; "Since then I'm doomed," variation in C; "Speed the Plough," Rondeau in B ♭, 2 Divertissements w. 2 vlns., vla., and bass, in E and A, 2 Fantasias, in A and G; 18 Nocturnes; "Exercice modulé dans tous les tons majeurs et mineurs"

Fie'litz, Alexander von, b. Leipzig, Dec. 28, 1860; pupil of J. Schulhoff (pf.) and Kretsch-

mer (comp.) in Dresden, where several sacred comp.s f. chorus, and an orchestral work, were publicly performed. He embraced the career of an operacond, filling positions in Zurich, Lübeck, and Leipzig (City th.); a nervous disorder forced him to give up this work, and he is now living in Italy as a composer.—Works:—Op. 6, 6 Songs on Tuscan folk-poems; op. 7, "Kinder des Sudens," 3 pf.-pcs.; op. 8, "Ich kann's nicht fassen" (scene from Grillparzer's *Ahnfrau*); op. 9–13, songs; op. 15, "Schön Gretelein," 7 songs; op. 17, 4 pf.-pcs.; op. 24, 3 Songs (Geibel); op. 25, Romanze f. pf. and vln.; op. 27, Fantasie f. pf.; op. 28, 4 Lyric pf.-pcs.; op. 29, 4 Songs; op. 37, 4 Stimmungsbilder f. pf.; op. 40, 8 "Mädchenlieder" (P. Heyse); op. 47, 3 "Narrenlieder" (O. J. Bierbaum).



Filip'pi, Giuseppe de', b. Milan, May 12, 1825; d. Neuilly, n. Paris, June 23, 1887. Lived in Paris as a writer from 1846; contributed articles to Pouglin's supplement to Fétis' "Biogr. univ."; publ. a "Guide dans les théâtres" (with Chaudet, 1857), and a "Parallèle des théâtres modernes de l'Europe" (1860).

Filip'pi, Filippo, composer and critic; born Vicenza, Jan. 13, 1830; d. Milan, June 25, 1887. Studied law at Padua, taking his degree in 1853. But in 1852 he had begun his career as a critic with a warm defence of Verdi's *Rigoletto*; he renounced the law, studied music at Venice and Vienna, became in 1859 editor of the Milanese "Gazzetta Musicale," and in 1859 music-critic of the newly-founded "Perseveranza." He publ. a collection of essays on great musicians, "Musica e Musicisti," in 1879; as a zealous Wagnerite, he also wrote a pamphlet "Riccardo Wagner" (in Ger., 1876, as "Richard W.: eine mus. Reise in das Reich der Zukunft"); he also wrote "Della vita e delle opere di Adolfo Fumagalli" (Milan).—Comp.s: 1 string-quintet, 9 string-quartets, 1 pf.-trio; pf.-pcs., songs.

**Fillmore, John Comfort**, b. Franklin, New London Co., Conn., Feb 4, 1843; d. there Aug 15, 1898. Pupil of Geo. W. Steele at Oberlin Coll., O., 1862 (organ); then of Leipzig Cons., 1865-7. Director of the musical dept. in Oberlin Coll., 1867, in Ripon College, Wis., 1868-78; in Milwaukee College for Women, 1878-84. Founded, in 1884, the "Milwaukee School of Music" in Milwaukee, Wis., of which he was the director until 1895, when he took charge of the Sch. of Music of Pomona Coll., Claremont, Cal. Publ. "Pianoforte Music: its History, with Biogr. Sketches and Critical Estimates of its Greatest Masters" (Chicago, 1883); "Lessons in Mus. History" (1888); "New Lessons in Harmony" (1887); "On the value of certain Modern Theories" [i.e., von Oettingen's and Riemann's]; "A Study of Omaha Indian Music" (with Miss Alice C. Fletcher and F. La Flesche, Peabody Museum, 1893); several magazine articles on aboriginal folk-music; other musical essays; lectures in various cities, and papers read at important gatherings. Also translated into English Riemann's "Klavierschule" and "Natur der Harmonik."

**Filtsch, Karl**, born Hermannstadt, Transylvania, July 8, 1830; d. Vienna, Mar. 11, 1845. An "infant prodigy," piano-pupil of Chopin and Liszt in Paris (1842), and gave concerts there and at London in 1843.

**Finck, Heinrich** (date of birth and death unknown), eminent German contrapuntist, was taught at Cracow, where he was *Kapellm.* to the court of John Albert I. (1482), Alexander (1501), and Sigismund I. (1506). Later he lived in Wittenberg.—Extant works: "Schöne ausserlesene Lieder des hochberuhmten Heinrich Finckens" (Nuremberg, 1536); other songs publ. by Salblinger (1545), and by Rhaw (1542). Vol. iii of the "Gesells. f. Musikforschung" contains songs, hymns, and motets.

**Finck, Hermann**, grand-nephew of Heinrich; b. Pirna, Saxony, Mar. 21, 1527; d. Wittenberg, Dec. 28, 1558. Studied at Wittenberg (1545), and became organist there. Publ. "Practica musica" (1556), a valuable theoretical work; composed chorals.

**Finck, Henry Theophilus**, mus. writer and critic; born Bethel, Missouri, Sept. 22, 1854. Brought up in Oregon. Graduate, 1876, of Harvard (st. theory and hist. of music with Prof. J. K. Paine). Attended the first Bayreuth Festival, 1876, and studied a year at Munich; intimacy with Wagner's music-dramas bore fruit in "Wagner and His Works" (N. Y., 1893, 2 vol.s; Germ. transl., Breslau, 1897). Spent a year in Munich; from 1877-8, st. anthropology at Harvard; then, as recipient of a fellowship, spent 3 more years in Berlin, Heidelberg, and Vienna, studying comparative psychology, and writing mus. letters for N. Y. "Nation." Now living in New York as mus. editor of the N. Y. "Evening Post." Other mus. writings "Chopin, and other Mus. Essays," and "Paderewski and His

Art" Also, books of travel. "Pacific Coast Scenic Tour," "Lotos-time in Japan," "Spain and Morocco"; his first book, "Romantic Love and Personal Beauty," traces the origins (historical and psychological) of sentimental love, and has (1899) passed through 4 editions.

**Finck'e, Fritz**, born Wismar, May 1, 1846. Pupil of Leipzig Cons.; violinist in theatre-orch., Frankfort, then org. at Wismar; in 1879 teacher of singing at the Peabody Inst., Baltimore.—Publ. "Anschlagselemente" (1871), and pf.-pcs.

**Find'eisen** [fint'-], **Otto**; in 1890, *Kapellm.* of the Wilhelm-Th. at Magdeburg; has prod. the 3-act operetta *Der alte Dessauer* (Magdeburg, Wilhelm-Th., 1890; v. succ.), and the 3-act "Volksooper" *Hennigs von Treffenfeld* (ib., 1891; succ.).

**Fink, Gottfried Wilhelm**, writer and teacher; b. Sulza, Thuringia, Mar. 7, 1783, d. Halle, Aug. 27, 1846. Theological student at Leipzig (1804), and preached for a time, but turned to music. He publ. "Über Takt, Taktarten, etc." in 1818, in the "Allgem. mus. Zeitung," of which he was the editor, 1827-41. He was app. mus. director at Leipzig Univ. in 1842, and received the honorary title of *Dr. phil.*—Writings: "Erste Wanderung der ältesten Tonkunst" (1821); "Musikalische Grammatik" (1836); "Wesen und Geschichte der Oper" (1838); "Der neumusikalische Lehrjammer" (1842); "System der musikalischen Harmonielehre" (1842); "Der musikalische Hauslehrer" (1846), and a posthumous work, "Musikalische Compositionslehre" (1847). In MS. is a "Handbuch der allgem. Geschichte der Tonkunst." F. also contributed to Ersch and Gruber's "Encyclopadie," to the 8th ed of Brockhaus' "Konversationslexikon," and Schilling's "Universallexikon der Tonkunst."—Comp.s: Pieces f. pf. and vln.; tertzes and quartets f. male voices ("Hausliche Andachten"); ballads and songs; he also publ. (1843) "Musikal. Hausschatz der Deutschen," a coll. of 1000 songs.

**Fink, Christian**, b. Dettingen, Württemberg, Aug. 9, 1831. Pupil of the Esslingen Seminary, the Leipzig Cons. (1853-5), and Johann Schneider in Dresden; lived as organist and teacher at Leipzig till 1860, since then at Esslingen as first teacher of mus. in the Seminary, and org. and mus. dir. at the principal church. Received title of "Prof." in 1862.—Publ. sonatas, fugues, trios, preludes, exercises, etc., f. org.; and psalms, motets, pf.-pcs. (4 sonatas), songs, etc.

**Fioravan'ti, Valentino**, b. Rome, 1764 [this date is correct]; d. Capua, June 16, 1837. His teachers were Jannaconi at Rome, and Sala, Fenaroli, Monopoli, and Tritta at Naples. Returning to Rome in 1781 (1782?), he began his career as an opera-conductor; his first opera, *I viaggiatori ridicoli*, was prod. at Rome in

1785. In 1786 he went to Naples, and brought out *Gli ugnani fortunati* the same year, followed up to 1799 by 7 others, the last, *Le cantatrici villane* (Naples, 1799) being considered his best work, as it was the most successful. He visited Paris in 1807, and prod. there *I virtuosi ambulanti*; spent 5 years in Lisbon, as opera-composer and cond., writing 10 operas (among them *Camilla*, given later at Naples as *Nefte*). In 1816 he succeeded Jannaconi as *maestro* at St. Peter's, and now devoted himself wholly to church-music, a *Stabat Mater* and a *Miserere* being his best sacred comp.s; but his church-music was not as good of its kind as his comic operas, of which he produced abt. 50.

**Fioravanti, Vincenzo**, son of Valentino; b. Rome, Apr. 5, 1799; d. Naples, Mar. 28, 1877. He studied secretly under Jannaconi, but finished his mus. education with his father. His début as a comp. was made with the opera *Pulcinella molinaro* (Naples, 1819); this was followed by about 40 others, all in buffa style. In 1839 he was *maestro* in the Cath. of Lanciano; from 1867-72, director of the Albergo dei Poveri, Naples.

**Fiorillo, Ignazio**, b. Naples, May 11, 1715; d. Fritzlär, n. Kassel, in June, 1787. A pupil of Leo and Durante, he became an opera-composer, his first venture being the opera-seria *Mandane* (Venice, 1736). He prod. *Artimene* (Milan, 1738), and *Il vincitore de sé stesso* (Venice, 1741); after long travels, he was app. *Kapellm.* to the court of Brunswick (1754), and from 1762-80 held a like post in Kassel, retiring to Fritzlär on a pension. In Kassel he brought out 4 operas. An oratorio *Isacco*, a Requiem and other masses, and 3 Te Deums, are also noteworthy.

**Fiorillo, Federigo**, violinist and comp.; b. Brunswick, 1753; d. (?). He was taught by his father, Ignazio F.; went to Poland in 1780, became *Kapellm.* at Riga in 1783, lived in Paris 1785-8, then going to London, where he played the viola in Salomon's quartet. He was heard of later in Amsterdam; and (1823) in Paris.—Works: The famous "Études de Violon," 36 Caprices, is the best-known; he also wrote concertos, quintets, quartets, violin-duos, etc. [FÉTIS gives a list].



**Fiqué, Karl**, pianist; b. Bremen, 1861; pupil of Leipzig Cons.; now living in Brooklyn, N. Y. Has written a string-quartet (E min.), and pf.-pcs.

**Fisch'el, Adolf**, b. Königsberg, 1810. Violinist, pupil of Spohr. Wrote string-quartets and vln.-music. Is a cigar-dealer in Berlin.

**Fisch'er, Christian Friedrich**, b. Lubeck, Oct. 23, 1698; d. Kiel, 1752, as cantor. Wrote a book of chorals in 4 parts, with an introd. on church-music, and an essay, "Zufällige Gedanken von der Composition" (both MS.).

**Fisch'er, Johann Christian**, oboist; born Freiburg, Baden, 1733; d. London, Apr. 29, 1800. Member of the Dresden court orch. in 1760; travelled in Italy, and gave concerts; from 1780, court musician at London.—Works: 10 oboe-concertos, quartets f. flute and strings, flute-duets, flute-solos, etc.

**Fisch'er, Christian Wilhelm**, *basso buffo*; b. Konradsdorf, n. Freiberg, Sept. 17, 1789; d. Dresden, Nov. 3, 1859. Début in Dresden, 1810; from 1817-28, *basso buffo* and chorusmaster at Leipzig; 1828-9, at Magdeburg; 1829-31, stage-manager and chorusmaster at Leipzig, later in Dresden. For him Marschner wrote the rôles of Blunt (*Vampyr*) and Friar Tuck (*Templer und Jüdin*).

**Fisch'er, Ludwig**, bass singer; b. Mayence, Aug. 18, 1745; d. Berlin, July 10, 1825. Sang in Mayence, Mannheim, and Vienna, and with great success in Paris (1783) and Italy; from 1788-1815 in Berlin. Mozart wrote the part of Osmin, in the *Entführung*, for Fischer, whose voice had a range of 2 octaves and a fifth (*D-a*).

**Fisch'er, Michael Gotthard**, b. Alach, n. Erfurt, June 3, 1773; d. Erfurt, Jan. 12, 1829. Celebrated organist, pupil of Kittel; also concert-cond., and teacher in the seminary at Erfurt.—Works: About 50 organ-pcs. (many still played); symphonies, concertos, chamber-music, pf.-pcs., motets, chorals, concertos, etc.; and publ. an "Evangelisches Choral-Melodienbuch."

**Fisch'er, Anton**, b. Ried, Swabia, in 1777; d. Vienna, Dec. 1, 1808, where he had been *Kapellm.* at the Josefstädter Th., and (1800) at the Th. an der Wien.—Works: A number of light operas and operettas of slight originality, incl. a children's operetta and a pantomime. He also revised Grétry's *Raoul, Barbe-Bleue*, and *Les deux avares*, for production in Vienna.

**Fisch'er, Ernst Gottfried**, b. Hoheneiche, n. Saalfeld, July 17, 1754; d. Berlin, Jan. 21, 1831, as prof. of natural philos. at the "Graues Kloster."—Publ. "Ueber die Einrichtung des vierst. Choralgesangs in dem evangel. Gottesdienst"; "Versuche über die Schwingungen gespannter Saiten" (1825); "Ueber das akustische Verhältniss der Accorde" (1835).

**Fisch'er, Gottfried Emil**, son of Ernst Gottfried; b. Berlin, Nov. 28, 1791; d. there Feb. 14, 1841; from 1818, singing-teacher at the "Graues Kloster."—Works: Motets, chorals, songs, school-songs; melodies to von den Hagen's "Minnesanger"; wrote "Ueber Gesang

und Gesangunterricht" (1831), and articles for the "Allgem. musik. Zeitung."

**Fisch'er, Karl Ludwig**, violinist, b. Kaiserslautern, Bavaria, 1816, d. Hanover, Aug. 15, 1877. Mus. director of the theatres at Trier, Cologne, Aix-la-Chapelle, Nuremberg, Wurzburg; *Kapellm.* at Mayence, 1847-52; asst-*Kapellm.* to Marschner at Hanover (1852); 1859, first court *Kapellm.* His male choruses have made him famous; he also comp. large choral works, and songs.

**Fisch'er, Adolf**, organist; b. Uckermünde, Pomerania, June 23, 1827; d. Breslau, Dec. 8, 1893. Pupil of A. W. Bach, Rungenhagen, and Grell (1845-51). In 1853, organist at Frankfurt, and director of the *Singakademie*, with (1865) the title of "Royal Mus. Dir.,"; in 1870, first org. of the Elisabethkirche in Breslau, where he founded the Silesian Cons. in 1880, and became its Director.—Works. Symphonies, organ-music, motets, songs, etc.

**Fisch'er, Karl August**, famous organist; b. Ebersdorf, n. Chemnitz, Saxony, July 25, 1828; d. Dresden, Dec. 25, 1892. Pupil of Anacker in Freiberg Seminary; after years of private study he made long and successful tours (1852-5); thereafter settled in Dresden, being in turn org. of the English Ch., the Annenkirche, and the Dreikonigskirche.—Works: Opera *Loreley* (not prod.); a high mass; and symphonies f. org. and orch.; 3 org.-concertos ("Christmas," "Easter," "Whitsuntide"); 2 orchestral suites; pieces f. 'cello w. org., and f. vln. w. org.

**Fisch'er, Franz**, 'cellist; b. Munich, July 29, 1849; pupil of Hippolyt Müller. He was soloist at the Nat'l Th., Festh in 1870, under Hans Richter; later at Munich and Bayreuth under Wagner; 1877-9, court *Kapellm.* at Mannheim, then at Munich.

**Fisch'er, Paul**, b. Zwickau, Dec. 7, 1834; d. Zittau, Mar. 5, 1894, since 1862, cantor at the Johanneskirche in Zittau. In 1864 he founded the Zittau *Concertverein*; he was a contributor to the "Neue Zeitschrift für Musik"; also edited the "Zittauer Liederbuch: eine Liedersammlung für höhere Lehranstalten" (1864), and the "Zittauer Choralbuch" (1868).

**Fisch'er, Adolf**, fine 'cellist; b. Brussels, Nov. 22, 1847; d. in an insane asylum near Brussels, Mar. 18, 1891. A pupil of Servais in Brussels Cons. In 1868 he made Paris his home, and undertook many artistic tours.

**Fisch'er, Ignaz**, b. 1828; d. Vienna, July 7, 1877, where for some years he acted as *Kapellm.* of the court opera.

**Fisch'er, Josef**, composer of the song "Hoch Deutschland, herrliche Siegesbraut"; b. 1828; d. Stuttgart, Sept. 27, 1885, as court musician.

**Fisch'hof, Joseph**, pianist; b. Butschowitz, Moravia, Apr. 4, 1804; d. Vienna, June 28,

1857. Pupil in Vienna of Anton Halm (pf.) and I. von Seyfried (comp.) Taught music privately, with growing success, and in 1833 was app. prof. in the Vienna Cons.—Publ. a string-quartet, many pf.-pcs. (rondos, variations, fantasias, dances, marches, etc.); variations f. flute & songs; also a "Versuch einer Geschichte des Klavierbaus" (1853).

**Fissot, Alexis-Henri**, b. Airaines (Somme), Oct. 24, 1843; d. Paris, Jan. 29, 1896. Ent P. Cons. 1852 (!), where he st. under Marmontel (pf.), Benoist (org.), Bazin (harm.), and Ambr Thomas (cpt. and fugue) till 1860, taking successively all first prizes. Fine organist and pianist; comp. many pf.-pcs. (op. 3, 12 Préludes; op. 7, 2 Ballades; op. 10, Arabesques; 3 Feuilles d'Album; 12 Pièces de genre; 3 Morceaux, op. 4; 3 Scherzi; 2 Ballades; 6 Arabesques; Caprice héroïque, op. 18; Allegro symphonique, op. 20; etc. Prof. of piano at P. Cons. since 1887; org. at St.-Vincent-de-Paul.

**Fitzzenha'gen, Wilhelm Karl Friedrich**, 'cellist; b. Seesen, Brunswick, Sept. 15, 1848; d. Moscow, Feb. 13, 1890. First 'cello in the Imp. Russian Society of Music at Moscow, and prof. in the Cons. He made many and brilliant concert-tours.

**Fitzwilliam Collection**. A collection of paintings, engravings, books, and musical MSS., bequeathed to the Univ. of Cambridge by Viscount Richard Fitzwilliam (d. 1816). The mus. MSS. include especially valuable works. the "Virginal-Booke of Queen Elizabeth"; anthems in Purcell's hand, sketches by Handel, and many early Italian comp.s. Vincent Novello edited and publ. 5 vols of the Italian sacred music as "The Fitzwilliam Music, etc.,"; J. A. Fuller-Maitland and Dr. A. H. Mann have made a complete catalogue (1893).

**Flagler, Isaac Van Vleck**, organist; born Albany, N. Y., May 15, 1844. First teacher, H. W. A. Beale, at Albany; also st. under Édouard Batiste, in Paris, and others. Has been org. and mus. dir. of the 2nd Dutch Ref. Ch., Poughkeepsie; 1st Presby. Ch., Albany; Plymouth Ch., Chicago (8 years); and 1st Presby. Ch., Auburn, N. Y., where he now (1899) resides as a publisher of organ-music and choir-books, and as concert-organist; at Chautauqua he has been org. and musical lecturer for 13 years. F. has also been org.-teacher and music-teacher at Syracuse and Cornell Universities, and at Utica Cons. Member of N. Y. M. S. Society, and co-founder of the Amer. Guild of Organists.—Publ. works: Variations and other pcs. f. org.; music f. pf. and choir; "The Organist's Treasury," "Flagler's New Coll. of Organ Music," and "F.'s New Coll. for Choirs and Soloists."

**Flaxland, Gustave-Alexandre**, b. Strassburg, 1821. Pupil of Paris Cons., and music-teacher; founded a music-publishing business



in 1847, and, by acquiring copyrights f. comp s of Schumann and Wagner, made it prominent. He sold out (to Durand et Schönewerk) in 1870, and commenced making pianos.

**Fleischer, Reinhold**, b. Dalsau, Silesia, April 12, 1842. Pupil of the R. Inst for Church-music, and of the R. Akademie, at Berlin; 1870, org. at Gorlitz, and director of the *Sinjakademie*; 1885, "royal mus. director."—Works: A cantata, *Holda*; motets, songs, org.-pcs., etc.

**Fleischer, Oskar**, contemporary writer and lecturer; a pupil of Ph. Spitta; is custodian of the royal coll. of mus. instr.s at Berlin, and, since 1896, prof. extraordinary at the Univ., succeeding Spitta; also teacher of music-history at the Royal Hochschule f. Musik.—Publ "Neumenstudien" (Part I appeared in 1895), and a monograph on the lutenist Denis Gaultier (1886), both in the "Vierteljahrsschrift f. Musik-Wiss."

**Fleming, Friedrich Ferdinand**, b. Neuhäusen, Saxony, Feb. 28, 1778; d. Berlin, May 27, 1813, as a medical practitioner. Member of Zelter's *Liedertafel*, for which he comp. numerous excellent male choruses, among which "Integer vitae" is a popular favorite.

**Flégier, Ange**, b. Marseilles, Feb. 25, 1846. Pupil of Marseilles Cons., and from 1866-9 of Paris Cons. (Ambr. Thomas; Bazin), returned to Marseilles in 1870; now living in Paris.—Works: *Fatma*, 1-act comic opera (Mars., 1875); *Ossian*, lyric poem f. soli, ch., and orch.; *Françoise de Rimini*, cantata f. do.; a 1-act "Fantaisie-ballet"; an orchestral suite "Scènes antiques"; a "Marche de gala"; many songs; and a vol. of pf.-pcs.

**Floersheim, Otto**, b. Aix-la-Chapelle, Mar. 2, 1853; pupil of Ferd. Hiller at Cologne; went to New York in 1875, became editor of "The Musical Courier" in 1880, and since 1894 has been manager of its Berlin branch. For orch. he has written a "Prelude and Fugue," "Alla marcia," "Consolation," "Scherzo"; for org. and orch., "Elevation"; and a number of pf.-pcs. and songs.

**Floridia (-Napolino), Pietro**, b. Modica, Sicily, Mar. 5, 1860. St. at the R. Cons. of S. Pietro a Majella, Naples, 1873-9, under B. Cesi (pf.), P. Serrao and Lauro Rossi (cpt. and comp.), and Polidori (æsth. and hist.). While in the Cons., F. publ. several pf.-pcs., which were very successful. In 1882 he brought out at Naples a 3-act "opera comica" *Carlotta Cleprier*, the success of which encouraged serious and assiduous study in retirement for 3 years, when, instead of improving this dramatic firstling, he—burned it! Made pianistic tours in 1885-6; settled in Palermo, 1888, where he was prof. of pf. in the Cons. until 1890, when he resigned. In 1888 he became correspondent of the "Gazzetta Musicale" (Milan), and in this year publ. a *Serenata* (op. 1), a Minuetto, a Blue-ette, and a Scherzo ("Cache-cache!") f. orch.

In 1889, won 1st prize of the Soc. del Quartetto, Milan, for a grand symphony in 4 movements. Travelled in Germany in 1892, visiting Bayreuth; then began writing his opera *Marussa* (text and music), prod. at Venice, Aug. 24, 1894, with success (later repeated at Turin, Messina, and Milan). F. has now (1899) finished, in collaboration w. Luigi Illica, a 4-act opera *La colonia libera* (to be produced at Rome).—Other works Many pf.-pcs. ("Orient," 3 pcs; "Suite nella forma antica", "Sei pezzi," op. 9); Festouverture f. orch.; etc. Now living in Milan.

**Flo'rimo, Francesco**, highly distinguished musician and musicograph; b. San Giorgio Morgeto, Calabria, Oct. 12, 1800; d. Naples, Dec. 18, 1888. In 1817 he entered the Collegio di Musica at Naples; Furno, Elia, Zingarelli, and Tritto were his teachers, and from 1826-51 he was librarian there. He was Bellini's dearest friend; in 1876 he escorted the latter's remains from Père-la-Chaise, Paris, to Catania, and publ. the pamphlet "Trasporto delle ceneri di Bellini a Catania"; he also founded the "Bellini Prize," a competition open only to Ital. composers not over 30.—Writings: "Cenno storico sulla scuola musicale di Napoli" (Naples, 1869-71, 2 vols.; republ. 1880-84, in 4 vols, as "La scuola musicale di Napoli e i suoi Conservatori"), a complete mus. hist. of Naples, and of its conservatories, their teachers, and pupils, etc.; also "Bellini, memorie e lettere" (Florence, 1882); "Riccardo Wagner ed i Wagneristi" (Naples, 1876); an "Album Bellini" (Naples, 1886), containing opinions by many eminent musicians on Bellini's works; and a "Metodo di canto," adopted by the Cons. (F. was also an excellent singing-teacher).—Comp.s: Cantatas, church-music, orchestral works; several books of songs in Neapolitan dialect, with Italian text added; etc.

**Flo'rio, Caryl** (pen-name of **William James Robjohn**), b. Tavistock, Devon, Nov. 3, 1843. A self-taught musician. Went to New York, 1857, and 1858-60 was the first solo boy-soprano to sing at Trinity Church. Since then he has sung on the stage, and been org. and choir-master in various churches (Trinity, Newport; Zion, N. Y.; Mount Calvary, Baltimore; St. Luke's, N. Y.; 2nd Baptist, Brooklyn; Brick Presby., N. Y.; now [1899] at All Souls', Baltimore, N. C.); has been opera-cond. in Havana and N. Y. (Acad. of Mus.); Mus. Dir. Baptist Female Inst., Indianapolis, and Wells Coll., Aurora, N. Y.; cond. of the old Vocal Soc., the Amicitia Orch., and the Palestrina Choir, of N. Y.; at present, of the Choral Society, Asheville, N. C. Has also been successful as an actor, critic, player, and accompanist.—Works. 3 operettas, *Inferno* (1871), *Les tours de Mercure* (1872), and *Susanne* (1876); 2 operas, *Gulda* (1879), and *Uncle Tom* (Phila., 1882); (he also wrote libretti to the operettas, and to *Gulda*); 3 cantatas, *Songs of the Elements* (1872), *Bridal*

of *Triemain* (1886), *The Night at Bethlehem*, 2 symphonies (G, and C min.), 2 overtures, 1 quintet f. pf. and saxophones (a combination original with F), 2 string-quartets, 2 quartets f. saxophones; a pf.-concerto in F min.; 4 sonatas f. vln. and pf., 2 pf.-sonatas; "Fairy Pictures" (4 pf.-duets), madrigals, part-songs, and songs; church-services, anthems, etc.

**Flo'tow** [-tō], Friedrich, Freiherr von, opera-composer, b. Teutendorf, Mecklenburg, Apr. 27, 1812; d. Darmstadt, January 24, 1883.

After studying composition at Paris, from 1827, under Reicha, the July Revolution (1830) caused him to retreat to Mecklenburg, where he wrote two small works, *Pierre et Cathérine* (privately perf., 1831) and *Die Bergknappen* (1835). Returning to Paris, he brought out *Séraphine* (Château Royaumont, 1836), *Rob Roy*, and *Le naufrage de la Méduse* (Paris, Renaissance Th., 1839, his first incontestable success; also given Homburg, 1845, as *Die Matrosen*). A series of less fortunate ventures followed: *La duchesse de Guise* (1840); *Le forestier* (1840; at Vienna, 1847, as *Der Forster*; at London, 1848, as *Leoline*); *l'Esclave de Camoëns* (1843, at the Opéra-Comique); and the ballet *Lady Harriet* (Opéra, 1843; afterwards rewritten as *Martha*).



With *Alessandro Stradella* (Hamburg, 1844; rewritten from a 1-act "pièce lyrique" *Stradella*, given in Paris, 1837), his name became familiar in Germany; after *l'Âme en peine* (Paris, Opéra, 1846; in Ital. as *Il Boscaiuolo, ossia L'Anima della Tradita*) came his most genuinely and widely popular work, *Martha* (Vienna, 1847). The March Revolution (1848) drove him from Paris; *Die Grossfürstin* (Berlin Opera, 1850) was fairly succ., and *Indra* (Berlin, 1853) decidedly so; but *Rubezahl* (Frankfort, 1854), *Hilda* (1855), and *Albin* [*Der Müller von Meran*] (1856) failed. From 1856-63, F. acted as intendant of court music at Schwerin; from 1863-8, he was again in Paris. The operettas *La Veuve Grapin* (Paris, 1859) and *Pianella* (Paris, 1860), the operas *Wintermärchen* (Vienna, 1862), *Zaida* (Paris, 1866), and *Am Runenstein* (Prague, 1868), and the ballets *Die Libelle* (Vienna, 1866), and *Tannkönig* (Darmstadt, 1867) belong to this period; for Schwerin he wrote music to a "Faceltanz," but no operas. He settled on one of his estates near Vienna in 1868, but made frequent visits to Vienna, Paris, and Italy; his last years were spent in Darmstadt. In 1870 his earlier triumphs were renewed with *l'Ombre* (Paris,

Op.-Com., 1870; in London, 1878, as *The Phantom*). *Naida* (Milan, 1873) and *Il fior d'Iarlem* (Turin, 1876) were revised from early works never produced; he rewrote *India* as *l'Enchanteresse* (Paris and London, 1878; in Ital. as *Alma l'incantatrice*; in Ger. as *Die Hexe*), after his death, 3 more operas were performed: *Rosellana*, *Der Graf Saint-Mégrin* (Cologne, 1884), and *Die Musikanten* (Hanover, 1887).—Flotow had a fund of fresh and pleasing melody and rhythmic variety, and a good knowledge of stage-effect; the failure of many of his operas is due to amateurish scoring and shallowness of sentiment. Yet *Stradella* and *Martha* still hold the boards, despite Fétis' dismal prophecy: "Mais tout cela sera bientôt oublié."

**Flü'gel**, Gustav, b. Nienburg-on-Saale, July 2, 1812; from 1827-29 he took private lessons of Fr. Schneider in Dessau, and attended his music-school till 1830. After teaching at Kothen, Magdeburg, Stettin (1840-50), etc., he became teacher of music at Neuwid Seminary, with (1856) the title of Royal Mus. Dir. Since 1859 he has been cantor and org. of the Schlosskirche, Stettin.—Works: 112 Choralvorspiele f. org.; many other organ-pcs.; a concert-overture f. orch.; a string-quartet; much pf.-music; sacred and secular part-songs f. mixed and male chorus; songs, etc. Is also a contributor to several mus. papers.

**Flü'gel**, Ernest Paul, son of Gustav, born Stettin, Aug. 31, 1844; taught by his father, and (1862-3) at the R. Inst. f. Church-music, Berlin; also at the Akademie. Bulow, Loschhorn, Kiel, and Geyer gave him private lessons. He taught in Treptow and Greifswald; in 1867 became organist and teacher at the Gymnasium in Prenzlau; in 1879, cantor at the Bernhardinikirche, Breslau. Here he founded the "Flügel-Verein," a singing-society, and wrote for the "Schlesische Zeitung."—Publ. the 121st Psalm (op. 22), Mahomets Gesang (op. 24), a pf.-trio (op. 25), pf.-pcs. (e.g., op. 16, 31, 32), organ-music, songs, etc.

**Foer'ster**, Adolph Martin, born Pittsburg, Pa., Feb. 2, 1854. Owes his first mus. training to his mother; studied (1872-5) in Leipzig Cons. (Richter, Wenzel, Papperitz, Coccius, Schimon, Grill); taught 1875-6 at Ft. Wayne (Ind.) Cons., then settled in Pittsburg, Pa., where he still (1899) resides as a teacher of singing and pf., being also a well-known composer.—Publ. works: "Thunelda," char. piece f. orch., op. 10; 1st pf.-quartet, op. 21; pf.-trio, op. 20; Suite f. vln. and pf., op. 36; pf.-suite, op. 46; 2 concert-studies f. pf., op. 37; 12 Fantasias f. pf., op. 38; "Among Flowers," 11 songs, op. 28; many other songs (op. 30, op. 42, op. 45, op. 49); also pcs. f. cello and pf., vln. and pf., piano-comp.s, part-songs, etc.—Orchestral works in MS.: "Faust" overture, op. 48; March-Fantasia, op. 8; Festival Music, op. 9; Suite No. 1, "The Falconer," op. 31; Festival March, op. 32 (at the May Festival, 1891, under Seidl);

Symphonic Ode to Byron, op. 35; Dedication March (dedication of Carnegie Hall, Pittsburg); Suite No 2, op. 47, 2 arias f. sopr. and orch. —Also "Love-song" (op. 23), and "Hero and Leander," op. 44; 2 string-quartets (op. 33 and 43); and 2nd pf.-quartet, op. 40.

**Fogliani, Ludovici**, theorist; b. Modena, 2nd half of 15th cent.; d. there abt. 1540. Famous for his book "Musica theórica . . ." (Venice, 1529), in which he preceded Zarlino in declaring the correct proportion of the major third to be 4:5, and in distinguishing between the major and minor (greater and lesser) semitones. In Petrucci's "Frottole" (1504-8) are some specimens of his compositions.

**Foignet, Charles-Gabriel**, b. Lyons, abt. 1750; d. Paris, 1823. He composed some 25 comic operas for minor theatres in Paris; also taught singing, the harpsichord, and theory, and was for some years Dir. of the Th. des jeunes Artistes.

**Foignet, François**, son of the preceding; b. Paris, abt. 1780; d. Strassburg, July 22, 1845. Prod. a number of comic operas, pantomimes, and melodramas after 1799; also sang in tenor and baritone rôles.

**Foley [Signor Foli], Allan James**, bass singer; b. Cahir, Tipperary, Ireland, in 1842. Pupil of Bisaccia, Naples; from 1862-4 he sang in opera at Catania, Turin, Milan, and Paris. Sang at H. M. Th., London, in 1865, then for several years there, and in Covent Garden and Drury Lane; also in America, Austria, Russia, Australia (1892), South Africa (1893), and again in London in 1896. His voice is powerful, and of wide compass. He is likewise a favorite singer in oratorio and concert.

**Folville, [Eugénie-Émilie-] Juliette**, born Liège, Belgium, Jan. 5, 1870. Her father, a distinguished lawyer and excellent musician, taught her from 1874 (pf., *soffeggio*), and was her sole teacher f. pf.; her first lessons on the viola were from Malherbes in Liège, and later she studied further with O. Musin and César Thomson. In 1879 Mlle. F. made her début at Liège as a concert-violinist, and in the following year began composing. She has had a very successful and brilliant career as concert-pianist and violinist, composer, teacher, and conductor, having given many concerts in towns in the North of France and in Belgium, etc., and frequently directing her own orchestral works; she passed the summer season of 1888 in London. Every year she conducts, at Liège Cons., a concert of ancient music, and has also given interesting clavecin-recitals; in January, 1898, she was app. prof. of pf. at Liège Cons.—Works (in chronological order). 2 Sonatas f. pf.; 2 books of songs ("Rappelle-toi" and "Berceuse"); pf.-quartet; 3 orchestral suites ("Scènes champêtres," "Scènes de la mer," "Scènes d'hiver"); a *scène*, "Noce au village," f. soli., ch., and orch.; *Chant de Noël* "Graduale pastorali," f. ch. and orch.

(Liège Cath., 1887); vln.-concerto; "Berceuse" f. vln., Suite poétique f. vln.; Esquisse symphonique f. orch., *Éva*, dram. scene f. sopr. and ch. w. pf.; a 2-act opera *Itala* (Lille, 1892; Rouen, 1893, v. succ.); numerous pieces f. org., pf.-music.

**Fontaine, Mortier de.** See MORTIER.

**Fontaine, Hendrik**, bass concert-singer; b. Antwerp, Apr. 5, 1857; pupil of the Cons., and singing-teacher there since 1883; prominent in *Lucifer*, and other of Benoit's oratorios.

**Fontana, Giovanni Battista**, very early comp. f. vln; d. Brescia, 1630. Sonatas f. vln. w. bass, sonatas f. 2 vlms. w. bassoon, and one sonata f. 3 vlms. were publ. by Reghino in 1641.

**Foote, Arthur William**, b. Salem, Mass., Mar. 5, 1853; pupil of B. J. Lang (pf.), S. A. Emery, and J. K. Paine (comp.); took degree of A.M. at Harvard (for music) in 1875. Since 1878, organist of the First Unitarian church, Boston. — Publ. Works: (1) For orch.: "In the Mountains," overture; "Francesca da Rimini," symphonic prologue; Suite f. strings, in E minor; Concerto f. 'cello; Suite f. orch.



—(2) For ch. and orch.: "Farewell of Hiawatha" (male ch.); "The Wreck of the Iperperus" (mixed ch.); "The Skeleton in Armor." —(3) Chamber-music: Pf.-quintet in A min.; pf.-quartet in C; pf.-trio in C min.; sonata f. pf. and vln. in G min.; 2 string-quartets (G min. and E); detached pes. f. vln. and 'cello w. pf.—(4) About 30 pf.-pes., the principal ones being 2 suites (D min. and C min.).—About 40 songs. —Various miscellaneous comp.s, as vocal duets, quartets f. male voices, do. f. female voices; church-music; etc.

**Forberg, Robert**, music-publ.r; b. Lützen, May 18, 1833; d. Leipzig, Oct. 10, 1880, where he was estab. since 1862.

**Forchhammer, Theodor**, b. Schiers, Gray Cantons, July 29, 1847. Pupil of Stuttgart Cons.; 1885, org. at Magdeburg cath., succeeding G. A. Ritter; 1888, "Royal Mus. Dir." Publ. (w. Brosig) a "Führer durch die Orgellitteratur" (1890); wrote an organ-concerto, and other organ-pes., pf.-music, etc.

**Ford, Ernest A. C.**, b. London, Feb. 17, 1858. Pupil of Sullivan in R. A. M., and of Lalo in Paris. Conductor at the Empire Theatre, London.—Works: *Daniel O'Rourke*, opera (1884), *Nydia*, duologue (1889), *Jean*, opera (1890), *Mr. Jericho*, operetta (1893), *Jane Annie*, or *The Good-Conduct Prize*, comic opera (London, Savoy Th., 1893; mod. succ.); a cantata

f. female voices, *The Eve of the Festa*; motet, "Domine Deus" (f. 250th anniv. of Harvard Univ.), music f. several ballets, songs, duets, etc.

**Ford, Thomas**, composer; born England, abt. 1580; d. Nov., 1648. Musician to Prince Henry (son of James I.), and to Charles I. at his accession. Wrote "Musicke of sundrie kindes . . ." (1607); songs in Leighton's "Teares"; canons, etc., in Hilton's "Catch that catch can"; and the famous madrigal, "Since first I saw your face."

**For'kel, Johann Nikolaus**, b. Meeder, n. Koburg, Feb. 22, 1749; d. Gottingen, Mar. 17, 1818. Chorister at Luneburg; 1766, "Chorpræfect" at Schwern. He also became a skilful org. and harpist. In 1769 he began the study of law in Gottingen, supporting himself by teaching music. To musical history, however, he soon devoted his chief attention; he was app. Univ. organist, and (1778) Univ. Musical Director; in 1780 he was made *Dr. phil. hon. causa*.—Works: "Ueber die Theorie der Musik, sofern sie Liebhabern und Kennern derselben nothwendig und nützlich ist" (1774); "Musikalisch-kritische Bibliothek" (1778-9, 3 vol.s); "Ueber die beste Einrichtung öffentlicher Concerte" (1779); "Genauere Bestimmung einiger musikalischer Begriffe" (1780); "Musikalischer Almanach für Deutschland" (1782, 1783, 1784, and 1789); "Allgemeine Geschichte der Musik" (1788 to 1801, 2 vol.s—only to about the year 1550; his materials for later times went to the publisher Schwickert); "Allgemeine Litteratur der Musik, oder Anleitung zur Kenntniss musikalischer Bucher" (1792; important as the pioneer work of its class); "Ueber Joh. Seb. Bachs Leben, Kunst und Kunstwerke" (1803; English, 1820). F.'s unique transcriptions, in modern notation, of Graphäus' "Missæ XIII" (1539), and of the "Liber XV. missarum" of Petrejus (1538; masses by Okeghem, Obrecht, Josquin, and others), were engraved, and a proof pulled; but the French invaders melted down the plates for cannon-balls. The proof-sheets, corrected by F., are in the Berlin Library.—Publ. comp.s: Pf.-sonatas and variations; songs (Gleim).—In MS.: The oratorio *Hiskias*; 2 cantatas, *Die Macht des Gesangs* and *Die Hirten an der Krippe zu Bethlehem*; symphonies, trios, choruses, etc. [RIEMANN.]

**For mes, Karl Joseph**, bass opera-singer; b. Mülheim-on-Rhine, Aug. 7, 1816; d. San Francisco, Dec. 15, 1889. Debut at Cologne, 1841, as Sarastro (*Magic Flute*); from 1843-8 he was eng. at Mannheim; 1852-7 at the Royal Ital. Opera, London; in 1857 he made his first American *tournée*, and since then has vibrated between Europe and America.

**For mes, Theodor**, tenor stage-singer, brother of foregoing; b. Mülheim, June 24, 1826; d. Enderich, near Bonn, Oct. 15, 1874. Debut at Ofen, 1846; eng. at Vienna, Mannheim (1848), and Berlin court opera (1851-66). Made a tour

in America with his brother. Lost his voice temporarily; after a brilliant reappearance, he became insane, and died in an asylum

**Form'schneider**. See GRAPHÄUS.

**Forna'ri, Vincenzo**, cond. and dram. comp.; b. Naples, May 11, 1848; pupil of Luigi Sira (pf.) and Battista (comp.).—Operas. *Maria di Torre* (Naples, 1872); *Salammò*; *Zuma* (Naples, 1881); and the successful 1-act opera-seria *Un dramma in vendemmia* (Florence, 1896).

**För'ner, Christian**, b. Wettin, 1610; d. there 1678. Organ-builder; his organs at Halle (Ulrichskirche) and Weissenfels (Augustusburg) are still in use. About 1675 he invented the "windgauge."

**For'ster, Georg (I.)**, b. Amberg (date ?), d. Nuremberg, Nov. 12, 1568. Matriculated at Wittenberg in 1534; was medical practitioner in Amberg, Würzburg, Heidelberg, and Nuremberg (1544). Edited several valuable collections of folk-songs (Nuremberg, 1539-1556), which he harmonized in 5 parts.

**For'ster, Georg (II.)**, b. (?); d. Dresden, Oct. 16, 1587. Cantor in Zwickau, 1556; in Annaberg, 1564; double-bass player in Dresden, 1568; asst. *Kapellm.*, 1581; first *Kapellm.*, 1585, succeeding Pinelli.

**For'ster, Nikolaus** (called Fortius), contrapuntist at the court of Joachim I. of Brandenburg (1499-1535). One 16-part mass is known by name.

**For'ster (or Förster), Kaspar**, b. Danzig, 1617; d. at the Olivian monastery, near D., in March, 1673. He was a celebrated comp. and theorist; for years cond. at Copenhagen, and sojourned for a time in Venice. No works of his are extant.

**For'ster, William (Sr.)**, violin-maker; b. Brampton, Cumberland, May 4, 1739; d. London, 1808. He went to London in 1759, and estab. himself there as a publ. and violin-maker in 1781. He copied Stainer and Amati; his 'cellos and double-basses are very rare and valuable.

**For'ster, William (Jr.)**, son and successor of foregoing; b. London, Jan. 7, 1764; d. there July 24, 1824. Some of his violins are very fine.

**För'ster, Adolph M.** See FOERSTER.

**För'ster, Christoph**, organist; b. Bebra, Thuringia, Nov. 30, 1693; d. Rudolstadt, Dec. 6, 1745. Ducal *Kapellm.* at Merseburg; in 1745 *Kapellm.* at Rudolstadt.—Works over 300 in number (cantatas, symphonies, overtures, organ-music, pf.-pcs.).

**För'ster, Emanuel Aloys**, born Neurath, Austrian Silesia, Jan. 26, 1748; d. Vienna, Nov. 12, 1823. A self-taught composer and excellent teacher of theory, from 1776, in Vienna.—Works: "Huldigungs-cantate," a Notturmo concertante f. strings and wind, 48 quintets and quartets f. strings, pf.-quartets, a pf.-sextet,

variations and sonatas f. pf; wrote "Anleitung zum Generalbass" (1802, '05, '24)

**Förster, Alban**, violinist; b. Reichenbach, Saxony, Oct. 23, 1849; a pupil there of R. Blume, later of Dresden Cons. Leader of orch.s at Karlsbad, Breslau, Stettin; in 1871, court musician at Neustrelitz, also conducting the *Singakademie*; 1881, teacher in Dresden Cons., and cond. of the *Liedertafel*, since 1882, court *Kapellm.* at Neustrelitz.—Works. Operetta *Das Flustern* (Neustrelitz, 1875); 3-act comic opera *Die Mädchen von Schilda* (ib, 1887), opera *'s Lorle* (Dresden, 1891); romantic-comic ballet-pantomime *Traumeri in der Waldmühle* (Zwickau, 1896); besides orchestral and chamber-music (string-trios and quartets), violin-music, instructive pf-pcs., and songs.

**Förster, Joseph**, b. Osojnitz, Bohemia, Feb. 22, 1833. Pupil (1850-2) of the Prague School of Organists; organist in several churches, since 1887 at the cathedral, Prague. Also prof. of theory in Prague Cons. The promotion of a *cappella* polyphonic music is his speciality.—Works: Masses and requiems, organ-pcs. and a treatise on harmony.

**Forsyth Brothers**, music-publ.rs at London and Manchester.

**Fortlage, Karl**, b. Osnabruck, June 12, 1806; d. Jena, Nov. 8, 1881. Since 1846, prof. of philos. at Jena.—Publ. "Das musikalische System der Griechen in seiner Urgestalt" (Leipzig, 1847), a standard work on ancient theory.

**Förtsch, Johann Philipp**, born Wertheim, Franconia, May 14, 1652; d. Eutin, Dec. 14, 1732. A physician by profession, he adopted music, sang in Hamburg, and (1680) succeeded Theile at Gottorp as *Kapellm.* to the Duke of Schleswig; afterwards returning to the practice of medicine.—Works: 12 operas, several clavier-chord-concertos, etc.—Fr. Zelle, in the 3rd supplement to the "Zur Geschichte der deutschen Oper," has written a sketch of F.'s life and works.

**Foster, Myles Birket**, organist and comp.; b. London, Nov. 29, 1851. From 1871, pupil of Hamilton Clarke; later of Sullivan, Prout, and Westlake at R. A. M. Org. at Haweis' church, 1873-1874; at the Foundling Hospital, 1880-92. Now mus. editor for Messrs. Boosey.—Works: Evening Services in C (male ch.) and A; Communion Service in B; Anthems, etc. Children's cantatas *Cinderella*, *Lampblack*, *Beauty and the Beast*, *The Angels of the Bells*, *Bonnie Fishwife*, *Snow*



*Fairies, Coming of the King*); numerous songs. Also, in MS, a symphony in F  $\sharp$  min, "Isle of Arran"; overtures, a string-quartet, a pf-trio, etc.

**Foster, Stephen Collins**, b. Lawrenceville (Pittsburg), Pa., July 4, 1826; d. New York, Jan. 13, 1864. In music he was chiefly self-taught, and studied assiduously; at 7 he learned to play the flageolet; in 1840 his first comp., a waltz for 4 flutes, was performed, and in 1842 his first (publ.) song, "Open thy lattice, love," was written. From 1845-6 he wrote "The Louisiana Belle," "Old Uncle Ned," and "O Susanna"; these were followed by "My old Kentucky home," "Old dog Tray," "Massa's in the cold, cold ground," "Gentle Annie," "Wille, we have missed you," "I would not die in spring-time," "Come where my love lies dreaming," "Old black Joe," "Ellen Boyne," (to the melody of which the words of "John Brown's body" were afterwards set), "The old folks at home" (or "Down on the Suwanee River"), "Nellie was a lady," "O, boys, carry me 'long," "Nelly Bly," "Nancy Till," "Laura Lee," "Maggie by my side," "Beautiful dreamer" (1864, his last), etc. Foster generally wrote both words and music of his songs, of which over 160 were published. Scores of these are known in every American household, and have become genuine folk-songs. Foster's simple, but not trivial, melody touched the popular heart; he occupies a unique position among American composers.

**Fouque, Pierre-Octave**, b. Pau, Basses-Pyrénées, Nov. 12, 1844; d. Apr. 21/22 (Sept. 23?) 1883. Pupil at Paris of Reinhold Becker (harm.) and Chauvet (cpt.); from 1869, of Ambr. Thomas at the Cons.—Works: Operettas, pf-pcs., songs and part-songs. Wrote "On Music in England before Handel"; "J. F. Lesueur, the Predecessor of Berlioz"; a biogr. of "M. J. Glinka," and "Histoire du Théâtre Ventadour." He was librarian of the Cons, music critic for the "République Française," and contrib. to "Le Ménestrel" and the "Revue et Gazette musicale."

**Fournier, Pierre-Simon**, cutter and founder of music-type; b. Paris, Sept. 15, 1712, d. there Oct. 8, 1768. Instead of the lozenge-shaped types in the style of Hautin's (1525), F. introduced round-headed notes, described in his "Essai d'un nouveau caractère de fonte . . ." (1756); he also publ. a "Traité historique et critique sur l'origine et les progrès des caractères de fonte pour l'impression de la musique . . ." (Paris, 1765).

**Fournier, Émile-Eugène-Alix**, b. Paris, Oct. 11, 1864; d. Joinville-le-Pont, Sept. 12, 1897. Pupil of Delibes and Dubois at P. Cons; took 2nd Gr. prix de Rome in 1891, and the Prix Cressent in 1892 for the 1-act opera *Siratonice* (Gr. Opéra, Paris, 1892). Since then he had publ. a number of songs, and had finished a 3-act opera *Carloman* (not prod.).

**Fox, George**, Engl composer and dram. baritone, b. 1854 (?); has sung with various opera-troupes in London and the provinces, and composed several popular operettas (*Robert Macaire*, 1887; *The Corsican Brothers*, 1888; and *Nydia*, 1892—all at the Crystal Palace), and cantatas (*The Jackdaw of Rheims*, *The Babes in the Wood*, *The Fair Imogene*, *Lord Lovel*, *Winfred Puce*, *Gabriel Grub*, *John Gilpin*, *Hamilton Tigh*, *The Messenger-dove*), and songs.

**Fra'del, Charles** [Karl], composer and pianist; b. Vienna, 1821, lived for years as a music-teacher in New York; also in London. He comp. pf-pcs and songs.

**Frances'co cie'co** [chã'ko], or **degli organi**. See LANDINO, FRANCESCO.

**Franchet'ti, Alberto** (Baron), b. Turin, Sept. 18, 1860; studied w. Nicolò Coccon and Fortunato Magi; then in Dresden under F. Draeske, and at the Munich Cons.—Works 4-act opera ("dram. legend") *Asraele* (Brescia, 1888; also in La Scala, Milan; v. succ.), opera *Cristoforo Colombo* (Genoa, Oct., 1892; succ.); 3-act opera seria *Fior d'Alpe* (Milan, La Scala, 1894; mod. succ.); 3-act opera *Il Signor di Pourcaugnac* (Milan, La Scala, 1897; mod. succ.); also a symphony in E minor.

**Franchi'nus**. See GAFORI.

**Franchi-Verney, Giuseppe Ippolito**, Conte della Valetta; b. Turin, Feb. 17, 1848. In 1874 he gave up his career as a lawyer for music. In 1875 he founded, with others, a Quartet Society (Società della Quartetta); in 1876 he estab. the "Accademia di Canto corale." From 1875-7, under the pen-name of Ippolito Valetta, he wrote for the "Gazzetta del Popolo"; later for "Il Risorgimento" and other papers. Among his comp.s are a "lyric sketch," *Il l'aldese* (Turin, 1885), which was well received, and a ballet, *Il Mulatto* (Naples, 1896; *furore*). Wrote a sympathetic sketch on "Donizetti" (Rome, 1897, pp. 15). He is a disciple of Wagner. In 1893 (?) he married Teresina Tua.

**Franchomme, Auguste**, eminent 'cellist; b. Lille, Apr. 10, 1808; d. Paris, Jan. 21, 1884. A pupil of Levasseur and Norblin in Paris Cons. from 1825, taking first prize for 'cello-playing in 1826. Played in the Opéra orch. (1827), and in the Théâtre Italien from 1828. He was intimate with Chopin; established *soirées* f. chamber-music with Hallé and D. Alard; and in 1846 became 'cello-teacher in the Cons.—Works: A concerto, variations, caprices, fantasias, nocturnes, romances, adagios, studies, etc., f. 'cello.

**Franck, Melchior**, b. Zittau, abt. 1580; d. Koburg, June 1, 1639, as court *Kapellm.* (since 1603). Prolific composer.—Publ. works: "Melodiae sacrae" (a 4-12, 1600-7; 3 parts); "Musicalische Bergreyen" (1602); "Contrapuncti compositi" (1602); "Teutsche Psalmen und Kirchengesänge" (1602); "Neue Paduanen, Galliarden, etc." (1603); "Opusculum etlicher newer und alter Reuter Liedlein" (1603);

"Newes Quodlibet" (1604); "Farrago 6 voc." (1604); "Teutsche [secular] Gesänge und Tantz" (1605); "Geistliche Gesänge und Melodien" (1608); "Newes Echo" (1608); "Cantica gratulatoria," with other occasional pieces (1608-9); "Neuemusicalische Intraden" (1608); "Flores musicales" (1610); "Musicalische Frohlichkeit" (1610); "Tricinia nova" (1611); "Vincula natalitia" (1611); "Sechs teutsche Concerte von acht Stimmen" (1611); "Suspiria musica" (1612); "Opusculum etlicher geistlicher Gesänge" (1612); "Viridarum musicum" (a 6-10, 1613); "Recreationes musicae" (1614); "Zween Grabgesänge" (1614); "Zwey neue Hochzeitsgesänge" (1614); "Threnodiae Davidicae" (1615); "Die trostreichen Worte aus dem 54. Capitel Esaia" (a 7-15, 1615); "Deliciae amoris" (1615); "Fasciculus quodlibeticus" (1615); "Geistlicher musicalischer Lustgarten" (a 4-9, 1616); "Lilia musicalia" (1616); "Teutsches musicalisches frohliches Convivium" (1621); "Laudes dei vespertinae" (1622); "Neue teutsche Magnificat" (a 2-8, 1622; 4 parts); "Gemmulae evangeliorum musicae" (1623 and 1624; 2 parts); "Newes liebliches musicalisches Lustgartlein" (a 5-8, 1623); "40 Teutscheslustige musicalische Tantz" (1624); "Newes musicalisches Opusculum" (1624); "Sacri convivii musica sacra" (1628); "Rosetulum musicum" (1628); "Cithara ecclesiastica et scholastica" (no date); "Psalmodia sacra" (1631); "Dulces mundani exilii deliciae" (1631); "Der 51 Psalm für vier Stimmen" (1634); "Paradisus musicus" (1636); "2 neue Epicedia" (1639). Vol. xvii. of the *Monatshefte für Musik-Geschichte* contains a careful description of his printed works, also of MSS preserved in public libraries. Aloys Obrist publ. a dissertation on "Melchior Franck" in 1892.

**Franck, Johann Wolfgang**, b. Hamburg, 1641, d. in Spain, 1688 (or later). He was a physician and opera-conductor at Hamburg; and produced 14 operas there (1679-86). He publ. sonatas f. 2 vlns. and bass; also "Geistliche Melodien" (1681, 1685, 1700; republ. 1857 by D. H. Engel, with new words by Osterwald).

**Franck, César-Auguste**, b. Liège, Dec. 10, 1822; d. Paris, Nov. 8, 1890. Pupil of Liège Cons. until 1837; then, at the Paris Conserv., of Zimmerman (pf.), Leborne (cpt.), and Benoist (org.), succeeding the last-named, in 1872, as prof. of org. at the Cons., and org. at Sainte-Clotilde. In the Cons. he took 1st prize f. pf. (1838) and 2nd prize f. comp. (1839).—Works: The 4-act comic opera



*Hulda* (Monte Carlo, 1894; succ.); unfinished 4-act lyric drama *Giselle* (Monte Carlo, 1896); the oratorios *Ruth et Boaz* and *La Rédemption* (1871); a symph. poem w. chorus, *Les béatitudes* (his finest work); a symph. poem *Le chasseur maudit*; a symph. p. f. pf. and orch., *Les Djinns*; a symphony in D min.; a sonata f. pf. and vln.; pf.-pcs., chamber-music, songs, etc.—Biographical. "Œuvre lyrique de C. F." by Destranges; "C. F., Étude sur sa vie, son enseignement, ses œuvres," by Gustave Dérépas (Paris, 1897, pp. 60).

**Franck, Joseph**, brother of César-Auguste; b. Liège, abt. 1820; organist and teacher in Paris; has publ. cantatas, masses, motets, an Ode to St. Cecilia (w. orch.), pf.-concertos, studies f. pf., songs, etc.; also a "Manuel de la transposition et de l'accompagnement du plain-chant"; "Traité d'harmonie"; "L'art d'accompagner le plain-chant," and a "Nouvelle méthode de piano facile."

**Franck, Eduard**, b. Breslau, Oct. 5, 1817; d. Berlin, Dec. 1, 1893. Was taught at Breslau; became teacher of pf. at the Cologne Cons.; 1859, at the Bern School of Music, where he was also Musical Director (the degree of *Dr. phil.* was conferred on him by the Bern Univ.); 1867-78, at the Stern Cons., Berlin; since then at Breslau's Seminary for Piano-teachers, Berlin.—Works: A symphony (op. 47); pf.-quintet (op. 45); a sextet (op. 41); a pf.-concerto (op. 13); 2 pf.-trios; a cello-sonata w. pf. (op. 42); Duo f. 2 pfs. (op. 46); nine pf.-sonatas; etc.

**Francke, August Hermann**, founder, in 1865, of a piano-factory at Leipzig.

**Franco**. It is probable that there were two musicians named *Franco*: F. of Paris (F. the Elder), *maître de chapelle* at Notre-Dame, Paris, abt. 1100 (?) A.D.; and the more celebrated F. of Cologne, b. Dortmund, prior of the Benedictine Abbey at Cologne in 1190, author of 2 treatises on music, "Musica et cantus mensurabilis," "Compendium de discantu," both printed in Gerbert, "Scriptores." Both Francos, in the notation of their compositions, were innovators and progressives.

**Francoeur, François**, violinist; born Paris, Sept. 28, 1698; d. there Aug. 6, 1787. Entered the Opéra orch. in 1710; he became, successively, chamber-musician to the King, one of the "24 violons du roi" (1730), chamber-composer (1732), opera-inspector (conjointly with François Rebel, his inseparable friend), director of the Opéra (1751), and superintendent of the King's music (1760).—Works: 2 books of violin-sonatas; with Rebel, he produced 10 operas.

**Francoeur, Louis-Joseph**, violinist, nephew of François; b. Paris, Oct. 8, 1738; d. there Mar. 10, 1804. Member of the Opéra orch.; 1764 asst., 1767 first cond.; later director of the Opéra for a short time.—Works: *Ismène et Lindor*, 1-act opera (Opéra, 1766); other operas

in MS. Also publ. "Diapason général de tous les instr.s à vent . . ." (1772).

**Frank, Ernst**, b. Munich, Feb. 7, 1847; d. insane at Oberdöbling, n. Vienna, Aug. 17, 1889. Pupil of Mortier de Fontaine (pf.) and Fr. Lachner (comp.), he became court org. in Munich, and cond. of rehearsals at the opera; in 1868, *Kapellm.* at Wetzburg; 1869, chorus-master at the court opera, Vienna, where he also cond. the *Singakademie* and the *Academischer Gesangverein*. From 1872-7 he was court *Kapellm.* at Mannheim; here he brought out (for the first time) Goetz's *Der Widerspenstigen Zähmung* (1874) and *Franческа da Rimini* (1877; completed by Frank himself). In 1877, Otto Devrient, the new intendant of the Frankfurt Th., had F. app. *Kapellm.* there; on D.'s dismissal in 1879 he resigned, but that same year was called to Hanover to succeed v. Bulow as opera-*Kapellm.*, as which he acted till 1887.—Works: 3 operas, *Adam de la Halle* (Karlsruhe, 1880), *Hero* (Berlin, 1884), and *Der Sturm* (Hanover, 1887; in 3 acts, after Shakespeare's "Tempest"); has also publ. many delightful songs.

**Franckenberger, Heinrich**, born Wumbach, Schwarzburg-Sondershausen, Aug. 20, 1824; d. Sondershausen, Nov. 22, 1885. Dramatic comp., pupil of Plaidy, Becker, and Hauptmann in Leipzig Cons. In 1847, violinist in the court orch., Sondershausen; later, asst.-*Kapellm.*—3 operas, *Die Hochzeit zu Venedig* (1847), *Vineta* (1851), and *Der Günstling* (1863), all at Sondershausen; also pf.-pcs., songs, etc.—Wrote "Anleitung zur Instrumentierung," a "Harmonielehre," an "Orgelschule," and a "Choralbuch."

**Franklin, Benjamin**, b. Boston, Mass., Jan. 17, 1706; d. Philadelphia, Apr. 17, 1790. He invented the Harmonica ("musical glasses"), and wrote entertainingly on Scotch music, on the defects of [then] modern music, and other topics.

**Franco**. See FRANCO.

**Franz, Robert**, song-composer; b. Halle, June 28, 1815; d. there Oct. 24, 1892. (His family-name, Knauth, was changed by royal permission in 1847.)

His parents, after fruitless endeavors to make him abandon the study of music, permitted him to finish his musical education at Dessau, 1835-7, under Fr. Schneider. Returning to Halle, and unable to find a suitable position, or even a publisher for his compositions, he devoted six years to diligent study of Bach,



Handel, Beethoven, Schubert, etc. At length, in 1843, his first set of 12 songs appeared, warmly praised by Schumann, Liszt, Mendelssohn, and others; he soon received the appointment of organist at the Ulrichskirche, and later became cond. of the *Singakademie*, and musical director at Halle Univ., which conferred on him the title of *Mus. Doc.* in 1861. In 1868, deafness, and a complication of nervous disorders, forced him to give up all his positions; the meagre income from his compositions was supplemented by the generosity of his fellow-artists in Germany (Frau Helene Magnus, Joachim, Liszt, *et al.*) and America (Otto Dresel, S. B. Schlesinger, B. J. Lang), who gave a series of concerts for his benefit, in 1872, realizing some \$25,000.—Franz is known as a song-composer *par excellence*, and published 257 songs remarkable for the perfect fitness and exquisite finish of the musical setting, and rivaling Schubert's in beauty of melody, and Schumann's in romantic expression. (His wife Marie, *née* Hinrichs [1828-91], also publ. several attractive songs.) Other works: The 117th Psalm for 8-part (double) ch. *a cappella*; a Kyrie f. 4-p. ch. *a capp.* and soli; a Liturgy for the Evang. service; 6 chorals, 6 part-songs f. mixed ch., and 6 do f. male ch.—His revised arrangements of many works by Bach and Handel (by BACH: St. Matthew Passion, Funeral Ode, Magnificat, 10 cantatas, Christmas Oratorio, arias, duets, etc.; by HANDEL: *The Messiah*, Jubilate in D, "L'Allegro, il Penseroso, ed il Moderato," and many arias, etc.) are classical.—Biographical essays on Franz, by Ambros, Liszt, A. Saran, J. Schaffer, H. M. Schuster, and Dr. W. Waldmann ("Gespräche aus zehn Jahren," Leipzig, 1895), have appeared.

**Franz, J. H.**, is the pen-name of Count BOLKO VON HOCHBERG.

**Fränzl, Ignaz**, violinist; b. Mannheim, June 3, 1734; d. there 1803. In 1750 he joined the Mannheim court orch., of which he became leader and, in due course, *Kapellmeister*, accompanying the orch. on its removal to Munich in 1768. From 1784 he made several artistic tours with his son; 1790, director of Mannheim theatre-orch.—Publ. violin-concertos, quartets, trios, etc.

**Fränzl, Ferdinand**, violinist, son and pupil of Ignaz; b. Schwetzingen, Palatinate, May 24, 1770; d. Mannheim, Nov., 1833. Entered the Mannheim court orch. in 1782; from 1784 made long tours with his father, and took further lessons of Pleyel and Richter (Strassburg), and Padre Mattei (Bologna); in 1806 he succeeded Cannabich as court *Kapellm.* at Munich, retiring on a pension in 1827.—Works: 6 operas, none of which is specially noteworthy; much excellent violin-music (8 concertos, a double-concerto f. 2 vlns., 4 concertinos); symphonies, overtures, 9 string-quartets, 6 string-trios; songs, etc.

**Frederick II.** (the Great), of Prussia; b. Berlin, Jan. 24, 1712; d. Potsdam (Sans Souci),

Aug. 17, 1786. He was a flute-player of considerable skill, and an amateur composer [an opera, *Il re pastore*; overture to *Azis and Galathea*; soli f. flute; arias, and marches (*v.* Selected Comp.s, publ. by Br und H.)] K F Muller publ. "Friedrich der Grosse als Kenner und Dilettant auf dem Gebiete d. Tonkunst" (Potsdam, 1817); W. Kothe also publ. a "musical biography" of the monarch. (Also see C. PH. E. BACH, QUANTZ, and GRAUN.)

**Frédériz, Gustave**, b. Liège, 1834; d. Brussels, Aug. (?), 1894. Celebrated critical writer, dramatic, musical, literary. Wrote for the "Indépendance belge" since 1859; elected corr. member of R. Belg. Acad. in 1885; full member, 1889.

**Frei'berg, Otto**, b. Naumburg, Apr. 26, 1846; st. 1860-3 at Leipzig Cons.; from 1865, violinist in the court orch. at Karlsruhe. After further study with Vincenz Lachner, he was app. musical director at Marburg Univ.; in 1887, mus. dir. and asst.-prof. of music at Göttingen.

**Frène, Eugène-Henri**, b. Strassburg, 1860 (?); d. Paris, Dec. 7, 1896. Pupil of P. Cons.; he conducted for a time the Alsatian Choral Society of Paris; also the theatre-orch. at Ostend.—Opera *Quand on aime* (Paris, 1878 [?]; succ.).

**Fres'chi, Giovanni Domenico**, b. Vicenza, 1640; d. there 1690, as *m. di capp.* at the cathedral. He produced 11 operas during a long sojourn in Venice (1677-85); an oratorio, *Guditta*; masses a 5-6, and psalms a 2-6.

**Frescobal'di, Girolamo**, famous organist and comp.; b. Ferrara, 1583 (baptized Sept. 9); buried at Rome, Mar. 2, 1644. After studying under Luzzasco Luzzaschi at Ferrara, he travelled to Flanders; was probably organist at Mechlin in 1607, and publ. his first work, a collection of 5-p. madrigals, at Antwerp, 1608 (printed by Phalèse). About 1610 (1614?), he was app. org. of St. Peter's, at Rome, succeeding Ercole Pasquini; his fame was already such, that 30,000 people are said to have attended his first performance. He held this post until death, leaving Rome only once, from 1628-33, during which period he was court-org. at Florence, and was represented in Rome by a deputy. From 1637-41, Froberger, the Viennese court-org., sojourned in Rome as a pupil of Frescobaldi, the greatest organist of the first half of the 17th century. As a composer, too, F. occupies a very prominent place; unrivalled as a player, he introduced daring innovations in





harmony (foreshadowing our modern key-system), new developments in fugal form, and improvements in notation.—Publ. works. "Fantasia a, 2, 3 e 4" (Milan, 1608, Book I); "Ricercari et canzoni francesi" (Rome, 1615); "Toccate e partite d'intavolatura di cembalo" (Rome, 1615), "Il 2º libro di toccate, canzoni, versi d'inni, magnificat, gagharde, correnti ed altre partite d'intav di cembalo ed organo" (Rome, 1616; copies of different size—58-94 pp.—were struck off and sold during engraving); "Capricci sopra diversi soggetti" (Rome, 1624; republ. in Venice, 1628, with the "Ricercari" of 1615); 2 books of "Canzoni a 1-4 voci per sonare e per cantare con ogni sorte d'istrumenti" (Rome, 1620, 1637); "Arie musicali a più voci" (Florence, 1630), "Fiori musicali di toccate, Kyrie, canzoni, capricci et ricercari in partitura per sonatori con basso per organo" (Rome, 1635, containing several numbers previously publ. in 1628); a 4th vol. of the "Canzoni alla francese" was publ. at Venice, 1645, from MSS. left by Fr. (vols. ii and iii are lost); other comp.s are found in collections from 1618-25. A "Lamentazione," and an "In te, Domine, speravi" for double choir, are in MS.—Haberl has publ. a selection of F.'s organ-pieces, prefaced by a biogr. sketch.

**Freudenberg, Wilhelm**, opera-composer; b. Raubacher Hütte, n. Neuwied, Prussia, Mar. 11, 1838. He st. in Leipzig 1858-61, held various positions as theatre *Kapellm.*, and went to Wiesbaden, 1865, as cond. of the Cecilia Singing-Society and the *Synagogenverein*. Here, in 1870, he founded a Cons., and cond. the *Singakademie* till 1886, when he establ., with Karl Mengewein, a school for music at Berlin; but soon after went as opera-conductor to Augsburg and (1889) Ratisbon.—Operas: *Die Pfahlbauer* (Mayence, 1877; burlesque); *Die Nebenbuhler* (Wiesbaden, 1879; romantic); *Magdeburg* (Magdeburg, 1882); *Die Mühle im Wisperthale* (Magdeburg, 1883; comic); *Der St. Katharinentag* (Augsburg, 1889; rom.-comic, 3 acts); *Marino Faliero* (Ratisbon, 1889); *Die Johannsnacht* (Vienna, 1896).—Also a symph. poem, "Ein Tag in Sorrento"; incid. mus. to *Roméo and Juliet*; overture "Durch Dunkel zum Licht"; pf.-pcs.; songs.

**Frey [fri], M.**, court *Kapellm.* at Mannheim; d. Aug. 10, 1832; a skilful violinist, and publ. some vln.-pcs. His opera, *Jery und Bately*, was prod. at Mannheim abt. 1810.

**Freystätter [fri-], Wilhelm**, b. 1836; d. Munich, Jan. 23, 1892. Musical writer and critic of distinction.

**Friberth, Karl**, b. Wullersdorf, Lower Austria, June 7, 1736; d. Vienna, Aug. 6, 1816. Pupil of Bono and Gassmann, Vienna. Tenor singer 1759-76 in the choir of Prince Esterházy at Eisenstadt; then *Kapellm.* of the Jesuits' and Minorities' churches at Vienna.—Works: 9 masses, a requiem, a Stabat Mater, graduals, offertories, and 5 motets.

**Frick (or Frike), Philipp Joseph**, born n. Wurzburg, May 27, 1740, d. London, June 15, 1793. Organist to the Margrave of Baden, a remarkable pianist and travelling performer on Franklin's harmonica, he settled 1780 in London where his concerts were very successful.—Publ. several mediocre theoretical works; also pf.-pcs.

**Fricke, August Gottfried Ludwig**, bass opera-singer; b. Brunswick, Mar. 24, 1829; d. Berlin, June 27, 1894. Pupil of Meinhardt, Brunswick, where his début as Sarastro (*Magic Flute*) took place in 1851; sang at Bremen, Königsberg, Stettin, and (1856-86) first bass rôle at the Berlin court opera, succeeding Zschiesche.

**Frickenhaus, Fanny (né Evans)**, pianist; b. Cheltenham, Eng., June 7, 1849. Pupil of G. Mount; later of Aug. Dupont (Brussels Cons.) and Wm. Bohrer. Since 1879, succ. concert-player in London, etc.; in 1880 she played Gotz's pf.-concerto for the first time in London. Since 1884, she has given chamber-concerts at Prince's Hall, with Jos. Ludwig.

**Friedheim, Arthur**, b. St. Petersburg, Oct. 26, 1859. Pupil of Rubinstein for one year, and of Liszt for 8 years. A virtuoso of high rank, especially as an interpreter of Liszt; and a gifted conductor. He made an American tour in 1894-5. Comp. concerto f. pf. and orch. (op. 1, B ♭ maj.).

**Friedländer, Max**, writer and bass concert-singer; b. Brieg, Silesia, Oct. 12, 1852. Pupil of Manuel Garcia (London) and Stockhausen (Frankfort). Début 1880, at the London Monday Pop. Concerts; lived in Frankfort 1881-3, since then in Berlin. 1882, *Dr. phil. hon. c.* (Breslau). Editor of the Peters' ed. of Schubert's songs; wrote a biography of Schubert.

**Friedrich II. (der Grosse)**. See FREDERICK.

**Fries, Wulf (Christian Julius)**, b. Garbeck, Holstein, Ger., Jan. 10, 1825. Self-taught violoncellist; played in the Bergen th.-orch. from 1842, and at Ole Bull's concerts. Went to Boston, Mass., in 1847; in 1849 was founded [by A. Fries (1. vln.), Gerloff (2. vln.), Ed. Lehmann (1. viola), Oscar Greiner (2. viola), and W. Fries (cello)], the Mendelssohn Quartet Club, to which he belonged for 23 years; later a member of the Beethoven Q. Club. F. also figured in the Mus. Fund Society, and the Harvard Musical; played in trios with Rubinstein, and still (1898), at 73 years of age, takes part in frequent concerts all over the New England States, and gives many lessons. As a thorough musician and fine concert-'cellist, he has exercised a highly beneficial influence.

**Frike**. See FRICK, P. J.

**Frimmel, Theodor**, b. Amstetten, Lower Austria, Dec. 15, 1853. Student of medicine and M.D. (Vienna). "Kustos-Adjunct" (asst.-custodian) of the Imperial Library, Vienna. Publ. 2 musico-historical essays: "Beethoven

and Goethe" (1883), and "Neue Beethoveniana" (1887, with an authentic likeness of B.; 2nd enlarged ed., 1889).

**Fritze, Wilhelm**, pianist; b. Bremen, Feb. 17, 1842; d. Stuttgart, Oct. 7, 1881. Pupil of Sobolewski, in Bremen; of Leipzig Cons., and of Bulow and Weitzmann, Berlin. After pianistic tours in France and Italy, he lived in Glogau a year (1866), then in Liegnitz (1867-77) as cond. of the *Singakademie*; then studied in Berlin under Kiel, and went to Stuttgart in 1879.—Works: 2 oratorios, *Fingal* and *David*; a symphony, "Die Jahreszeiten"; music to *Faust*; a vln.-concerto; a pf.-concerto; a Sanctus, Benedictus, and Agnus Dei, f soli, mixed ch., and orch.; pf.-sonatas and other pcs.; songs, part-songs, etc.

**Fritsch, Ernst Wilhelm**, b. Lützen, Aug. 24, 1840; pupil (1857-60) of Leipzig Cons.; lived several years in Bern, and in 1866 took over the music-publ.g firm of Bonnitz in Leipzig, since carried on under his own name. A warm advocate of progress in music, and of Wagner's tendencies in particular, he publ. the latter's "Gesammelte Schriften," has edited the radical "Musikalisches Wochenblatt" since 1870, and in 1875 started the "Musikalische Hausblätter." By publishing the works of rising composers (Rheinberger, Thierot, Svendsen, Grieg, Cornelius, v. Herzogenberg, Riemenschneider, etc.) he has practically promoted modern musical development. He is an excellent musician, and has long been a member of the Gewandhaus Orch.

**Froberger, Johann Jakob**, the most famous German organist of the 17th cent.; b. Halle (?), 1605 (?); d. Héricourt, Haute-Saône, France, May 7, 1667. It seems probable that the Swedish ambassador, passing through Halle (1620?), was struck by the beauty of F.'s voice, and induced the latter to go with him to Vienna, where he entered the Imperial choir. It is uncertain who his teacher was; but from Jan. 1 to Sept. 30, 1637, he was court organist at Vienna, then receiving the sum of 200 florins to enable him to study in Rome (1637-41) under Frescobaldi. He again held the same post at Vienna from 1641-45, and from 1653-7; after this he made long concert-tours (to Paris and London), and spent his last years in the service of the Duchesse Sybille of Württemberg at her château near Héricourt—Organ-works: Toccatas, fantasias, canzoni, fugues, etc., of which 3 MS. vols. are in the Vienna Library; in Berlin are 2 printed vols., "Diverse ingegnossissime, rarissime, et non mai più viste curiose partite di toccati, canzoni, ricercari, capricci," etc. (1693; reprinted at Mayence in 1695), and "Diverse curiose e rare partite musicali," etc. (1696); also a vol. of "Suites de clavecin" (n. d.). His comps. are not palatable to modern taste. A monograph on F. was publ. by Fr. Beier in Waldersee's "Sammlung musikalischer Vorträge" (Nos. 59 and 60); and 2 letters from Duchesse Sybille to Chr. Huygens concerning him were publ. by E. Schebek

(Prague, 1874). A MS. preface to Fuchs' thematic catalogue of Froberger's works (Berlin Library) also throws some light on his career.

**Frö(h)lich, Joseph**, b. Würzburg, May 28, 1780; d. there Jan. 5, 1862. He founded the students' "Akademische Bande" for vocal and instr.l music, which became the "Akademisches Musikinstitut" in 1804, out of which grew, later, the present Royal School of Music. He was director of the Institute till 1853; and also Mus. Dir. of the University.—Publ. a biography of Abbé Vogler; a "Musiklehre mit Anweisungen fürs Spiel aller gebräuchlichen Instrumente" (in 4 parts); separate Methods for all instruments; a Vocal Method; and numerous essays in various papers.—Comp. an opera, *Scripio*; masses, a Requiem, symphonies, part-songs, songs.

**Fromm, Emil**, b. Spremberg, Niederlausitz, Jan. 29, 1835; pupil of Aug. Wilh. Bach, Grell, and Schneider at the R. Inst. f. Church-music in Berlin. Cantor in Kottbus, 1859; "Royal Mus. Dir." in 1866, org. at Flensburg, 1869. Founder and cond. of the Flensburg *Singverein*.—Works: 2 Passion Cantatas; an oratorio, *Die Kreuzigung des Herrn*; male choruses, organ-music, etc.

**Frontini, F. Paolo**, b. Catania, Aug. 6, 1860; pupil of P. Platania at Palermo, and Lauro Rossi at Naples. Dramatic comp.; at present Dir. of the Catania Mus. Inst.—Operas: *Nella* (Catania, 1881); 3-act opera-seria *Nalla* (Bologna, 1893; succ.); *Aleramo* (not perf.). Also the oratorio *Sansone* (1882), and numerous songs and pf.-pcs. Ricordi published his collection of "Canti popolari siciliani."

**Froschauer, Johann**, an Augsburg printer (end of 15th century), is believed to have been the first to print music with movable types in Michael Keinspeck's "Lilium musicae planae," 1498.

**Frost, Charles Joseph**, born Westbury-on-Trym, Eng., June 20, 1848; pupil of his father (org. at Tewkesbury), and of Geo. Cooper, Sir John Goss, and Steggall. From 1865 he held various appointments as org., the last being at St. Peter's, Brockley (1884); here he founded a choral society in 1885. In 1877, Mus. Bac.; in 1882, Mus. Doc., Cantab.; since 1880, also prof. of organ at the Guildhall S. of Mus. Has given many concerts, recitals, and lectures.—Works: *By the Waters of Babylon*, cantata (1876); *Nathan's Parable*, oratorio (1878); *Harvest Cantata* (1880): Psalms 92 and 137, f. soli, ch., and organ; Festival Te Deum; church-music; a symphony; organ-music (55 hymn-tune voluntaries, 40 preludes, 27 original pcs., a sonata in A); harmonium-music; songs, part-songs.

**Frost, Henry Frederick**, b. London, Mar. 15, 1848. In 1856, chorister at St. George's chapel, Windsor, assisting at all the royal functions up to 1863. In 1865, organ-pupil of Seb. Hart, London; in the same year he became org.

of the Chapel Royal, Savoy (resigned 1891; was prof. of pf at the Guildhall S. of Mus. 1880-8. From 1874, he was critic for "The Weekly Despatch"; from 1877 (with Prout) of "The Academy," later of "The Athenæum," and "The Standard." Wrote a biography of Schubert for the "Great Musicians" series; publ. the "Savoy Hymn-tunes and Chants."

**Frotzler, Carl** ["Auer"], b. Stockerau, Lower Austria, Apr. 10, 1873. Of very precocious development, he was taught by his father till 1888, when he ent. the Vienna Cons. (having already comp. a grand mass in B♭, an offertory, and miscellaneous pcs. up to op. 21), studying until 1891 under Franz Krenn. From 1887-93, F. was also org. at the Pfarrkirche, Stockerau, and chamber-virtuoso (pf) to Prince Heinrich Reuss IV. From 1893-7, *Kapellm.* to Count Nicolaus Esterházy at Totis, Hungary; since then, *Kapellm.* at the City Th., Linz-on-Danube—Works: 3 operas, *Arnolda* (Totis, 1894; won prize of the Ger.-Amer. Opera Society in Phila.), *Der Liebesring* (Totis, [?]), *Mathias Corvinus* (Pesth, Royal Opera, 1896; publ. 1897); 3 masses, several offertories, 1 symphony, a Scherzo f. orch., Suite f. orch. (all MS.); minor pcs. ("Tanzweisen," "Valse de concert," f. pf.); a "Festmarsch"; etc.

**Frugat'a, Giuseppe**, pianist; b. Bergamo, May 26, 1860. Pupil of Ant. Bazzini (comp.) and C. Andreoli (pf.) at Milan Cons., where he is now prof.; also prof. at the "Collegio reale delle Fanciulle."—Pf.-works (a trio, sonata, fantasia, "Schizzi di Valzer," Polonaise de concert, 3 morceaux de conc., Moments poétiques, etc.).

**Früh, Armin Leberecht**, b. Muhlhausen, Thuringia, Sept. 15, 1820, d. Nordhausen, Jan. 8, 1894. He invented, in 1857, the "Semeiomelodicon" (an apparatus for facilitating elem. mus. instruction, consisting of a series of note-heads, which, when pressed by the finger, produce notes of corresponding pitch); he travelled to introduce his invention to prominent musicians, and established a factory in 1858, at Dresden, but soon failed. He wrote an opera, *Die Bergknappen* (Berlin, 1848).

**Fry, William Henry**, b. Philadelphia, Aug. 10, 1813; d. Santa Cruz, Sept. 21, 1864. Pupil of L. Meignen in harm. and cpt. In 1845 he brought out the opera *Leonora* at Philadelphia and New York; in 1863, *Notre Dame de Paris* (Phila.). He also comp. the symphonies "Santa Claus," "The Breaking Heart," "Childe Harold," and "A Day in the Country," besides a *Stabat Mater*, several cantatas, and many songs. A journalist by profession, he was for many years the music critic of the N. Y. "Tribune."

**Fuchs, Georg Friedrich**, b. Mayence, Dec. 3, 1752; d. Paris, Oct. 9, 1821. Pupil of Cannabich at Mannheim. A clarinetist and bandmaster at Zweibrücken, he went to Paris in 1784,

and in 1795 was app. prof. of clarinet in the Cons.—Compositions for wind.

**Fuchs, Aloys**, born Raase, Austrian Silesia, June 6, 1799; d. Vienna, Mar. 20, 1853. A collector of mus. MSS. and portraits of musicians, and a contributor to various periodicals in Vienna and Berlin. His unique art-treasures were dissipated after his death.

**Fuchs, Karl Dorius Johann**, distinguished pianist, writer, and critic; b. Potsdam, Oct. 22, 1838. A pupil of his father, and of Hans v. Bulow; later of Weitzmann and Kiel. He took the degree of *Dr. phil.* at Greifswald, his dissertation being "Preliminarien zu einer Kritik der Tonkunst." From 1871-5 he lived in Berlin as a concert-pianist, teacher, and critic; 1875-9, in Hirschberg, from 1879, in Danzig, where he has been org. at the Petnkirche since 1886.—Publ. "Betrachtungen mit und gegen A. Schopenhauer" ("Neue Berl. Musikzeitung"); "Ungleiche Verwandte unter den Neudeutschen," and "Hellas" (1868); "Virtuos und Dilettant" (1869); "Die Zukunft des musikal. Vortrags" (1884, 2 parts; Part III to appear); "Die Freiheit des mus. Vortrags" (1885); "Praktische Anleitung zum Phrasieren" (1886, with Hugo Riemann; Engl. transl. New York, 1892).

**Fuchs, Johann Nepomuk**, b. Frauenthal, Styria, May 5, 1842; st. w. Sechter at Vienna; app. *Kapellm.* of the Pressburg opera in 1864; held like positions at Cologne, Hamburg, Leipzig (Carola Th.), and (1880) at the Vienna Opera. In 1893 he succeeded Hellmesberger provisionally as Dir. of Vienna Cons.; in 1894 the appointment was confirmed.—He prod. the opera *Zugara* (Brunn, 1892), and arranged Handel's *Almira* for Hamburg, also Schubert's *Alfonso und Estella* and Gluck's *Der betrogene Cadi* for Vienna.

**Fuchs, Robert**, brother of the preceding; b. Frauenthal, Feb. 15, 1847. Pupil of Vienna Cons.; since 1875 prof. of theory there.—Publ. a symphony (op. 37, in C), 3 interesting orch. serenades, a pf.-concerto, pf.-trios, pf.-sonatas, sonata w. 'cello, 2 sonatas w. vln., string-quartet in E (op. 58), a pf.-quartet, variations f. pf., etc. His serenades f. string-orch. are peculiarly interesting. He has also prod. 2 operas: The 3-act "Spieloper" *Die Teufelsglocke* (Leipzig, 1893; mod. succ.), and the romantic comic opera *Die Königshraut* (Vienna, 1889; successful).

**Fuchs, Albert**, b. Basel, Aug. 6, 1858; pupil of Leipzig Cons. (1876-9); from 1880, mus. director at Trier; from 1883-9, he lived at Oberlossnitz, near Dresden; since 1889, owner and manager of the Wiesbaden Cons., succeeding Taubmann.—Works: Hungarian Suite f. orch.; pf.-sonata in F min.; 'cello-sonata; pf.-pcs.; duets, songs, etc.

**Füchs, Ferdinand Karl**, b. Vienna, Feb. 11, 1811; d. there Jan. 7, 1848. A pupil of Vienna

Cons., and a popular song-composer.—3 operas *Guttenberg* and *Der Tag der Verlobung* (both Vienna, 1842), and *Die Studenten von Salamanca* (not perf.).

**Fuen'tes, Don Pasquale**, b. Albayda, Valencia, early in the 18th century; d. there Apr. 26, 1763, as *maestro* at the cathedral. Eminent church-comp. (masses, Te Deums, motets, villancicos, etc.).

**Fuen'tes, Francisco de Santa Maria de**, a Franciscan monk at Madrid, publ. (1778) a theoretical treatise, "Dialectos músicos."

**Fuer'tes, Mariano Soriano**. See SORIANO.

**Füh'rer, Robert**, b. Prague, June 2, 1807; d. Vienna, Nov. 28, 1861. Pupil of Vitásek; org. at Strahow, in 1830, head-teacher in the Prague School for Organists; 1839-45, *Kapellm.* at the cathedral, succeeding Vitásek; then resided in Salzburg, Gmunden, Ischl, and Vienna.—Works: 20 masses; other church-music; organ-pcs. (preludes, fugues, etc.); theoretical works on the organ.

**Fuhr'mann, Georg Leopold**, publ. a work on the lute, "Testudo Gallo-Germanica" (Nuremberg, 1615). A copy is in the "Landesbibliothek" at Kassel.

**Fuhr'mann, Martin Heinrich**, b. abt. 1670; d. abt. 1736 as Lutheran cantor in the Werder Gymnasium, Berlin (since 1704); an admirer of Mattheson, and an eminent theorist and critic. He publ. a series of theoretical and polemical treatises; his earliest pedagogical work is "Musikalischer Trichter, dadurch ein geschickter Informator seinen Informandis die edle Singekunst nach heutiger Manier bald und leicht einbringen kann" (Frankfort, 1706).

**Fumagal'li**; four brothers, natives of Inzago, Italy: **Disma**, b. Sept. 28, 1826; d. Milan, Mar. 9, 1893. Pupil of, and from 1857 prof. in, Milan Cons. A prolific composer of pf.-music (over 250 numbers).—**Adolfo**, b. Oct. 19, 1828; d. Florence, May 3, 1856. Excellent pianist, pupil of Gaetano Medaglia, and later of Angeleri and Ray at Milan Cons. (1837-47); then undertook brilliant tours throughout Italy, France, and Belgium, earning the sobriquet of the "Paganini of the pianoforte." He publ. a great number of elegant and effective pf.-pcs., which obtained extraordinary vogue. Filippo Filippi wrote a sketch "Della vita e delle opere di Adolfo Fumagalli" (Milan, Ricordi).—**Polibio**, b. Oct. 26, 1830. Pianist; composer f. pf. and f. org. (fine organ-sonatas).—**Luca**, b. May 29, 1837; pupil of Milan Cons.; fine concert-pianist, played with great success in Paris (1860), and has publ. much admired salon-music f. pf.; also prod. an opera, *Lugi XI*, at Florence, 1875.

**Fu'mi, Vinceslao**, born Montepulciano, Tuscany, Oct. 20, 1823; d. Florence, Nov. 20, 1880. Pupil of Giorgetti in Florence for violin and theory; then became an opera-cond., holding

positions in various Ital. cities, also in Constantinople, Montevideo, and Buenos Ayres, finally at Florence, in the Paghiano Th. As a cond. he was renowned throughout Italy, his comp.s were an opera, *Atalia* (Buenos Ayres, 1862), a solemn march, a symphony, and the orch.l works "La siesta della Señorita," "All'ombra de' Palmizi," and "Il sogno di Gretchen." A coll. of folk-songs, of all times and nations, remains unfinished.

**Furlanet'to, Bonaventura** (called Musin), b. Venice, Mar. 27, 1738; d. there Apr. 6, 1817. A pupil of Formenti and Rolla, he early began composing and teaching; was singing-teacher and conductor in the female Cons. "Ospedale della Pietà," for which he wrote several oratorios and cantatas; he was also known as a good org. He became deputy *maestro* at S. Marco in 1794, and 2nd *maestro* in 1797 succeeding Bertoni in 1810 as first *maestro*. In 1811 he was also app. prof. of cpt. and fugue at the Istituto Filarmónico. His church-comp.s (in MS.) bear witness to his ability as a contrapuntist and harmonist.—Fr. Caffi publ. "Della vita e del comporre di B. Furlanetto" (Venice, 1820).

**Fur'no, Giovanni**, b. Capua, Jan. 1, 1748; d. Naples, June 20, 1837. Studied from 1755 in the Cons. di S. Onofrio, Naples, succeeding his teacher Cotumacci as prof. of thorough-bass; also taught at the Cons. della Pietà, S. Sebastiano, and (1808-35) at S. Pietro a Majella; among his pupils were Bellini, Mercadante, Conti, Costa, Curci, Lillo, Petrella, Lauro Rossi, L. and F. Ricci, etc.—Operas *L'allegria disturbata* (1778) and *L'impegno* (1783).

**Fursch-Ma'di, Emmy**, dramatic soprano; b. Bayonne, France, 1847; d. Warrenville, Somerset Co., N. J., Sept. 20, 1894. Pupil of Paris Cons.; her first opera-engagement was in Paris, when she made a hit as Marguerite in Gounod's *Faust*; in Brussels, soon after, she created the rôle of Aida at Verdi's request. Visited America in 1874 with the New Orleans French Opera Company; sang at Covent Garden 1879-81; at N. Y. in the Acad. of Music and the Metropolitan Opera House, where her final appearance (Feb. 1894) was made as Ortrud in *Lohengrin*. Both in London and N. Y. she was a prime favorite. Her chief rôles were Lucrezia Borgia, Donna Anna, Aida, Leonora, Valentine, etc.

**Fürst'enu, Kaspar**, born Münster, Westphalia, Feb. 26, 1772; d. Oldenburg, May 11, 1819. Famous flute-virtuoso, first flute in the Oldenburg court orch. 1794-1811.—About 60 publ. concertos, fantasias, rondos, etc., for flute.

**Fürst'enu, Anton Bernhard**, son and pupil of Kaspar; b. Münster, Oct. 20, 1792; d. Dresden, Nov. 18, 1852. Solo concert-flutist from the age of 7; travelled with his father from 1809; settled (1820) in Dresden as chamber-virtuoso. His publ. works number about 150, and are valuable contributions to flute-literature.

**Furst'enaу, Moritz**, son of Anton, b. Dresden, July 26, 1824; d. there Mar. 25, 1889. Flutist; member of Dresden court orch. from 1842; librarian of the musical section in the Royal Library from 1852; from 1855, flute-teacher in the Cons. A profound student of history, he publ. "Beitrage zur Gesch. d. koniglich sachsischen mus. Capelle" (1849), "Zur Gesch. d. Musik u. des Theaters am Hof zu Dresden" (1861-2, 2 vol.s) [a Supplement, by Dr. Hans v. Brescius, entitled "Die Konigl. Sachs. musikalische Kapelle von Reisziger bis Schuch, 1826-93," was publ. at Dresden, 1898]; "Die Fabrication musikalischer Instrumente im sachsischen Vogtland" (1870, with Th. Berthold); also essays and articles in musical journals, in "Mittheilungen des kgl. sachs. Alterthumsvereins," in Mendel's "Musikal. Conversationslexikon," etc.

**Furst'ner, Adolf**, b. Berlin, Jan. 2, 1835; founded (1863) a music-publishing house in Berlin; also purchased (1872) the business of C. F. Meser in Dresden (publisher of Wagner's *Rienzi*, *Fl. Hollander*, and *Tannhauser*).

**Fux, Johann Joseph**, composer and learned theorist; b. Hirtenfeld, Upper Styria, in 1660; d. Vienna, Feb. 14, 1741. Nothing definite is known concerning his teachers or course of study. In 1696 he was app. org. at the Schottenkirche, Vienna; in 1698 he was made court comp.; in 1704, *Kapellm.* at St. Stephen's, and asst.-*Kapellm.* to the court in 1713, succeeding Ziani as first *Kapellm.* (the highest position attainable for a musician) in 1715. This office he held, until his death, under 3 successive emperors, and received many marks of imperial favor. His extant works number 405; very few have been published. The one best known is his treatise on counterpoint, "Gradus ad Parnassum," publ. originally in Latin (Vienna, 1725), since then in German, Ital., Fr., and Engl. (1791). Mozart and Haydn studied it; Cherubini and Albrechtsberger adopted its method, which was sanctioned by Piccinni, Martini, and Vogler; yet it did not recognize the modern system of tonality already established when it was issued, but was grounded on the old church-modes.—His compositions include 18 operas; 10 oratorios; 29 partitas (among them the "Concentus musico-instrumentalis," a 7); overtures; much sacred music: 50 masses (the *Missa canonica* is a contrapuntal masterpiece); 3 requiems, 2 *Dies iræ*, 57 vespers and psalms, etc., etc.; and 38 "sacred sonatas" a 3 (lost).—Biography by Kochel: "Joh. Joseph Fux" (Vienna, 1872).

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**Ga'briel, Max**; *Kapellm.*, 1890, in Residenz Th. at Hanover; has prod. the 3-act operetta *Steffen Langer* (Magdeburg, 1889; succ.); 3-act operetta *Der Freiwirber* (Hanover, 1890; succ.); operetta *Der Garde-Uhlan* (Breslau, '92; succ.; in Berlin, 1893, as *Der Garde-Husar*).

**Ga'briel, Mary Ann Virginia**, composer, b. Danstead, Surrey, Eng., Feb. 7, 1825; d. London, Aug. 7, 1877. A pupil of Pixis, Dohler, Thalberg and Molique. Married Geo. E. March, who wrote most of her *libretti*.—Works: 3 cantatas, *Evangeline*, *Dreamland*, and *Gracella*; 5 operettas, *Widows Bewitched*, *Grass Widows*, *Shepherd of Cornouailles*, *Who's the Heir?* and *A Rainy Day*; pf-pcs., part-songs, and many songs.

**Gabrie'li, Andrea**, born Venice (Canareggio quarter), abt. 1510; d. there 1586. A pupil of Adrian Willaert (the founder of the Venetian school); chorister at S. Marco in 1536, and in 1566 succeeded Claudio Merulo as second org. The most eminent org. of his time, he had many distinguished pupils: his nephew Giovanni, Hans Leo Hassler, and Jan Pieter Sweelinck[?] (founder of the North German school of organists). He was a prolific comp., the following works being still extant: *Sacrae cantiones a 5* (1565; 2nd ed. 1584); "*Cantiones ecclesiasticae a 4* (1576; 2nd ed. 1589), "*Cantiones sacrae a 6-16* (1578); masses a 6 (1570); 2 books of madrigals a 5-6 (1572 and 1587-88); 3 books of madrigals a 3-6 (1575, 1582, 1583); 2 books of madrigals a 6 (1574, 1580, 2nd ed. 1586); "*Psalmi poenitentiales 6 vocum*" (1583); "*Canzoni alla francese per l'organo*" (1571 and 1605); sonatas a 5 (1586). Giovanni Gabrieli publ. many of his org-an-pieces in the "Intonazioni d'organo" (1593), "*Ricercari per l'organo*" (1595, three vol.s); also vocal music in the "*Canti concertati a 6-16* (1587). Detached pieces are in P. Phalèse's "*Harmonia celeste*" (1593), "*Symphonia angelica*" (1594), and "*Musica divina*" (1595); a sonnet, in Zuccarini's "*Corona di dodeci sonetti*" (1586). His festival songs for double chorus, for the reception of Henry III. of France (1574), are in Gardane's "*Gemme musicali*" (1587).

**Gabrie'li, Giovanni**, nephew and pupil of Andrea; b. Venice, 1557; d. there Aug. 12, 1612 or 1613 (on the former date his first position as first organist at S. Marco, held since 1585 as Merulo's successor, was taken by Giampaolo Savii; the latter date is given on his monument). Celebrated org. and teacher; Heinrich Schutz was his pupil. As a composer, he stands at the head of the Venetian school.—Publ. works: "*Madrigali a 6 voci o istromenti*" (1585); "*Madrigali e ricercari a 4 voci*" (1587); "*Ecclesiasticae cantiones 4-6 vocum*" (1589); "*Sacrae symphoniae a 6-16, for voices or instruments, 1597*"; "*Symphoniae sacrae, lib. II, 6-19 voc.*" (1615); "*Canzoni e sonate a 3-22 voci*" (1615). He included ten pieces of his own composition in the edition of the "*Canti concertati*" (by Andrea and Giovanni G.); many are in Andrea's "*Intonazioni*" and "*Ricercari per l'organo*" (1593-95); detached pieces in contemporary coll.s. Fine choruses for two and three choirs (*cori spezzati*).—K. von Winterfeld wrote

"Johannes G. und sein Zeitalter" (1834, 2 vols., and a vol. of music-supplements).

**Gabrie'li, Domenico** (called the "Meneghino del violoncello"), b. Bologna, abt. 1640; d. there abt. 1690. An excellent cellist; for several years *maestro* at the Ch. of S. Petronio, and (1683) president (*principe*) of the Philharm. Acad., Bologna. He prod. 9 operas; 2 at Bologna and 7 at Venice. Posthumous publications "Cantate a voce sola" (1691), "Vexillum pacis" (motets f. viola sola, with instr. l. accomp.; 1695), and "Balletti, gighe, correnti e sarabande" for 2 vlns. and cello, w. basso continuo (2nd ed. 1703).

**Gabriel'li, Catterina**, *coloratura* stage-singer; b. Rome, Nov. 12, 1730; d. there in Apr., 1796. Pupil of Padre Garcia and Porpora; debut at Lucca, 1747, in Galuppi's opera *La Sofonisba*. She sang with brilliant success on the principal Ital. stages, at Vienna (1751-65), and St. Petersburg (1769); and again in Italy 1777-80, when she retired.

**Gabriel'li, Francesca** (called *La Gabrielina*, or *La Ferrarese*, to distinguish her from Catterina); b. Ferrara, 1755; d. Venice, 1795. Celebrated prima donna buffa, pupil of Sacchini in Venice; debut at Venice in 1774; she sang at Florence, Naples, and London (1786), where she spent some years; after which she sang in Turin.

**Gabriel'li, conte [Count] Nicolò**, b. Naples, Feb. 21, 1814; d. there June 14, 1891. Pupil of Buonamici, Conti, Donizetti, and Zingarelli, at Naples Cons.; from 1854 he lived in Paris.—Works: 22 operas and 60 ballets, prod. at Naples, Paris, Lyons, Vienna, etc., none of which merit special mention.

**Gabriel'ski, Johann Wilhelm**, flutist; b. Berlin, May 27, 1791; d. there Sept. 18, 1846. Pupil of A. Schröck. In 1814 he joined the Stettin theatre-orch., and in 1816 was app. royal chamber-musician at Berlin. He made extended concert-tours, and wrote concertos, quartets, trios, duos and solo-pcs. f. flute; also songs.

**Gabrielski, Julius**, brother and pupil of preceding; b. Berlin, Dec. 4, 1806; d. there May 16, 1878. Excellent flutist; from 1825, member of the Berlin royal orch., in which his son Adolf is at present first flute.

**Gabus'si, Vincenzo**, b. Bologna, 1800; d. London, Sept. 12, 1846. Pupil of Padre Mattei; he taught singing and pf.-playing, and went to London in 1825. He publ. a series of songs, which won him the sobriquet, in Italy, of the "nuovo Schubert." He also prod. several operas.

**Ga'de [gah'-dēh], Niels Wilhelm**, b. Copenhagen, Feb. 22, 1817; d. there Dec. 21, 1890. The founder of the Scandinavian school of music was the only child of a joiner and instrument-maker. His natural bent for music was strengthened by early instruction on the violin, and frequent attendance at the theatre; so that

when, in his fifteenth year, he was set to learn his father's trade, he bore it only half a year, then declaring that he would be nothing but a musician. He was now taught by Wexschall, then leader of the court orch., of which G. became a member, and at the age of 16 was able to appear as a concert-violinist; he also received instruction in theory from the organist Berggreen, and eagerly studied the works of the classics and of the new romantic school. From 1834-39, he felt himself drawn more and more to composition; most products of this period, however, were left in MS. In 1840 his overture "Nachklänge von Ossian" attracted general attention; it took the 1st prize at the competition instituted by the Copenhagen Mus. Soc. in 1841, and won for the young composer a royal stipend for the further prosecution of his studies. In 1842 the C min. symphony appeared; its performance by



Mendelssohn (together with the "Nachklänge") at a Gewandhaus concert insured Gade a favorable reception in Leipzig, whither he went in 1843, and where he remained, after a brief sojourn in Italy, from 1844-5. An intimate of Schumann and Mendelssohn, his genius rapidly expanded in a congenial atmosphere; he repeatedly conducted the Gewandhaus concerts in Mendelssohn's absence, and succeeded him as regular cond. at his death (Nov. 4, 1847); but on the outbreak of the Schleswig-Holstein war, in the spring of 1848, he returned to Copenhagen, where he thenceforward remained, saving a short visit to Birmingham, in 1876, to conduct his cantatas *Zion* and *The Crusaders*. At Copenhagen he assumed the conductorship of the Mus. Soc., and also a post as org.; in 1861 he succeeded Glaser as court conductor. An industrious composer, the foremost among the northern romanticists, and unsurpassed as a conductor, he wielded a commanding and highly beneficial influence over musical affairs in and far beyond the Danish capital. The title of Prof was conferred on him by the King, and that of *Dr. phil. hon. causa* by the Univ. of C.; in 1886 he was made a Commander in the Order of Danebrog. In 1876 the Danish government voted him a life-pension. Despite more or less invidious comparisons with Mendelssohn and Schumann, Gade's style has originality of poetic conception, though it has been left to later composers to bring out in stronger relief the specific traits of Scandinavian folk-music; and he was a master of the art of instrumentation. Autobiographic "Aufzeichnungen und Briefe," edited by Dagmar Gade (German transl., Basel, 1893).—Works:

Op. 1, *Nachklänge von Ossian*, orch. l. overture, op. 2, *Frühlingsblumen*, f. pf.; op. 3, *Sänge af Agnete og Havemanden* (Andersen); op. 4, *Nordiske Tonebilleder*, pt. 4 hands, op. 5, *Symphony No. 1*, in C min.; op. 6, *Sonata No. 1*, f. pt. and vln, in A; op. 7, *Im Hochlande*, overt.; orch., in D; op. 8, *String-quintet in E min.*, op. 9, *Nine Lieder im Volkston*, f. 2 soprani and pf., op. 10, *Symph. No. 2*, in E, op. 11, 6 songs f. 4-pt. male ch.; op. 12, *Comata*, cantata f. soli, ch., and orch.; op. 13, 5 part-songs f. S. A. T. B.; op. 14, *Overture No. 3*, in C, op. 15, *Symp. No. 3*, in A min., op. 17, *String-octet*; op. 18, 3 *Klavierstücke*; op. 19, *Aquarellen f. pt. 12 bks.*; op. 20, *Symphony No. 4*, in B ♭; op. 21, *Sonata No. 2*, f. pf. and vln, op. 22, 3 *Tonstücke f. org.*; op. 23, *Frühlingsphantasio*, cantata, op. 25, *Symphony No. 5*, in D min.; op. 27, *Arabeske f. pf.*; op. 28, *Sonata f. pf.* in E min., op. 29, *Pf.-trio "Novelletten,"* in A min.; op. 30, *Erikonigs Tochter* (Elverskud), cantata f. soli, ch. and orch.; op. 31, *Volkstänze, Phantasiestücke f. pf.*; op. 33, 5 *Lieder f. male chorus*, op. 34, *Idyllen f. pf.*; op. 35, *Frühlingsbotschaft*, cantata; op. 36, *Der Kinder Christabend*, f. pf., op. 37, "Hamlet," concert-overture; op. 38, 5 songs f. male chorus; op. 39, "Michelangelo," concert-overture, op. 40, *Die heilige Nacht*, cantata; op. 41, 4 *Fantasiestücke f. pf.*; op. 42, *Pf.-trio in F*; op. 43, *Zion*, cantata; op. 45, *Symphony No. 7*, in F; op. 47, *Symphony No. 8*, in B min.; op. 48, *Kalanus*, cantata, op. 49, *Zion*, cantata; op. 50, *Die Kreuzfahrer* (Crusaders), cantata; op. 53, *Novelletten*, 4 pcs f. string-orch.; op. 55, "Sommertag auf dem Lande," 5 pcs f. orch.; op. 56, violin-concerto; op. 59, *Sonata No. 3* f. vln. and pf.; op. 60, *Psyche*, cantata; op. 61, "Holbergiana," suite f. orch.; op. 62, *Sonata f. vln. and pf.*, in B ♭.

Gadsby, Henry Robert, b. Hackney, London, Dec. 15, 1842. Chorister at St. Paul's,

1849-58; pupil of Wm. Bayley, but chiefly self-taught. Org. at St. Peter's, Brockley; in 1884 he succeeded Hullah as prof. of harm. at Queen's College, London; is also prof. at the Guildhall S. of M. A leading English comp.—Works: Psalm cxxx; several cantatas (*Alice Brand*; *The Lord of the Isles*; *Colymbus*; *The Cyclops*); music to *Alcestis* and *Andromache*; "Festival Service" in D, a 8; 3 symphonies (in A, C, and D); overtures ("Andromeda," "The Golden Legend," "The Witches Frolic"); orchestral scene "The Forest of Arden"; a string-quartet; Andante and Rondo f. fl. and pf.; services, anthems, part-songs, etc.—Publ. a "Supplemental Book of Exercises" for sight-singers; and "Harmony" (1884).

Gaforio (or Gafori, Gafuri, Gaffurio), Franchino (Latinized "Franchinus Gaffurius," often simply "Franchinus"), celebrated theorist; b. Lodi, Jan. 14, 1451; d. Milan, June 24, 1522. Intended for the church, he studied theology and music together; lived in Mantua, Verona, and (1477) Genoa; he formed an intimacy with the fugitive Doge Prospero Adorno,



and fled with him to Naples. Here he met various distinguished musicians, and held public disputations with Filippo da Caserta and G. Spataro. The plague and the Turkish invasion drove him to Lodi; he was choirmaster at Monticello for 3 years, made a short visit to Bergamo, and in 1484 became singer and master of the boys in Milan cath., and first singer in the choir of Duke Lodovico Sforza. In 1485 he also founded a music-school at Milan, which prospered. His writings, valuable at the period, and still important to musical history, were as follows: "Theoricum opus harmonice disciplinae" (Naples, 1480; 2nd ed. Milan, 1492, as "Theoria musicae"), "Practica musicae sive musicae actiones, in IV libris" (Milan, 1496; his *magnum opus*, with examples of mensural notation in block-print; other editions 1497, 1502, 1512); "Angelicum ac divinum opus musicae . . . materna lingua scriptum" (Milan, 1508); "De harmonia musicorum instrumentorum opus" (1518, Milan, with biogr. of G. by P. Melegoli); "Apologia Franchini Gafurii adversus Joannem Spatarum et complices musicos Bononienses" (Turin, 1520; a satirico-polemical effort, dictated by the old musician's overweening vanity; it added fuel to the heated controversy between the Milanese and Bolognese schools).

Gaglia'no, Marco di Zano'bi da, early opera-comp.; b. Florence (?); d. there Feb. 24, 1642. He was a pupil of L. Bai; in 1602 he became *maestro* at S. Lorenzo in Florence.—Publ. works: *Dafne*, "opera in musica" (his most important work; first played at Mantua, 1607; publ. Florence, 1608, and reprinted, with the *continuo* written out, by R. Eitner in vol. x of the "Publikation alterer . . . Musikwerke"); *Masses a 5* (Venice, 1579); "Responseri della settimana santa a 4 voci" (Venice, 1580; considered his finest work); 6 vols. of *Madrigals a 5* (1602-17); "Musiche a 1, 2 e 3 voci" (Venice, 1615, with *continuo*).

Gäh'rich, Wenzel, b. Zerchowitz, Bohemia, Sept. 16, 1794; d. Berlin, Sept. 15, 1864. A law-student in Leipzig, he turned musician, joining the Leipzig theatre-orch. as a violinist, and (1825) the royal orch. at Berlin. His ballets *Don Quichotte*, *Die Insel der Liebe*, *Die Seeräuber*, *Aladdin*, etc., were very successful, and he was app. ballet-master at the court opera (1845-60).—Other works: 2 operas (not perf.); 2 symphonies; a pf.-quartet; a concertino f. vla. and orch.; 5 colls. of dances; songs, etc.

Gail, Edmée-Sophie (*née Garre*), talented comp.; b. Paris, Aug. 28, 1775; d. there July 24, 1819. Singing-pupil of Mengozzi; made a concert-tour through southern France and Spain; studied theory under Fétis, Perne, and Neukomm. Sang in London, 1816; in Germany and Vienna, 1818. Married the Greek prof. Jean-Baptiste Gail.—Operas: *Les deux jaloux* (1813); *Madem. de Lounay à la Bastille* (1813); *Angela*

(1814, with Boieldieu); *La méprise* (1814), *La sérénade* (1818), vocal romances and nocturnes

**Galandia.** See GARLANDIA.

**Galez'zi, Francesco**, b. Turin, 1758; d. Rome in Jan., 1819. A skilful violinist, for 15 years leader of the concerts in the Teatro Valle, Rome; then violin-teacher at Aesoli. Publ. one of the earliest known Methods for violin. "Elementi teorico-pratici di musica, con un saggio sopra l'arte di suonare il violino . . ." (Rome, 1791, 1796, in 2 parts; Part I reprinted 1817).

**Galile'i, Vincenzo**, celebrated musicographer, father of Galileo Galilei, the astronomer; b. Florence, abt 1533, d. there abt 1600. A skilful lutenist and violinist, and well-versed in ancient Greek theory, he was a prominent member of the artistic circle meeting at Count Bardi's house; his compositions for solo voice with lute-accomp. may be regarded as the starting-point of the monody successfully cultivated by Peri, Caccini, etc., the founders of the "opera in musica." A zealous advocate of (*soi-disant*) Grecian simplicity in contrast with contrapuntal complexity, he publ. a "Discorso della musica antica e della moderna" (Florence, 1581; to the 2nd ed. [1602] is appended a polemical "Discorso intorno alle opere di messer Gioseffo Zarlino di Chioggia," which had appeared separately in 1589); and "Il Fronimo, dialogo sopra l'arte del bene intavolare e rettamente suonare la musica . . ." (Venice, 1583, 2nd ed., 1584); all of considerable historical interest.

**Galin, Pierre**, b. Samatan, Gers, France, 1786; d. Paris (?), Aug. 31, 1821. He was teacher of mathematics at the Lycée in Bordeaux, and conceived the idea of simplifying musical instruction by a method which he termed the "Mélodiplaste," and explained in his work "Exposition d'une nouvelle méthode pour l'enseignement de la musique" (1818; 2nd and 3rd ed. in 1824 and 1831). The method attracted attention, found warm advocates, and attained considerable popularity. [See CHEVÉ and PARIS.]

**Galit'zin** [ga-lé'-tsén], **Nicolas Borissovitch**, a Russian prince who died at Kurski, 1866. To him Beethoven dedicated an overture (op. 124) and 3 quartets (op. 127, 130, 132); they also corresponded until the composer's death. The prince was an amateur of fine attainments, being a skilful 'cellist.

**Galit'zin, Georg** (Prince Galitzin), son of the preceding; b. St. Petersburg, 1823; d. there in Sept., 1872. He was Imperial Chamberlain. As a cultivated musician, he established in Moscow, in 1842, a choir of 70 boys; later he also maintained an orch., with which he travelled in Germany, England, France, and America, to introduce Russian music (more especially Glinka's and his own). He wrote masses, orchestral works, soli for various instr.s, choruses, songs, etc.

**Gallay, Jacques-François**, b. Perpignan, Dec. 8, 1795; d. Paris, Oct., 1864. Brilliant

horn-virtuoso, pupil (1820-21) of Dauprat in Paris Cons., where he took 1st prize. Player in the Odéon and (1825) Th. Italien; member of the royal "chapel," and in 1832 chamber-musician to Louis Philippe; in 1842 he succeeded Dauprat as horn-prof. in the Cons.—Works: Horn-quartets, -trios, -duos, récréations, nocturnes, études, and concertos f. horn; and a "Méthode complète de cor."

**Gallay, Jules**, b. Saint-Quentin, 1822; d. Paris, Nov. 2, 1897. A wealthy amateur, he became a good 'cello-player and a zealous student of *lutherie* in all its forms. To this study we owe the following valuable publications: "Les Instr.s à archet à l'Exposition universelle de 1867" (Paris, 1867); "Les luthiers italiens aux XVII<sup>e</sup> et XVIII<sup>e</sup> siècles, nouvelle édition du 'Parfait Luthier' (la Chélonomie) de l'abbé Sibire, suivie de notes sur les maîtres des diverses écoles" (Paris, 1869); a reprint of du Manoir's "Le mariage de la musique avec la danse," with hist. introd. and explan. notes (Paris, 1870); "Les instr.s des écoles italiennes, catalogue précédé d'une introd. et suivi de notes sur les principaux maîtres" (Paris, 1872). As a member of the jury at Vienna, 1873, he edited the "Rapport sur les instr.s de mus." [*à archet*] (Paris, 1875).

**Gal'enberg, Wenzel Robert, Graf von**, b. Vienna, Dec. 28, 1783; d. Rome, Mar. 13, 1839. An amateur composer in early youth, studying under Albrechtsberger. In 1803 he married Countess Giulietta Guicciardi (of whom Beethoven was enamoured, and to whom the Sonata Op. 27, No. 2 is dedicated). In Naples, shortly after, he made the acquaintance of Barbaja, a theatre-manager, wrote for him numerous successful ballets, and from 1821-3 was his partner when B. was director of opera in Vienna. He attempted the management of the Kärntnerthor Th. in 1829, but failed, and was obliged to return to Italy, rejoining Barbaja.—Works: About 50 ballets; a sonata, marches, fantasias, etc., f. pf.—On one of his themes, Beethoven wrote a set of variations.

**Galle'tius, Franciscus** (real name **François Gallet**), b. Mons, Hainaut, toward the middle of the 16th century; contrapuntal comp. at Douai; publ. "Sacrae cantiones 5, 6 et plurimum vocum . . ." (1586), and "Hymni communes Sanctorum . . ." (1596).

**Galliard, Johann Ernst**, b. Celle, Hanover, in 1687; d. London, 1749; pupil of A. Steffani at Hanover. A skilful oboist, he went to London, 1706, as chamber-mus. to Prince George of Denmark; succeeded Draghi as organist at Somerset House; and composed industriously. Besides the music to numerous plays, masques, and pantomimes, he wrote cantatas, a Te Deum, a Jubilate, anthems, soli f. flute and 'cello, etc.; and set to music the "Morning Hymn of Adam and Eve," from Milton's *Paradise Lost*, and Hughes' opera *Calypso and Telemachus* (1712). He also made some translations.



**Gal'lico, Paulo**, accomplished pianist, b. Trieste, May 13, 1863. When 15, he gave a recital at Trieste; then st at Vienna Cons under Julius Eppstein, graduating at 18 with highest honors—first prize (gold medal), also the "Gesellschafts"-medal. After successful concerts in Italy, Austria, Russia, Germany, etc., he settled in New York in 1892 as concert-pianist and teacher—Has publ. pf.-pieces and songs.

**Gall'culus, Johannes**, a Leipzig contrapuntist contemporary with Luther, motets and psalms by him are in collections by Graphaus, Petrejus, and Rhaw. He also publ. "Isagoge de compositione cantus" (1520, the editions of 1533 and '46 as "Libellus de comp. cantus"; the ed.s of 1548, etc., again as "Isagoge," and with musical examples in block-print).

**Galli-Marié, Célestine** (née Marié de l'Isle), b. Paris, Nov., 1840. Dramatic mezzo-soprano. Her father was an opera-singer. She made her début at Strassburg, 1859, sang in Toulou-e, 1860, and in Lisbon, 1861 (Italian opera). Sang the *Bohemian Girl* at Rouen, 1862, with such success that she was immediately eng. for the Paris Opéra-Comique. Début there (1862) as Serpina in *La Serca padrona*. She created the rôles of Mignon (1866) and Carmen (1875), also several others, singing in upwards of 20 operas from 1862-73, and again in 1883-5.

**Gal'us, Jacobus**, a native of Carniola, whose real name was Jacob Händl (or Handl, Hahnel); b. abt 1550; d. Prague, July 4, 1591. *Kapellm.* to the Bishop of Olmutz, later imperial *Kapellm.* at Prague. As a comp. he was an eminent contemporary of Palestrina and OrL. Lassus. Besides detached pieces in Bodenschatz's "Florilegium Portense," Proske's "Musica divina," and coll.s of Schoberlein, Zahn, Becker, Rochlitz, and others, the following printed works are extant, "Missae selectiores" (1580, a 5-8, four books), "Musici operis harmoniarum, 4, 5, 6, 8 et plurium vocum" (1st part 1586; 2nd, 3rd, 1587; 4th, 1590); "Moralia 5, 6 et 8 vocibus concinnata" (1586); "Epicedion harmonicum . . . Caspari Abb. Zabrdovicensis" (1589), "Harmoniae variae 4 vocum" (1591), "Harmoniarum moralium" [4 voc.] (1589-90, 3 parts), "Sacrae cantiones de praecipuis festis 4-8 et plurium vocum" (1597), "Mottettae quae praestant omnes" (1610). Handel borrowed G.'s motet, "Ecce quomodo moritur justus," for his "Funeral Anthem."

**Gal'us, Johannes** (Jean le Cocq, Maître Jean, Mestre Jhan), a Dutch contrapuntist; d. before 1543. He was *m. di capp.* to Duke Ercole of Ferrara. Many pieces were publ. in coll.s, and in a vol. of motets printed by Scotto (1543). He was long confounded with JHAN GERO.

**Gal'us.** See MEDERITSCH, JOHANN.

**Galup'pi, Baldassare**, surnamed il Buranello from the island of Burano, n. Venice, on which he was b. Oct. 18 [correct], 1706; d.

Venice, Jan. 3, 1784. A pupil of his father, a barber and violin-player, in 1722 he brought out at Vicenza an opera, *La fede nell' incostanza*, which, though a failure, attracted attention to his talent; he now studied hard under Lotti, and in 1729 prod. *Dorinda* (Venice, Teatro S. Angelo) with brilliant success. His *forte* was comedy-opera, which he cultivated with such success as to earn the title of "padre dell' opera buffa." He was also a distinguished player on, and composer for, the harpsichord. In 1741 he visited England; from 1762-4 he was *maestro* at S. Marco, director of the Cons. degli Incurabili, and organist at various churches. From 1765-8 he acted as *maestro* to the Russian court (Catherine II.); then resuming his post as director of the Incurabili at Venice. His 54 operas are now obsolete. He also wrote oratorios, a cantata, and other sacred music (all in MS.), one fine sonata for harpsichord is included in Pauer's "Alte Klaviermusik."

**Gamba'le, Emmanuele**, Milanese music-teacher, wrote "La riforma musicale . . ." (1840), advocating a basic scale of 12 semitones (Ger. transl. by Haser, 1843); this "reform" he practically exemplified in his "La prime parte della riforma musicale . . ." (1846), wherein are études written out in his new notation. He transl. Fétis' work on Harmony into Italian.

**Gambi'ni, Carlo Andrea**, pianist; b. Genoa, Oct. 22, 1819; d. there Feb. 14, 1865.—Over 150 works, among them 4 operas; an oratorio; *La Passione* (by Manzoni) f 4-part ch and orch.; a symphonic ode, "Cristoforo Colombo"; masses and other church-music; many pf.-pcs., a pf.-trio, etc.

**Gamuc'ci, Baldassare**, b. Florence, Dec. 14, 1822; d. there Jan. 8, 1892. Pupil of C. Fortini (pf.) and L. Picchianti (comp.). In 1849 he founded the "Società Corale del Carmine," which later became the "Scuola Corale" of the Mus. Inst. at Florence, G. still remaining director.—Works: Masses, a requiem, psalms, etc., and pf.-pcs.; also publ. "Intorno alla vita ed alle opere di Luigi Cherubini . . ." (Florence, 1860); "Rudimenti di lettura musicale . . ." several times reprinted; many essays for the reports of the Institute, one of special interest being: "Perchè i greci non conoscevano la molteplicità delle voci"; also contributions to various mus. journals.

**Ganas'si, Silvestro**, b. Fontego, n. Venice, about 1500, and hence named "del Fontego," wrote two rare and valuable works: "La Fontegara, la quale insegna di suonare il flauto . . ." (Venice, 1535; is a method for the 7-holed *flauto à bec*, and explains the graces); and "Regula Rubertina che insegna suonare de viola d'arco tastada" (1542-3, in 2 parts; a Method f. viola and bass-viol). Both were printed by G. himself; only one copy of each is extant (in the Liceo Filarmonico at Bologna).

**Gand, Ch.-Nicolas-Eugène**, b. about 1826; d. Boulogne-sur-Seine, Feb. 6, 1892. Renowned violin-maker.

**Gandillot, Léon**, b. Paris, Jan. 25, 1862. A writer of comedies and composer of vaudevilles for minor Parisian stages; his last pieces, the vaudeville *La Tortue* (1897, Paris) and a 3-act vaudeville *Madame Jalouette* (Paris, Dec., 1897), have been fairly successful.

**Gandini, Antonio**, b. Modena, Aug. 20, 1786; d. Formigine, Sept. 10, 1842. Pupil of Mattei in Bologna. From 1814-42 he was *maestro* to the Ducal Court at Modena, and wrote 3 operas and several cantatas.

**Gandini, Alessandro** (cav.), b. Modena, 1807; d. there Dec. 17, 1871. Taught by his father, Antonio G., and in 1828 brought out his first opera, *Demetrio*, which was followed by 7 more. In 1842 he succeeded his father as *maestro* to the Duke of Modena. He wrote a "History of the Theatres of Modena from 1539 to 1871" (Modena, 1873; 3 vol.s), augmented by a fourth vol.—1875-83—compiled by Ferrari-Moreni and Tardini (Modena, 1883).

**Ganne, Louis-Gaston**, born Buxières-les-Mines, Allier, Apr. 5, 1862. Pupil of Th. Dubois and Cl. Franck at Paris Cons.; a popular composer of ballets, pantomimes, and divertissements; also the vaudev. *Tout-Paris* (1891), a comic opera *Rabelais* (1892), and the vaudev.-operetta *Les colles des femmes* (1893). He has publ. about 50 light pf.-pcs., a dozen for 4 hands, numerous songs much in vogue, etc. He is *chef d'orchestre* of the balls at the Opéra, and 1st *chef d'orchestre* at the municipal Casino at Royan.

**Gänsbacher, Johann**, born Sterzing, Tyrol, May 8, 1778; died Vienna, July 13, 1844. In early youth he learned singing, the organ, piano, 'cello, and harmony; in 1801, at Vienna, he studied under Abbé Vogler and Albrechtsberger, and then devoted himself to composition. He visited Prague, and (1809) Dresden and Leipzig; in 1810, resumed study under Vogler, at Darmstadt, Weber and Meyerbeer being his fellow-pupils and friends; with Weber he went to Mannheim and Heidelberg, and rejoined him later in Prague. In Vienna G. also met Beethoven. He served in the war of 1813, led a roving life for several years, and finally (1823) settled in Vienna as *Kapellm.* of the cathedral (Stephankirche), as Preindl's successor. His 216 comp.s show little originality, but solid workmanship. Only 2 masses, 2 requiems, and several small church-works, also 3 terzettos f. 2 S. and T., Schiller's *Erwartung*, and some pf.-sonatas and trios, have been publ. Besides 15 other masses, and 2 other requiems, 2 Te Deums, offertories, etc., he wrote a symphony, serenades, marches, concerted pcs., pf.-pcs., a "Liederspiel," music to *Die Kreuzfahrer* (by Kotzebue), songs, etc.

**Gantvoort, Arnold J.**, b. Amsterdam, Holland, Dec. 6, 1857. Went to America in 1876; gave private lessons, and taught in various col-

leges (Bowling Green, Ky.; Oxford, O.; Piqua, O.), in 1894, head of dept. for prep public-school music-teachers, Coll. of Mus., Cincinnati. Has publ. a series of music-readers for public-school children. Pres.t Ohio Mus.-Teachers' Assoc. 1891-4.

**Ganz, Adolf**, b. Mayence, Oct. 14, 1796; d. London, Jan. 11, 1870. Violinist; 1819, cond. at Mayence, 1825, *Kapellm.* to the Grand Duke of Hesse-Darmstadt—Of his 2 sons, **Eduard** (b. Mayence, 1827; d. 1869) was a pianist, pupil of Thalberg; and **Wilhelm** (b. Mayence, Nov. 6, 1833), also a pianist, a pupil of Eckert (Berlin) and Anschutz (Koblenz), is prof. at the London Guildhall Sch. of M.; he conducted the "Ganz" orchestral concerts in London from 1879-82, and has comp. fashionable salon-pcs. f. pf.

**Ganz, Moritz**, 'cellist, brother of Adolf; b. Mayence, Sept. 13, 1806; d. Berlin, Jan. 22, 1868; joined the Berlin court orch. in 1827 as first 'cello. An excellent player, he has written good 'cello-music (concertos, fantasias, trios, duets, etc.).

**Ganz, Leopold**, violinist, brother of Adolf, b. Mayence, Nov. 28, 1810; d. Berlin, June 15, 1869. After concert-tours with Moritz, he joined with him the Berlin court orch. in 1827, obtaining the title (1836) and position (1840) of *Concertmeister* (leader). Publ. duos f. vln. and 'cello.

**Garat, Pierre-Jean**, famous concert-singer and teacher, b. Ustaritz, Basses-Pyrénées, Apr. 25, 1764; d. Paris, Mar. 1, 1823. His remarkable talent discovered itself early, and he had lessons in singing from Franz Beck in Bordeaux, whither the family had removed; but his father wished him to become a lawyer, and sent him to the Univ. of Paris in 1780. Music, however, had far greater attractions than the law; G. neglected his legal studies, and fell out with his father, but was happily aided by the Count d'Artois, who made him his private secretary and introduced him to Marie Antoinette, whose special favor he enjoyed up to the Revolution. Now obliged to earn his livelihood as a concert-singer, he accomp. Rode to Hamburg; after great successes, they returned to Paris in 1794, and G. sang (1795) at the Feydeau Concerts, where his triumphs speedily procured him a professorship of singing in the newly-opened Cons. For 20 years longer, his wonderful tenor-baritone voice, trained to perfection in *coloratura*, and of remarkable compass, rendered him the foremost singer on the French concert-stage in every department of vocal music. Nourrit, Levasseur, and Ponchard, were his pupils.

**Garaudé, Alexis de**, b. Nancy, Mar. 21, 1779; d. Paris, Mar. 23, 1852. He studied theory under Cambini and Reicha, and singing under Crescentini and Garat; was a singer in the imp. (later royal) choir from 1808-30, and prof. of singing in the Cons. from 1816-41.—Publ. 3

string-quintets, many ensemble-pieces f. vln., fl. cl., and cello, sonata and var. f. pf., a solemn mass, solleggi, vocal-ces, arias, duets, songs, etc.; also a "Méthode de chant" (1809, op. 25; 2nd revised ed. as "M. complète de chant," op. 40); "Soifège, ou méthode de musique", "Méthode complète de piano", and "L'harmonie rendue facile, ou théorie pratique de cette science" (1835).

**Garbrecht, Fr. F. W.** (d. 1875), founded at Leipzig (1862) an establishment for engraving and printing music, which has been owned by Oskar Brandstatter since 1880.

**García** [gar'-shah], **Don Francisco Sa- verio** (Padre Garcia, called in Rome "lo Spagnoletto"), b. Nalda, Spain, 1731; d. Saragossa, Feb. 26, 1809. He lived for some years in Rome as a student and singing-teacher; in 1756 he was app. *maestro* at Saragossa cath. A prolific and influential church-comp., his works show a marked contrast to the fugal style prevailing before, being more natural and simple. He wrote masses and motets, chiefly in 8 parts. His most noted pupil was Caterina Gabrielli.

**García, Manuel del Popolo Vicente**, famous tenor, singing-teacher, and dram. comp.; b. Sevilla, Jan. 22, 1775; d. Paris, June 2, 1832. A chorister in Sevilla cath. at 6, he was taught by Ripa and Almarcha, and at 17 was already well known as a singer, comp., and conductor. After singing in Cadiz, Madrid, and Malaga, he proceeded (1806) to Paris, and sang to enthusiastic audiences at the Théâtre Italien (Opéra-Douffe); in 1809, at his benefit, he sang his own monodrama *El poeta calculista* with extraordinary success. In Italy, from 1811-16, he profited by Luzzani's advice, and improved his style of singing by adopting the old Italian method. In 1812 Murat app. him chamber-singer. On his return to Paris, his disgust at the machinations of Catalani, the manageress of the Th. Italien, caused him to break his engagement and go to London (1817), where his triumphs were repeated. From 1819-24 he was again the idol of the Parisians at the Th. Italien; sang as first tenor at the Royal Opera, in London, 1824-5, and in this latter year embarked for New York with his family (wife, son Manuel, and daughter Maria [Malibran]), and the distinguished artists Crivelli fils, Angrisani, Barbieri, and Rosich; from Nov. 29, 1825, to Sept. 30, 1826, they gave 79 performances at the Park and Bowery Theatres, with evident artistic and apparent pecuniary success. The troupe then spent 18 months in Mexico, when G. returned to Paris, and after some reappearances as a singer, devoted himself wholly to teaching and composition. His operas comprise 17 in Spanish, 18 in Italian, and 8 in French, besides a number never performed, and numerous ballets; they are all quite forgotten. He was a preëminently successful teacher; his two daughters, Mme. Malibran and Mme. Pauline Viardot-Garcia, Ad. Nourrit, Rimbault, and Favelli were a few of his best pupils.

**García, Manuel**, distinguished vocal teacher, son of preceding, b. Madrid, Mar. 17, 1805, still living (1899). Intended for a stage-singer (bass), he went to New York with his father, but in 1829 adopted the vocation of a singing-teacher (in Paris) with conspicuous success. An exponent of his father's method, he also carefully investigated the functions of the vocal organs; invented the laryngoscope, for which the Königsberg Univ. made him *Dr. phil. hon. causa*. In 1840 he sent to the Academy a "Mémoire sur la voix humaine," a statement of the conclusions arrived at by various investigators, with his own comments. He was app. prof. at the Cons. in 1847, but resigned in 1850 to accept a similar position in the London R. A. M. Among G's pupils were his wife, Eugénie, Jenny Lind, Henriette Nissen, and Jul Stockhausen. His "Traité complet de l'art du chant" was publ. in 1847; a German ed., by Wirth, appeared soon after.

**García, Eugénie (née Mayer)**, wife and pupil of preceding, b. Paris, 1818; d. there Aug. 12, 1880. Soprano stage-singer; for several years in Italian theatres, then (1840) at the Opéra-Com. Paris, 1842 in London; finally, separated from her husband, she lived as a singing-teacher at Paris.

**García, Marie-Félicité.** See MALIBRAN.

**García, Mariano**, b. Aoi, Navarra, July 26, 1809. Director of the Ampluna School of Music, and a noteworthy composer of church-music.

**Garcin, Jules-Auguste-Salomon**, born Bourges, July 11, 1830; d. Paris, Oct. 10, 1896. Violinist; pupil, in Paris Cons., of Clavel and Alard, also of Bazin (harm.) and A. Adam (comp.). In 1856 he joined the Grand Opéra orch., becoming first solo violin and 3rd cond. in 1871; in 1882, 2nd cond. of the Cons. Concerts (succeeding Altès); and was first cond. (succeeding Deldevez) from 1885-92. From 1890, also prof. of vln. at the Cons., as Massart's successor.—Works: *A suite symphonique* f. orch., op. 25; a concertino f. vla.; a concerto and other pcs. f. vln.; etc.

**Garda'no, Antonio** (up to 1557 he wrote his name *Gardane*), b. after (?) 1500; d. Venice, 1571 (?). One of the earliest and most celebrated Italian music-printers; from 1537 he reprinted many current publications, as well as important novelties, and compositions of his own; e.g. "Mottetti del frutto" (1539) and "Canzoni francesi" (1564). After 1571 his 2 sons Alessandro and Angelo carried on the business till 1575, when the former set up for himself in Rome, while the latter remained in Venice till his death (1610); his heirs continued publishing under his name till 1650.

**Gargiu'lo, (Chevalier) Enrico**, mandolinist; b. Bari, Italy, Mar. 31, 1865; son of the noted operatic baritone Eugenio Gargiu'lo, who was also his first teacher. Trained later by Adreano

Galante and Bellisario (mandolin), and D. Burgio (harm.).

**Garibol'di, Giuseppe**, flutist and comp., b. Macerato, Italy, Mar. 17, 1833. Lived many years in Paris, as a concert-player, and publ. numerous pcs. f. fl. and pf., and fl. solo. He also brought out 3 operettas, and wrote songs.

**Garlandia, Johannes de**, French writer, author of a treatise on plain song and mensural music (abt 1210-32), 2 versions of which were printed by Coussemaker in his "Scriptores," vol. i.

**Garnier, François-Joseph**, oboist, b. Lauris, Vaucluse, 1759; d. there abt. 1825. Pupil of Sallantin at Paris; in 1778 second, in 1786 first oboe at the Grand Opéra.—Publ. 3 oboe-concertos; 2 symphonies concertantes f. 2 oboes; 1 do. f. flute, ob., and bsn.; 6 duos f. ob. and vin; and a "Méthode pour le hautbois" (recent German ed transl. by P. Wieprecht).

**Garrett, George Mursell**, b. Winchester, England, June 8, 1834; d. Cambridge, Apr. 8, 1897. A pupil of

Elvey and Wesley, he was asst.-org. at Winchester cath. 1851-4; org. of Madras cath., 1854-6; of St. John's College, Cambridge, in 1857; org. to the Univ., 1873, succeeding Hopkins. Took degree of Mus. Bac. 1857, of Mus. Doc. 1867; also received the degree of M. A. *propter merita* in 1878. From 1883, Univ. Lecturer on harm. and cpt.; he was Examiner in Mus. for Cambridge Univ., cond. of St. John's Coll. Mus. Soc., and solo pianist at its concerts; also F. R. C. O., and member of Philharm.—Works: Oratorio *The Shunammite* (1882); 5 cantatas, 4 services, and other church-music; part-songs, songs, organ-pcs., etc.



**Gärt'ner, Joseph**, b. Tachau, Bohemia, 1796; d. Prague, May 30, 1863. Organ-builder at Prague. Publ. "Kurze Belehrung uber die innere Einrichtung der Orgeln . . ." (1832; 2nd ed. 1841).

**Gaspar van Weer'beke**, b. Oudenaerde, Flanders, abt. 1440; d. there (?). An eminent contrapuntist, master of singing to the Duke of Milan till 1490, when he returned to his native town. His works (masses, motets, and lamentations) are found in publications of the time, and in the Papal Library.

**Gaspa'ri, Gaetano**, historiographer; b. Bologna, Mar. 14, 1807; d. there Mar. 31, 1881. Entered the Liceo Musicale in 1820 (pupil of B. Donelli); took 1st prize in comp. in 1827, and was made honorary *maestro* of the institution in

1828. Until 1836 he was *m. di capp.* at Cento, and then for a brief space at Imola, leaving this position to aid his old teacher Donelli, on the latter's death (1839), instead of succeeding him, G. was app. merely prof. of solfeggio (1840), not until 1855 did his sterling merit win him the post of Librarian to the Liceo, and prof. of æsthetics. In 1857 (to 1866) he also became *m. di capp.* at the Church of S. Petronio. His growing influence as an authority on music led to his appointment, in 1866, as a member of the Royal Deputation for historical research in Romagna, and to him was assigned the report on the musicians of Bologna. Thenceforward he devoted himself to historical research.—Writings "Ricerche, documenti e memorie riguardanti la storia dell'arte musicale in Bologna" (1867); "Ragguagli sulla cappella musicale della Basilica di S. Petronio in Bologna" (1869); "Memorie . . . dell'arte mus. in B al XVI secolo" (1875). Among his excellent comp s may be mentioned masses, a *Miserere* in 2 parts w. small orch., a *Miserere mei Deus* a 5, w. organ, and an Ave Maria f. children's voices, w. pf.

**Gaspari'ni (or Guasparini), Francesco**, b. Camaione, n. Lucca, Mar. 5, 1668; d. Rome, April, 1737. Pupil of Corelli and Pasquini in Rome, where he taught for a time, and became (abt. 1700) director of music at the Cons della Pietà, Venice. In 1735 he was app *m. di capp.* at the Lateran, Rome. Between 1702-30 he prod. abt. 40 operas at Venice, Rome, Vienna, etc., with great success; he also wrote masses, motets, cantatas, psalms, an oratorio *Moses*, etc. His chief work was a Method of thorough-bass playing, "*L'Armonico pratico al cembalo . . .*" (Venice, 1683; 7th ed., 1802), used in Italy for nearly 200 years. His most famous pupil was Benedetto Marcello.

**Gaspari'ni, Michelangelo**, celebrated contralto singer and dramatic comp.; b. Lucca, 1685; d. Venice, 1732. A pupil of Lotti, he devoted himself to vocal teaching, and founded a famous singing-school at Venice (Faustina Bordoni was his pupil). He brought out 5 operas in Venice.

**Gaspari'ni, Don Quirino**, 'cellist and composer; from 1749-70, *m. di capp.* at the Turin court, and (1776) *maestro* at the cathedral. Wrote a Stabat Mater, motets, string-quartets.

**Gaspa'ro da Salò**, family-name Bertolotti, b. Salò (prov. of Brescia, Italy), abt. 1542; d. Brescia (?), 1609. He came to Brescia abt. 1563, and settled there as a maker of viols, viole da gamba, and contrabass viols, which gained much celebrity; his violins were not so good. He is credited with having modernized the form of the violin, giving the *f*-holes their present shape, also its graceful curve to the scroll, and prolonging and sharpening the 4 corners of the bouts. His pupils were his first-born son, Francesco; Giovan Paolo Maggini; and Giacomo

Lafranchini. Dragonetti's favorite double-bass was an altered *viola contrabbasso* of Gasparo's.

**Gassier, L.-Édouard**, dramatic batitone; b. France, 1822, d. Havana, Dec. 18, 1871. Début at the Opéra-Comique, Paris, 1845; he sang in Italy; married (1848) the Spanish singer Josefa Fernandez [d. Madrid, Oct. 8, 1866], with whom he sang successfully at Madrid, Barcelona, and Sevilla, then (1854) at the Th. Italien, Paris, and in London and Moscow.

**Gass'mann, Florian Leopold**, b. Brux, Bohemia, May 4, 1723; d. Vienna, Jan. 21, 1774. He had an excellent mus. education, but his father insisted on his adopting a commercial career; G. therefore ran away from home when 12 years old, and made his way as a harper to Padre Martini in Dologna, who taught him for two years. After living at Venice in the service of Count Leonardo Veneri, he was called by Emperor Francis I. (1762) to Vienna as ballet-comp.; in 1771 he succeeded Reutter as court *Kapellm.*, and founded the "Tonkünstler Societat" (now the "Haydn") for the relief of the widows and orphans of musicians. He wrote 23 operas, a quantity of orchestral and chamber-music, and much church-music. His most famous pupil, Salieri, was the teacher of G.'s 2 daughters, Maria Anna and Maria Theresia (Rosenbaum), distinguished opera-singers in Vienna.

**Gass'ner, Ferdinand Simon**, violinist; b. Vienna, Jan. 6, 1798; d. Karlsruhe, Feb. 25, 1851. In 1816 violinist, later chorusmaster at the National Th., Mayence; 1818, mus. director at Giessen Univ., which in 1819 made him *Dr. phil.* and lecturer on music. In 1826 he joined the court orch. at Darmstadt, and afterwards became teacher of singing and chorusmaster at the Theatre. From 1822-35 he publ. the "Musikalischer Hausfreund" at Mayence; and edited, 1841-5, the "Zeitschrift für Deutschlands Musikvereine u. Dilettanten."—Wrote: "Partiturenkenntniss, ein Leitfaden zum Selbstunterricht . . ." (1838; French ed., 1871, "Traité de la partition"); and "Dirigent u. Ripienist" (1846). He contributed to the Supplement of Schilling's "Universalexikon der Tonkunst" (1842) and compiled an "Universalexikon der Tonkunst" (1849). He composed 2 operas, several ballets, a cantata, songs, etc.

**Gast, Peter**. See KÖSELITZ, HEINRICH.

**Gastal'don, Stanislas**, b. Turin, Apr. 7, 1861. At the age of 17 he began publishing nocturnes, *ballabili*, and other pcs. f. pf., and also songs, some of which have had great vogue ("La musica proibita"; "Ti vorrei rapiti"; "Frate Anselmo"; "Donna Clara"); his 1-act opera-seria, *Il Pater* (Milan, 1894), was quite successful. He has also written 6 marches for military band; a pf.-fantasia, "La dansa delle scimmie"; etc.

**Gastinel, Léon - Gustave - Cyprien**, b. Villers, n. Auxonne (Côte d'Or), Aug. 15, 1823.

Pupil of Halévy at Paris Cons., taking 1st Gr. prix de Rome for his cantata *Vélasquez* in 1846. A successful comp. of comic operas, he has produced *Le miroir* (1853), *l'Opéra aux jéliches* (1857), *Titus et Bérénice* (1860), *Le buisson vert* (1861), *Le Barde* (Nice, 1896), and the well-received ballet *Le rêve* (Grand Opéra, 1890); besides 3 operas not yet prod. *La Kermesse*, *Enlaidis*, and *Ourama*. Also 4 oratorios and 3 solemn masses, orchestral comp.s, chamber-music, choruses, etc.

**Gastol'di, Giovanni Giacomo**, poet and contrapuntist; b. Caravaggio, abt. 1556; d. Milan (?), 1622. He was made *m. di capp.* at a church in Mantua, and from 1592 in Milan. Many of his works were publ between 1581-1611 Canzoni, canzonetti, madrigals, masses, psalms, vespers, *balletti*, *concerti*, etc., a 3-8.

**Gatayes, Guillaume-Pierre-Antoine**, b. Paris, Dec. 20, 1774; d. there Oct., 1846. Guitar-player and song-composer; he publ. trios f. guitar, fl., and vln.; duets f. 2 guitars, f. guitar and pf., f. guitar and vln. (or flute), f. harp and horn, f. harp and guitar; also guitar soli, and harp-sonatas. Wrote 3 Methods f. guitar, and one for harp.

**Gatayes, Joseph-Léon**, son of the preceding; b. Paris, Dec. 25, 1805; d. there Feb. 1, 1877. Excellent harpist, and composer of soli, duets, and études f. harp. Musical critic for several Paris papers.

**Gatayes, Félix**, brother of preceding; b. Paris, 1809. Orchestral comp. and good pianist, chiefly self-taught; for 20 years on concert-tours in Europe, America, and Australia. Wrote fine symphonies and overtures; later devoted himself to composing military music.

**Ga'thy [-tē], August**, b. Liège, May 14, 1800; d. Paris, Apr. 8, 1858. Pupil of F. Schneider in Dessau (1828-30); lived 1830-41 in Hamburg, editing a "Musikalisches Conversationsblatt"; also publ. (1835) a "Mus. Conversationslexikon" (2nd ed. 1840; 3rd ed., rev. by Reissmann, 1873; a valuable work). From 1841, music-teacher in Paris.—Songs.

**Gatty, Alfred Scott**, b. Ecclesfield, Yorkshire, Apr. 25, 1847. In 1880 he was app. Rouge Dragon, Poursuivant of Arms, Heralds' College, London.—Works: 2 operettas: *Sandford and Merton's Christmas Party* (1880), and *Not at Home* (1886); "Little Songs for Little Voices"; many songs; pf.-pcs.

**Gaucquier, Alard** (real name Dunoyer, Latinized *Nuceus*; called *du Gaucquier*, and also *Insularius* [Roman name of Lille—L'île being *Insula*]). Famous contrapuntist of the 16th century: Magnificat, 4 to 6 parts (1547); "Quatuor missae 5, 6 et 8 vocum" (1581); bandmaster to King Ferdinand I., Maximilian II., and Archduke Matthias (later Emperor).

**Gauden'tios**, surnamed "the philosopher," a Greek writer, presumably before Ptolemy. His "Introductio harmonica," based on Aristoxenos,

was published by Meibom, with a Latin translation, in the "Auctores septem" (1652).

**Gaul, Alfred Robert**, born Norwich, Eng., Apr. 30, 1837. A chorister in the cathedral at 9, he was article to Dr. Buck; was org. at Fakenham, Birmingham, and Edgbaston; graduated (1863) as Mus. Bac., Cantab, became cond. of the Walsall Philharmonic in 1887, and is now teacher and cond. at The Birmingham and Midland Inst. and teacher at King Edward's High School f. Girls and at the Blind Asylum.—Works. An oratorio, *Hesekiah* (1861), several cantatas, some of which (*Ruth* and *The Holy City*) are popular in the U. S.; Passion music; the 96th Psalm; an ode, "A song of life"; glees, vocal trios and duets, songs and part-songs, etc.

**Gaultier (or Gautier), Jacques** [Gautier d'Angleterre], b. Lyons, abt. 1600, d. Paris, abt. 1670. Celebrated lutenist, pupil of Mesangean; royal lutenist at London, 1617-47, then going to Paris. [Oskar Fleischer publ. in Books 1 and 2 of the "Vierteljahrschrift fur Musikwissenschaft," for 1886, an interesting monograph on the various Gaultiers.]

**Gaultier, Denis**, also a famous lutenist; b. Marseilles (1600-10?); d. Paris (date unknown). In 1647 he establ. with his cousin Jacques a school for lute-playing in Paris; among their pupils were Monton, Du Faux, Du But, and Gallot.—2 published collections of lute-music compiled by him are extant: "Pièces de luth" (1660) and "Livre de tablature."

**Gaultier, Pierre**, b. Orleans, and a comp for lute, publ. some unimportant suites for lute (1638).

**Gaultier, Ennémond**, son of Jacques; born Vienne, Dauphiné, in 1635; d. before 1680, was royal chamber-lutenist at Paris in 1669, and publ. 2 books of lute-pcs. in tablature.

**Gaultier, Pierre**, b. Cioutat, Provence, 1642; drowned at Cette, 1697; he purchased the patent for an operatic enterprise at Marseilles, from Lully, the first performance being that of his own opera, *Le triomphe de la paix* (1687)

**Gaultier, Aloysius - Edouard - Camille** (Abbé), b. Italy, abt. 1755; d. Paris, Sept. 19, 1818. He was an innovator with regard to methods for teaching the young; and publ. "Éléments de musique propre à faciliter aux enfants la connaissance des notes . . ." (1789).

**Gauntlett, Henry John**, b. Wellington, Shropshire, July 9, 1805, d. Kensington, London, Feb. 21, 1876. A lawyer by profession, he was likewise an excellent musician, org. in several churches, and Mus. Doc., Lambeth, 1843. He was chiefly instrumental, with the assistance of the organ-builder Wm. Hill, in introducing the C organ, instead of the earlier F and G organs, into England. He composed many anthems, hymns, songs, glees, and organ-pcs., and publ. several valuable compilations of church-music.

**Gauthier, Gabriel**, b. in the dept of Saône-et-Loire, France, in 1808; lost his sight when 11 months old, and entered the Paris Inst. for the Blind in 1818, where he was later instructor (1827-40). He afterwards became org. of St-Étienne-du-Mont, Paris — Publ. "Répertoire des maîtres de chapelle" (1842-5, 5 vol.s); "Considérations sur la question de la réforme du plain-chant . . ." (1843); and "Le mécanisme de la composition instrumentale . . ." (1845).

**Gautier, Jean-François-Eugène**, b. Vaugirard, n. Paris, Feb. 27, 1822; d. Paris, Apr. 3, 1878. Pupil of Habeneck (vln.) and Halévy (comp) at the Cons.; 1848, 2nd cond. at the Th.-Lyrique, and in 1864 *chef de chant* at the Th. Italien; also prof. of harm. at the Cons., and in 1872 prof. of history. For several years he was *m. de chap.* at Saint-Eugène. He also wrote for various papers.—Works: 14 comic operas, an oratorio, *La mort de Jésus*; a cantata, *Le 15 août*, an Ave Maria, etc

**Gautier, Théophile**, b. Tarbes, France, Aug. 31, 1811, d. Paris, Oct. 23, 1872. He edited for years the dramatic *feuilleton* of the "Presse" and the "Moniteur Universelle"; and publ. "Histoire de l'art dramatique en France depuis 25 ans" (1859, 6 small vol.s).

**Gaveaux, Pierre**, b. Béziers, Hérault, Aug., 1761; d. Paris, Feb. 5, 1825. A pupil of Franz Beck at Bordeaux, and tenor at the church of Saint-Séverin, opera-singer at Bordeaux, Montpellier, and (1789) Paris (Opéra-Comique).—Works: 33 operas, chiefly for the Th. Feydeau.

**Gaviniés, Pierre**, brilliant violinist, styled by Viotti "the French Tartini", b. Bordeaux, May 26, 1726; d. Paris, Sept. 9, 1800. Self-taught in a great measure, his expressive and elevated style, formed upon that of the old Italian masters, created a profound impression at his début in a *Concert Spirituel* (1741)—a concert-enterprise established by himself and Gossec. He settled in Paris as a concert-player and teacher; in 1795 he was app. prof. of vln. at the Cons. He had numerous distinguished pupils, and is considered, in France, the founder of the French school of violin-playing. He brought out a 3-act comic opera, *Le prétendu*, in 1760; and publ., f. vln., 6 concertos; 6 sonatas; "Les 24 Matinées," studies f. vln. in all the keys; 3 more sonatas; he celebrated "Romance de Gaviniés"; etc.

**Gaztambi'de, Joaquin**, b. Tudela, Navarra, Feb. 7, 1822; d. Madrid, Mar. 18, 1870. Pupil of Madrid Cons., cond. of the Concerts and one of the founders of the "Concert Society"; also honorary prof. at the Cons.—Works: 40 zarzuelas (operettas), which had immense success.—**Xavier Gaztambide**, a younger relation, has also written zarzuelas.

**Gazzani'ga, Giuseppe**, b. Verona, Oct., 1743; d. Crema, 1819. A pupil, at Naples, of Porpora and Piccini; on going to Venice in

1770. he met Sacchini, who helped him to bring out his first opera, *Il finto cieco*, at Vienna (1770). He wrote 32 more operas, mostly for Italian theatres; his *Il concertato di pietra* (Bergamo, 1788; at Lucca, 1792, as *Don Giovanni Tenorio*) is interesting as identical in subject with Mozart's *Don Giovanni*. In 1791, G was app. *m. di capp.* of Crema cathedral, for which he wrote considerable sacred music (masses, a *Stabat Mater*, a *Te Deum*, etc.).

**Gear, George Frederick**, b. London, May 21, 1857. Concert-pianist and comp., pupil of Dr. Wyld and J. F. Barnett, gained a scholarship in 1872 at the London Acad. of Mus., in which he is professor. From 1876-92 he was mus. dir. of the German Reed Company.—Works: String-quartet; 2 pf.-sonatas; *Scena f. sopr. solo* and orch.; 2 operettas, *A Water-cure* and *Hobbies*; songs; etc.

**Gebauer, Michel Joseph**, b. La Fère, Aisne, in 1763, d. 1812, during the retreat from Moscow. At 14 he was an oboist in the Royal Swiss Guard; and became an expert violinist and viol-player. In 1791, oboist in the Garde Nationale; from 1794-1802, prof. at the Cons.; thereafter bandmaster of the Garde des Consuls, and later of the Imperial Guard, having to accompany the army on various campaigns, during which he studied and profited by German military music. His marches for band (over 200) were very popular; he publ. many duets for 2 vlms., f. vln. and vla., for 2 flutes, f. flute and horn, flute and bassoon, etc.; also quartets for fl., clar., horn, and bassoon.—He had 3 brothers

**Gebauer, François-René**, b. Versailles, 1773; d. Paris, July, 1845. Bassoonist, pupil of his brother Michel, and of Devienne. Prof. of bassoon at Cons., 1796-1802, and after 1825; member of Grand Opéra orch., 1801-26.—Works for wind-instr.s. Quintets, quartets, trios, duets, sonatas, études, and *symphonies concertantes*; also overtures, military marches, and pot-pourris. Wrote a Method f. bassoon.

**Gebauer, Étienne-François**, b. Versailles, 1777; d. Paris, 1823. Flutist, pupil of his brother Michel, and of Hugot. Second flute in the Op.-Com. orch., 1801; first flute, 1813-22.—Works: Over 100 flute solos, etc.; flute-duets, sonatas f. fl. and bass, exercises f. fl., *airs variés* f. clarinet.

**Gebauer, Pierre-Paul**, b. Versailles, 1775, and died young. Publ. 20 horn-duets.

**Gebauer, Franz Xaver**, b. Eckersdorf, n. Glatz, 1784; d. Vienna, Dec. 13, 1822. From 1816, choirmaster at the Augustiner Hofpfarrkirche, Vienna; in 1819 he founded the celebrated "Concerts spirituels," being their first cond.; he was also a member of the "Gesell. d. Musikfreunde," and a friend of Beethoven.—Publ. songs and part-songs.

**Ge'bel, Georg (Sr.)**, b. Breslau, 1685; d. there 1750. A runaway tailor's apprentice, he studied under Winkler and Krause, became org. at Brieg (1709), and at Breslau (1713). He invented a

clavichord with quarter-tones, and a clavicymbalum with a pedal-keyboard. His numerous comp.s (a Passion oratorio, cantatas, masses, psalms, canons *up to 30 parts*, organ-pcs., clavichord-music, etc.) are unpublished.

**Ge'bel, Georg (Jr.)**, b. Brieg, Silesia, Oct. 25, 1709; d. Rudolstadt, Sept. 24, 1753. Pupil of his father; in 1720, 2nd org. at St. Maria Magdalene, Breslau, and *Kapellm.* to the Duke of Ols. In 1735 he joined Count Bruhl's orch. at Dresden, where he met Hebenstreit, the inventor of the Pantaleon, and learned to play that instr. In 1747 he was app. *Kapellm.* to the Prince of Schwarzburg-Rudolstadt. A very prolific composer, wrote, while in Rudolstadt, 12 operas, 2 Passions, 2 Christmas cantatas, sets of cantatas for several years, more than 100 orch. symphonies, partitas, and concertos, etc.; and in Breslau a great variety of instr. and vocal music.

**Ge'bel, George Sigismund**, brother of the preceding; d. 1775, Breslau, where he was org. of the Elisabethkirche.—Preludes and fugues f. org.

**Ge'bel, Franz Xaver**, b. Furstenau, n. Breslau, 1787; d. Moscow, 1843. Pupil of Albrechtsberger and Abbé Vogler; *Kapellm.* at Leopoldstadt Th., Vienna, in 1810; later at theatres in Pesth and Lemberg, from 1817, piano-teacher in Moscow.—Works: Operas, a mass, 4 symphonies, overtures, string-quintets and -quartets, many pf.-pcs., etc.

**Geb'hard, Martin Anton**, b. Bavaria, 1770. A Benedictine monk at Benediktbeurn; after the suppression (1803) of the order, he became a priest at Steinsdorf, where he was still living in 1831. His philosophical works: "Versuch zur Begründung einer Wissenschaft, Chronométrie genannt" (Nuremberg, 1808), and "Harmonie · Erklärung dieser Idee in 3 Buchern und Anwendung derselben auf den Menschen in allen Beziehungen" (Munich, 1817), despite brilliant originality, lead to no positive result.

**Gebhar'di, Ludwig Ernst**, b. Nottleben, Thuringia, 1787; d. Erfurt, Sept. 4, 1862. Org. and music-teacher at Erfurt Seminary. Publ. several collections of organ-pcs.; also, school-songs, a Choralbuch, a Method f. org., and a Method of Thorough-bass (1828-35, 4 vols., frequently republ.).

**Gédalge, André**, b. Paris, Dec. 27, 1856. Pupil of Cons. (Guiraud) in 1884; 2nd Grand prix de Rome in 1885; took the Prix Cressent in 1895 with the 2-act lyric drama *Hélène*. Has also comp. the music to Carré's pantomime *Le petit Savoyard* (Paris, 1891); "Vaux de Vire" for solo, ch. and orch. (1895); a 1-act op.-bouffe *Pris au piège* (Paris, 1895; mod. succ.); 2 symphonies, several orch. suites, a string-quartet, pf.-pcs. etc.

**Geh'ring, Franz**, b. 1838; d. Penzing, n. Vienna, Jan. 4, 1884; lecturer on mathematics at Vienna Univ. Wrote the biogr. of Mozart

for Hueffer's "Great Musicians"; contributed several articles to Grove's "Dictionary."

**Geijer, Erik Gustaf**, b. Ransatter, Wermland, Jan. 12, 1783; d. Upsala, Apr. 23, 1847. Prof. of history at Upsala Univ. Publ. (with Lindblad) a coll. of modern Swedish songs (1824); was musical editor-in-chief of the "Svenska Folkvisor" (1814-16, 3 vols.; 2nd ed., 1846), a coll. of Swedish folk-songs. Has publ. original songs in the Swedish vein.

**Geisler, Johann Gottlieb**, b. (?) d. Zittau, Feb. 13, 1827. Author of a "Beschreibung und Geschichte der neuesten u. vorzüglichsten Instrumente und Kunstwerke für Liebhaber und Künstler" (1792-1800, in 12 parts; 2nd ed., 1811); it describes the *Bogenklavier*, among other things.

**Geisler, Paul**, dramatic composer; b. Stolp, Pomerania, Aug. 10, 1856; pupil of his grandfather (mus. dir. at Mecklenburg) and of Konstantin Decker. Chorusmaster at the Leipzig City Th., 1881-2, then with Angelo Neumann's Wagner troupe; 1883-5, *Kapellm.* at Bremen (under Seidl); since then he has lived mostly in Leipzig.—Works. The operas *Ungewiss* (Bremen, 1884; text by Peter Lohmann); *Hertha* (Hamburg, 1891); *Die Ritter von Marienburg* (Hamburg, 1891); *Palm* (Lübeck, 1893); and *Wir siegen* (1-act; Posen, 1898); music to the dramas *Schiffbrüchig* and *Unser täglich Brod gieb uns heute* (both Hamburg; 1890); the symphonic poems *Der Rattenfänger von Hameln* (1880; score published), *Till Eulenspiegel*, *Mira*, *Maria Magdalena*, *Heinrich von Ofterdingen*, *Ekkehard*, *Beowulf*, *Der Hadaigo*, *Walpurgisnacht*, *Am Meere*, *Der wilde Jäger*, *Der neue Tannhäuser*; 2 "cycles" f. soli, ch. and orch., *Sansara* and *Golgotha*; orchestral episodes; songs, etc.

**Geisinger, Maria** ["Marie"] **Charlotte Cäcilia**, b. Graz, Styria, July 26, 1836. Brilliant operetta-singer (soprano), chiefly in Vienna, but also in Prague, Leipzig, Berlin, etc. In 1897 she sang with success in New York. Inimitable in Strauss rôles.

**Geinek, Hermann Anton** (called *Cervetti*), b. Horzeniowecs, Bohemia, Aug. 8, 1709; d. Milan, Dec. 5, 1779. A priest in the Premonstrant Abbey at Seelau, who, wearied of monastic discipline, fled to Naples, where he assumed the name of *Cervetti*, and became noted as a violinist.—Publ. works: Violin-concertos and sonatas. Church-music and organ-pcs. in MS.

**Geinek, Joseph**, Abbé; b. Selcz, Bohemia, Dec. 3, 1758; d. Vienna, Apr. 13, 1825. On Mozart's recommendation he became "Claviermeister" (pf.-tutor) in the family of Count Kinisky, whom he followed to Vienna; here he publ. a vast number of variations, fantasias, etc., on popular themes (125 down to 1815), brilliant in sound, but of slight artistic value. G.'s chamber-music (trios, sonatas f. vln., and f. pf., etc.) is on a par with the above.

**Geminiani, Francesco**, violinist and writer, b. Lucca, abt. 1680, d. Dublin, Dec. 17, 1762. A pupil of Scarlatti, Corelli, and Lunati (called "il Gobbo"); in 1714 he settled in London, where he won reputation as a teacher and concert-player; indeed, he is credited with having introduced into England an improved (simplified) system of violin-playing. He also publ. the earliest known violin-method, "Art of Playing the Violin" (1740; 2nd ed. entitled "The Entire new and Compleat Tutor for the Violin . . ."; French and German translations), further (but of minor importance) "Lessons f. the Harpsichord," "Art of Playing the Guitar," "Guida armonica" (1742, Engl.; also French and Dutch), "Supplem. to the Guida armonica," "Art of Accompaniment" (1755), "Rules for playing in a true taste on violin, German flute, violoncello, harpsichord . . .", "Treatise on Good Taste" (1747), "Treatise on Memory," "The Harmonical Miscellany" (1755).—Violin compositions (valuable): 12 solos (op. 1, 1716), 6 concertos (op. 2, 1735), 12 solos (op. 4, 1739), 6 concertos (op. 6, 1741), 6 do (op. 7), 12 sonatas (op. 11, 1758), 12 trios for 2 vlns. and 'cello; also 6 solos f. 'cello (op. 5).—Sonatas Nos. 1, 2, and 7 are reprinted (arr. by G. Jensen); also some pf.-pcs.

**Gemünder, August**, celebrated violin-maker; b. Ingelfingen, Württemberg, Mar. 22, 1814; d. New York, Sept. 7, 1895. In 1846, he emigrated to Springfield, Mass., and estab. a shop. Went to New York about 1860. His reputation was second to that of no contemporary maker. Instrs of his make were used by Wilhelmj and Brodsky; his copy of Sarasate's "Amati" was pronounced by the owner equal to the original.

**Genast, Eduard Franz**, baritone stage-singer; b. Weimar, July 15, 1797; d. Wiesbaden, Aug. 4, 1866. Début 1814 at Weimar as Osmin in Mozart's *Entführung*; 1828, director of Magdeburg theatre; 1829, accepted a life-engagement at the court theatre, Weimar. His most successful rôle was Don Giovanni.—Works: 2 operas, *Die Sonnenmänner* and *Die Verräther auf den Alpen*; songs; also publ. "Aus dem Tagebuch eines alten Schauspielers" (1862-6), 4 vols. of memoirs (after losing his singing-voice, he became an actor).

**Genée, Franz Friedrich Richard**, opera-composer; b. Danzig, Feb. 7, 1823; d. Baden, n. Vienna, June 15, 1895. At first a medical student, he took up music, and studied under Ad. Stahlknecht at Berlin; was theatre-*Kapellm.* (1848-67) at Reval, Riga, Cologne, Aix-la-Chapelle, Düsseldorf, Danzig, Mayence, Schwerin, Amsterdam, and Prague; from 1868-78, *Kapellm.* at the Th. an der Wien, Vienna, then retiring to his villa at Pressbaum, near Vienna. He wrote (some with F. Zell) several of his own libretti; he also wrote libretti for Strauss, Suppé, and Millöcker.—Operettas: *Der Geiger aus Tirol* (1857), *Der Musikfeind*, *Die General-*



*probe, Rosita, Der schwarze Prinz, Am Runenstein* (with Fr. von Flotow. 1868), *Der Seekadett* (1876), *Nanon, Im Wunderlande der Pyramiden, Die letzten Mohikaner, Nisida, Rosina, Zwillinge, Die Piraten, Die Dreizehn* (1887).

**Generali, Pietro** (real name Mercandetti), b. Masserano, Piedmont, Oct. 4, 1783; d. Novara, Nov. 3, 1832. He studied under G. Massi at Rome, where he prod. his first opera, *Gli amanti ridicoli*, in 1800. He brought out over 50 more in the chief Italian cities, Lisbon, etc., the best being *I baccanali di Roma* (Venice, 1815). From 1817–20 he was cond. in Barcelona theatre; but his star was waning before Rossini's brilliant successes; he accepted the post of *m. ac capp.* at Novara cath., thereafter devoting himself chiefly to sacred music (an oratorio, *Il voto di Jefte*, 1827; also masses, psalms, etc.). A sketch of his life, by Piccioli, "Elogio di P. Generali," was publ. at Novara, 1833.

**Genet, Eleazar** (called *il Carpentras'so*, or *Carpentras*, from his native place), see CARPENTRAS.

**Geng'ebach, Nikolaus**, b. Kolditz, Saxony; cantor at Zeitz. Wrote "Musica nova, neue Singkunst, sowohl nach der alten Solmisation, als auch neuen Bobisation und Gebisation" (Leipzig, 1626).

**Genss, Hermann**, b. Tilsit, Jan. 6, 1856. Pianist, pupil of Kohler and Alb. Hahn; later of Kiel, Grell and Taubert at the Royal *Hochschule für Musik* at Berlin. 1877, music-teacher at Lubeck; 1880, at Hamburg; 1890, teacher of pf. and theory at Sondershausen Cons.; 1891, director of Schumacher Cons., Mayence; 1893, co-director of the Scharwenka-Klindworth Cons., Berlin.—Works: Chamber-music, orchestral works, songs, etc.

**Georges, Alexandre**, b. Arras, France, Feb. 25, 1850. Pupil of the Niedermeyer School, Paris, where he is now prof. of harmony.—Works: 2 operas, *Le Printemps* (1888) and *Poèmes d'amour* (1892); music to the dramas *Le nouveau Monde* (1883), *Axel* (1894), and *Aleste* (1891); also songs.

**Gérard, Henri-Philippe**, b. Liège, 1763; d. Versailles, 1848. Studied for 5 years at Rome under Gregorio Ballabene; from about 1788 he taught singing in Paris, and, from 1795, in the Cons. for over 30 years.—Publ. a "Méthode de chant," in 2 parts, the second being "Considérations sur la musique en général, et particulièrement sur tout qui a rapport à la vocale . . ." (1819); and a simplified "Traité méthodique d'harmonie . . ." (1833; a resuscitation of Rameau's theories).

**Gerber, Heinrich Nikolaus**, b. Wenigen-Ehrich, n. Sondershausen, Sept. 6, 1702; d. Sondershausen, Aug. 6, 1775. A law-student in Leipzig from 1724–7, but also took organ-lessons of J. S. Bach; org. at Heringen in 1728, and to the court at Sondershausen from 1731. He

comp. much organ-music and many pieces for clavichord and pianoforte (all in MS.); invented improvements in the organ, also a xylophone with keyboard.

**Gerber, Ernst Ludwig**, celebrated lexicographer, son and pupil of the preceding; b. Sondershausen, Sept. 29, 1746, d. there June 30, 1819. He likewise studied law and music in Leipzig, becoming a skilful 'cellist and org., in which latter capacity he became (1769) his father's assistant, and succeeded him in 1775. He was also a chamber-musician. He was able to visit Weimar, Kassel, Leipzig, and other cities, and gradually gathered together a large collection of musician's portraits; to these he appended brief biographical notices, and finally conceived the plan of writing a biographical dictionary of musicians. Though his resources, in a small town without a public library, and having to rely in great measure on material sent him by his publisher, Breitkopf, were hardly adequate to the task he undertook, his "Historisch-biographisches Lexikon der Tonkünstler" (Leipzig, 2 vols., 1790–92) was so well received, and brought in such a mass of corrections and fresh material from all quarters, that he prepared a supplementary edition, "Neues hist.-biogr. Lexikon der Tonkünstler" (4 vol. s, 1812–14). Though the former was intended only as a supplement to Walther's dictionary, and both are, of course, out of date, they contain much material still of value, and have been extensively drawn upon by more recent writers. He composed sonatas for pf., choral-preludes f. org., and music f. wind-band. The Viennese "Gesellschaft der Musikfreunde" purchased his large library.

**Gerbert (von Hornau), Martin**, b. Horbon-Neckar, Aug. 12, 1720; d. St.-Blaise, May 13, 1793. A student in the Benedictine monastery at St.-B., he joined the order in 1736, became a priest in 1744, then prof. of theology, and 1764 Prince-Abbot of the monastery. His writings on music were "De cantu et musica sacra" (St.-B., 1774, 2 vol. s), "Vetus liturgia alemannica" (1776, 2 vol. s), "Monumenta veteris liturgiae alemannicae" (1777, 2 vol. s), and "Scriptores ecclesiastici de musica sacra potissimum" (1784, 3 vol. s); the last is still one of the most valued sources for the study of mus. history, being a collection of treatises by most noteworthy authors of the middle ages, given *verbatim et litteratim*—i. e., with all the mistakes of the several originals.

**Gericke [gä'-ri-käh], Wilhelm**, b. Graz, Styria, Apr. 18, 1845. He was a pupil of Dessoff in the Vienna Cons. 1862–5, and then became *Kapellm.* of the theatre at Linz; 1874, 2nd *Kapellm.* of the Vienna court opera (with Hans Richter); in 1880, succeeded Brahms as cond. of the "Gesellschaftsconcerte," and also cond. the *Singverein*. From 1884–9 he was cond. of the Boston (Mass.) Symphony Orch. (his successor was Nikisch); returning to Vienna, he resumed

the direction of the "Gesellschaftsconcerte" until 1895, when he was succeeded by R. v. Perger. In 1898 he resumed the conductorship of the Boston Symphony Orch., succeeding Emil Paur. G is a remarkably fine conductor and an efficient drill-master—Publ. works, several *Lieder*, choruses, and pf. pcs.—in MS.; Operetta *Schön Hannchen* (Linz, 1865); a Requiem; a concert-overture f. orch.; a septet, pf. quintet, string-quartet, pf. trio, 2 sonatas f. vln. and pf., 2 do. f. pf., over 100 songs and choruses, etc.



**Gerlach, Dietrich**, celebrated music-printer of the 16th century at Nuremberg; succeeded Joh. v. Berg as Ulrich Neuber's partner in 1566 till the latter's death (1571); carried on the business alone until his decease in 1574, when his widow continued it till 1592. Catalogue of works from his press was publ. Frankfurt-on-M., 1609, by N. Stein.

**Gerlach, Theodor**, b. Dresden, June 25, 1861. Pupil of Fr. Wüllner; student in Berlin Univ. 1883; and attracted attention by a strong work, the cantata "Luther's Lob der Musica," 1884, in Italy; 1885, *Kapellm.* in Sondershausen Th.; 1886, of German Opera in Posen. His "Epic Symphony" caused his app. as *Hofkapellm.* in Coburg, 1891. In 1894, *Kapellm.* at Kassel.—Works: Op. 1, Var.s (F) on orig. theme, f. cello and pf.; op. 3, Serenade f. string-orch.; op. 7, "Vaterlandslied" f. male ch., acc. by wind-instrs.; op. 9, 6 *Lieder*; op. 10, "Bei frohlicher Laune," 4 4-part songs; op. 11, "Alle Zeit treu bereit," military march; op. 12, "Ein Blick ins Frauenherz," 3 *Lieder*; op. 13, 5 Patriotic Songs f. male ch.; op. 14, "Aus seliger Zeit," 10 songs f. tenor w. pf.; also "Eine Bismarckrose," for tenor or bass solo. A 3-act opera, *Matteo Falcone*, of which G. wrote text and music, was prod. at Hanover, 1898, with great success.

**Gerle, Konrad**, a Nuremberg lute-maker, famed as early as 1469, who died Dec. 4, 1521.

**Gerle, Hans**, supposedly Konrad's son; d. Nuremberg, 1570. He was well known, as early as 1523, as a violinist and maker of violins and lutes. His works in tablature are historically valuable: "Lauten-Parthien in der Tabulatur" (1530); "Musica Teusch auf die Instrument der grossen unnd kleynen Geygen auch Lautten . . ." (1532); a method for the viol, 2nd ed. "Musica und Tabulatur, auff die Instrument . . ." [1546], gemert mit 9 teutscher und 38 welscher auch Frantzosischer Liedern unnd 2 Mudeten . . ."; "Musica Teusch,

ander Theil" (1533); and "Ein neues sehr kunstliches Lautenbuch, darinnen etliche Preambel und welsche Tentz, mit vier Stimmen . . ." (1552).

**German, J. Edward**, b. Whitchurch, Shropshire, Engl., Feb. 17, 1862. Pupil of R. A. M., 1880-7, becoming an Associate and (1895) a Fellow of the same. In 1889, Mus. Dir. at Globe Th., London.—Works: Operetta *The rival Poets* (R. A. M., 1886); incid. mus. to *Richard III.*, *The Tempter*, *Romeo and Juliet*, and *As you like it*; 2 symphonies (E min and A min.); "Gypsy" suite, and suite in D min., f. orch.; Funeral March in D min.; Suite f. fl. and pf., and pf.-suite in E min.; pieces f. vln. and pf., oboe and pf., clar. and pf., etc.; serenade f. tenor, w. pf. and wind.; songs, etc.

**Germer, Heinrich**, b. Sommersdorf, Province of Saxony, Dec. 30, 1837; in 1857, pupil of the Berlin *Academie* (composition). Resides in Dresden as teacher of piano-playing.—Writings: "Die Technik des Klavierspiels" (1877); "Die musikalische Ornamentik"; "Rhythmische Probleme"; "Wie spielt man Klavier?"; and a Method f. pf. His selection of studies from Czerny is praised.

**Gernsheim, Friedrich**, pianist and comp.; b. Worms, July 17, 1839; 1849, pupil of Rosenhain and Hauff at Frankfort; 1852-5, of Leipzig Cons., then studying in Paris till 1861. He now became mus. dir. at Saarbrücken, and in 1865 was called to Cologne Cons. as teacher of comp. and pf. In 1872 he received the title of "Professor"; in 1874 he went to Rotterdam as Dir. of the Cons. and cond. of the "Winter Concerts"; since 1890, teacher at the Stern Cons., Berlin, and cond. of the Stern Choral Soc.—Works: 4 symphonies (No. 1 in G min., No. 2 (?), No. 3 in C, No. 4 in B $\flat$ ); overtures; many works f. male or mixed ch. and orch.; a pf.-concerto; a violin-concerto in D (Fantasie-stuck); a pf.-quintet, 3 pf.-quartets, 2 pf.-trios, 1 string-quintet, 3 string-quartets, 2 violin-sonatas w. pf.), a sonata f. pf. and 'cello, songs, etc.

**Gerro, Jhan (Johann)**, *m. di capp.* at Orvieto cath., first half of 16th cent.—Publ. works: 2 books of madrigals a 3 (1541 and 1555); 2 do. a 2, and French canzonets (1543 and 1552; together in 1582); motets in Petrucci's "Mottetti della corona" (1519); many pieces in other collections.

**Gersbach, Joseph**, born Sackingen, Baden, Dec. 22, 1787; d. Karlsruhe, Dec. 3, 1830, as music-teacher at the evang. Teachers' Seminary.—Publ. school-songs: "Singvöglein" (30 2-part songs), "Wandervöglein" (60 4-part songs); and, posthumously, "Liedernachlass," and "Reihenlehre, oder Begründung des musikalischen Rhythmus aus der allgemeinen Zahlenlehre" (1832).

**Gersbach, Anton**, brother and pupil of Joseph; b. Sackingen, Feb. 21, 1801; d. Karlsruhe, Aug. 17, 1848, as his brother's successor

at the Seminary.—Publ. a Method for pf, instructive pf.-pcs., quartets f. male and mixed ch., school-songs, a supplement to Joseph's "Singvoglein," and a "Tonlehre, oder System der elementarischen Harmonielehre."

**Gerson, Jean-Charlier de**, born Gerson, n. Rethel, Dec. 14, 1363; d. Lyons, July 12, 1429. Chancellor of Paris Univ, and a learned theologian. His complete works (Amsterdam, 1706) contain "De laude musices," "De canticorum originali ratione," and "Disciplina puerorum."

**Ger'ster, Etelka** (Mme. Gardi'ni-Gerster), accomplished stage-soprano, b. June 16, 1857, at Kaschau, Hungary; through Hellmesberger's good offices she became (1874-5) a pupil of Frau Marchesi at the Vienna Cons., and made her debut at Venice, Jan. 8, 1876, as Gilda in *Rigoletto*, with such success that her impresario, Dr. Carlo Gardini, closed a favorable contract, under which she sang at Marseilles, Genoa, and (March, 1877) at Kroll's Th., Berlin, where she was greeted with tumultuous applause. She married Gardini in Pesth, Apr. 16, 1877, and has since then sung in the chief cities of Europe and America (Amer. tours 1878, 1883, 1887). Her wonderful voice (a high soprano) and great skill in *coloratura* singing made her one of the renowned singers of the century. In 1896 she opened a school for singing, in Berlin.

**Gervaso'ni, Carlo**, writer on music; born Milan, Nov. 4, 1762; d. there June 4, 1819. For many years he was *m. di capp.* at the Chiesa Matrice, Borgo Faro; also a member of the Ital. Acad. of Arts and Sciences.—Publ. "Scuola della musica" (Parma, 1800; on the theory of mus); "Carteggio musicale" (1804; his autobiography occupies 30 pages); and "Nuova teoria di musica ricavata dall' odierna practica . . ." (1812).

**Gervi'nus, George Gottfried**, historian and man of letters; b. Darmstadt, May 20, 1805; d. Heidelberg, Mar. 18, 1871, as University professor. An enthusiastic admirer of Händel and the other great masters, he was a founder of the Leipzig Handel-Verein, and wrote "Händel und Shakespeare. Zur Ästhetik der Tonkunst" (1868).—His widow, Victoria, publ. a selection of songs from Händel's oratorios and operas, entitled "Naturgemasse Ausbildung in Gesang und Klavierspiel" (1892).

**Gesel'schap, Marie**, b. Batavia, Java, 1874(?); fine pianist; studied with Xaver Scharwenka; Berlin; played (1894?) with great success in New York, Boston, etc.; in 1895, also in London.

**Ge'sius** (properly Göss), Bartholomäus, b. Müncheberg, n. Frankfort-on-Oder, abt. 1555; d. 1613 as cantor at Frankfort-on-O. A prolific comp. of church-music; publ. 1588-1624 numerous collections of psalms, hymns, chorals, motets, masses, etc.; also a "Synopsis musicae practicae" (1609; 1615; 1618).

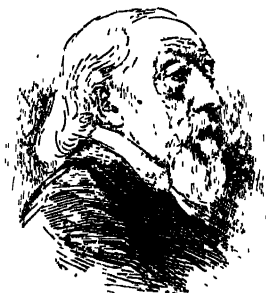
**Gesual'do, Don Carlo**, Prince of Venosa; born toward the middle of the 16th century; d.

1614. Living at the epoch when the "new music" (the homophonic style) made its appearance, he was one of the most enlightened musicians of the time, and, indeed, far in advance of his age. Like Rore, Banchieri, and Vicentino, he was a so-called "Chromaticist"; in his works the counterpoint is enriched by ingenious expedients, the melody led with greater skill, and the music better adapted to the words.—Publ. 6 vols of madrigals a 5 (Genoa, 1585, each part separately; an edition in score was publ. in 1613).

**Gevaert, François-Auguste**, eminent Belgian comp and musical scientist; b. Huyse, n.

Oudenarde, July 31, 1828.

Pupil of Sommere (pf.) and Mengal (comp.) at Ghent Cons, 1841-7, taking the *Gr. prix de Rome* for composition; from 1843 he was also org. at the Jesuit church. He produced 2 operas in 1848,



with some success; lived in Paris for a year (1849-50), where he was commissioned to write an opera for the Th.-Lyrique, and then a year in Spain, his "Fantasia sobre motivos españoles" winning him the order of Isabella la Católica, he also wrote a "Rapport sur la situation de la musique en Espagne" (Brussels, 1851). After a short visit to Italy and Germany, he returned to Ghent in 1852, and up to 1861 brought out 9 operas in quick succession. In 1857 his festival cantata *De nationale verjaerdag* won him the Order of Léopold. In 1867 he was app. *chef de chant* at the Grand Opéra, Paris; in 1870, the German investment caused him to return home, and since 1871 he has been Director of the Brussels Cons., succeeding Fétis.—Compositions: The operas *Hugues de Somergem* and *La comédie de la ville* (Ghent, 1848); *Georgette, ou le moulin de Fontenoy* (Paris, Th.-Lyr., 1852); *Le billet de Marguerite* (Paris, 1854); *Les lavandières de Santarem* (Paris, 1855); *Quentin Durward* (Paris, Op.-Com., 1858); *Le diable au moulin* (P., 1859); *Château-Trompette* (P., 1860); *La poularde de Caux* (P., 1861); *Les deux amours* (Baden-Baden, 1861); *Le capitaine Henriot* (Paris, 1864); *Pertinax* (1884); also the cantatas *Retour de l'armée*, *Jacques van Artevelde*, and *Le départ* (f. 3-part chorus); a *Missa pro defunctis* and *Super flumina Babylonis* (both f. male ch. and orch.); overture "Flandre au lion"; ballads ("Philipp van Artevelde," etc.); songs (many in the coll. "Nederlandsche Zangstukken").—Other works: "Leerboek van den Gregoriaenschen Zang" (1856); "Traité d'instrumentation" (1863; revised and enlarged as "Nouveau traité de

l'instrum.," 1885; Ger. transl by Riemann, 1887; the best work of its kind yet publ; of its 2nd part, "Orchestration," the first half was issued in 1890), "Les origines du chant liturgique de l'église latine" (1890; Ger. transl by Riemann, throws new light on the Gregory tradition); "Les gloires d'Italie" (songs from operas, etc., of 16th- and 17th-century comp s, with pf.-accom., 1868); "Chansons du XV<sup>e</sup> siècle" (1875); "Vade-mecum de l'organiste"; "La Mélodie antique dans l'église latine" (Gand, 1895, pp. 400; a monumental work).

**Geyer** [gī-], Flodoard, b. Berlin, Mar. 1, 1811; d. there Apr. 30, 1872. A theological student, he took lessons in comp. with Marx: founder (1842) and cond. of the academic *Mannergesangverein*; also a co-founder of the Berlin *Tonkünstlerverein*. Teacher of theory in the Kullak-Stern Cons. (1851-66); received title of "Professor" in 1856. He was mus. critic for the "Spener'sche Zeitung," "Neue Berliner Musikzeitung," and "Deutscher Reichsanzeiger."—Works Operas, symphonies, chamber-music, songs, etc. (nearly all in MS.). Also a "Compositionslehre" (1862, Part I); and "Ueber den Unterricht auf tonlosen Tastaturen" (Berlin, 1847).

**Gheyn, Matthias van den**, b. Tirlemont, Brabant, Apr. 7, 1721; d. Louvain, June 22, 1785. For many years org. at St. Peter's, Louvain, and town *carillonneur*; he was celebrated in both capacities.—Publ. "Fondements de la basse continue" (lessons and sonatas f. org. and vln.); 6 *Divertissemens* f. harpsichord (abt. 1760); also pcs. for organ and for carillon.

**Ghiselin(g)** (or **Ghiselinus**), Jean, Netherland contrapuntist (15th-16th cent.), perhaps identical with Verbonnet, certainly not with G. Dankers.—5 masses in Petrucci's "Missae diversorum" (1503); 5 motets in the "Mottetti della corona" (1505).

**Ghislanzo'ni, Antonio**, writer and dramatic poet; b. Lecco, Nov. 25, 1824; d. Caprino-Bergamasco, July 16, 1893. Intended for the church, his fine baritone voice led him to adopt the career of a stage-singer (Lodi, 1846), which he speedily abandoned, however, for literary work. He became the manager of "Italia Musicale," and was for years the editor of the Milan "Gazzetta Musicale," to which he remained a faithful contributor till death. He wrote over 60 opera-libretti, that of *Aida* being the most famous; publ. "Reminiscenze artistiche" (which contains notes on the pianist A. Fumagalli, an episode entitled "La casa di Verdi a Sant' Agata," etc.).

**Ghizeghem**. See HEYNE.

**Ghizzo'lo, Giovanni**, b. Brescia, 1560 (?). A Franciscan monk, and *m. di capp.* at Ravenna cath., later at Milan and Venice.—Publ. 2 vols. of madrigals *a 5*, 4 vols. of motets *a 4*, 3 of *Cansonnets a 3*, *Vespri a 8*, Psalms *a 5* with bass,

complines *a 4* and *9*, masses, antiphones, *falsi boràoni*, litanies, etc., from 1608-24

**Ghymsers, Jules-Eugène**, b. Liège, May 16, 1835; pupil of Ledent (pf.) and Daussoigne-Méhus (comp.) at Liège Cons., where he is pf.-teacher. Formerly wrote for the "Guide musical"; is now critic for the "Gazette de Liège."

**Ghys, Joseph**, violinist; b. Ghent, 1801; d. St. Petersburg, Aug. 22, 1848. A pupil of Lafont at Brussels Cons.; taught at Amiens and Nantes, made tours in France (1832, etc.), Belgium (1835), Germany and Austria (1837), and northern Europe.—Works. Variations f. vln., with pf. or orch.; "Le mouvement perpétuel," f. vln. w. string-quartet; violin-concerto in D; romances; the étude "L'orage," for solo vln.; etc.

**Giac'che; Giacchet'to**. See BERCHEM and BUUS.

**Giacomel'li; Geminiano**, b. Parma, 1686, d. Naples, Jan. 19, 1743. Dramatic composer, pupil of Capelli. After the successful performance of his opera *Ipermestra* at Parma in 1704, the Duke of Parma sent him to study under Scarlatti at Naples. He became a favorite opera-composer; entered the service of the emperor Charles VI. at Vienna, and returned to Naples in 1731. Of his 8 operas, *Cesare in Egitto* (Turin, 1735) was thought to be the best. Other works. Psalm viii f. 2 tenors and bass; concert-arias with *continuo*.

**Gialdi'ni, Gialdino**, b. Pescia, Nov. 10, 1843. Pupil of T. Mabellini at Florence. His first opera, *Rosmunda* (prize-opera in a competition instituted by the Pergola Th., Florence), given in 1868, was unsuccessful; after prod. 2 "opere buffe," *La Secchia rapita* (Florence, 1872), and *L'idolo cinese* (1874), in collaboration with other musicians, he gave up opera-writing, and devoted himself to conducting, a career in which he has been eminently successful. Latterly he has again turned to dramatic composition, producing the opera, *I due soci* (Bologna, 1892), and a 2-act opera *La Pupilla* (Trieste, 1896), both succ. Has also written a "Preghiera di sera" f. full orch.; a "Menuetto" f. strings; and publ. "Eco della Lombardia," a collection of 50 folk-songs.

**Gianel'li, Pietro** (Abbate), writer; b. Friuli, Italy, abt. 1770; d. Venice, 1822 (?). Publ. "Dizionario della musica sacra e profana" (Venice, 1801, 3 vols.; 2nd ed. 1820, 8 vols.; the oldest Italian dictionary of music and biography, of slight value); also a "Grammatica ragionata della musica . . ." (Venice, 1801, 2nd ed. 1820), and a "Biografia degli uomini illustri della musica," with portraits (only one fascicle appeared, in 1822).

**Gianetti'ni** (or **Zanettini**), Antonio, b. Venice, 1649; d. Modena, end of Aug., 1721. The reputation won by producing 3 operas in

Venice, led to his appointment in 1686 as *m. ut organista* at the court of Modena, where he remained for life; except in 1695, when he had leave of absence to go to Hamburg, and brought out three operas there.—Works 6 operas; 6 oratorios, several cantatas; a Kyrie *a* 5; and Psalms *a* 4, with instr.s (Venice, 1717).

**Gianot'ti, Pietro**, a native of Lucca, was a double-bass player at the Grand Opéra, Paris, where he died June 19, 1765.—Wrote duos, trios, and sonatas f. vln; 'cello-sonatas; duos f. musettes or vielles; also "Le Guide du Compositeur" (1759), a theory of fundamental bass acc. to Rameau.

**Giardi'ni, Felice de'**, b. Turin, Apr., 1716; d. Moscow, Dec. 17, 1796. Dramatic composer and distinguished violinist; choir-boy in Milan cath., and a pupil of Paladini, later studying the violin under Somio at Turin. After playing in various theatre-orchestras in Rome, and at the San Carlo, Naples, and giving small concerts, he appeared in London (1744) with great success; from 1748-9 he lived in Paris, becoming a favorite of the court and aristocracy. Returning to London in 1750, he succeeded Festing in 1752 as leader at the Ital. opera, of which he became the manager in 1756, and 1763-5; financial losses induced him to return to concert-giving. From 1774-80 he was leader at the Panthéon concerts, 1782-3 at the Ital. opera; after a sojourn of 6 years in Italy, he tried to establish an Ital. opera at London in 1790, but failed, took his opera-troupe to Russia, and died there.—In London he brought out 5 operas with indifferent success, also an oratorio, *Ruth* (1752); he also wrote 5 sets of violin solos, 6 duets, 6 sonatas f. pf. and vln., 12 violin-concertos, 6 pf.-quintets, 12 string-quartets, several string-trios, songs, catches, etc. His violin-music is excellent. He owned and played on a vln. formerly Corelli's.

**Gibbons, Rev. Edward**, b. abt. 1570; d. abt. 1650. Mus. Bac. Oxon., 1592. Org. of Bristol cath., 1592-1611; of Exeter cath., 1611-44.—Anthems, etc., in MS. at British Museum and Oxford.—His brother, Ellis G. (d. abt. 1650), was org. at Salisbury cath.

**Gibbons, Orlando**, brother of the preceding, a noted org. and comp.; b. Cambridge, Engl., 1583; d. Canterbury, June 5, 1625. In 1596, he was a chorister at King's Coll., Cambr.; org. of the Chapel Royal, 1604; Mus. Bac. Cantab., 1606; Mus. Bac. and Doc., Oxon., 1622; org. of Westminster Abbey, 1623.—Publ. "Fantasies of III. parts . . . composed for viols" (1610, the earliest engraved compositions in England; edited by E. F. Rimbault, and reprinted 1843): pieces for the virginal, in "Parthenia" (also reprinted, 1843, Mus. Antiq. Soc.); a selection of church-music (2 services, 2 sets of pieces, 6 hymn-tunes, 17 anthems), edited by Ouseley, was reprinted in 1873; a selection of harpsichord-pcs. has been republ. by Augener & Co.; the tunes to "Wither's Hymns" were reprinted by the

Spenser Society in 1881, the "First Set of Madrigals and Motets," *a* 5 (London, 1612), has been edited by Smart, and republ. in 1841 by the Mus. Antiq. Soc. Many other church-compositions remain in MS.

**Gibbons, Christopher**, son of Orlando; b. London, 1615 (bapt. Aug 22); d. there Oct 20, 1676. Pupil of Edward Gibbons, at Exeter; 1638-61, org. of Winchester cath., but served some years in the royalist army. Org. of the Chapel Royal 1660-76, also private org. to Charles II. Org. of Westminster Abbey 1660-5. Mus. Doc. Oxon., 1664.—Some motets are in Dering and Playford's "Cantica sacra" (1674); other comp.s in MS.

**Gibel (or Gibe'lius), Otto**, b. Island of Fehmarn (Baltic), 1612, d. Minden, 1682. Taught by H. Grimm at Brunswick, he became cantor at Stadhagen, Lippe, in 1634, and at Minden in 1642, later becoming school-rector. He publ. several theoretical works also "Geistliche Harmonien von 1-5 Stimmen theils mit theils ohne Instrumenten" (1671).

**Gibelli'ni, Eliseo**, b. Osimo, Ancona, abt. 1520; was until 1581 church-*maestro* at Ancona.—Publ. "Motetta super plano cantu" *a* 5 (1546); Motets *a* 5 (1548); Madrigals *a* 3 (1552); "Introuitus missarum de festis . . ." *a* 5 (1565); and Madrigals *a* 5 (1581).

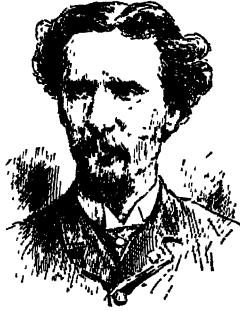
**Gibert, Paul-César**, b. Versailles, 1717; d. Paris, 1787. St. in Naples, and settled in Paris as a teacher.—Publ. "Solfèges, ou leçons de musique" (1783), and a "Mélange musical" of vocal pieces. He produced several operas at the Comédie Italienne.

**Gibert (or Gisbert, Gispert), Francisco Xavier**, priest; b. Granadella, Spain; d. Madrid, Feb. 27, 1848. In 1800 he was *maestro* at Tarazona; from 1804 (1808?) at Madrid. His church-music is noteworthy.

**Gide, Casimir**, b. Paris, July 4, 1804; d. there Feb. 18, 1868; pupil of Dourlen at the Cons.; from 1847, partner in the business of his father (a bookseller).—6 operas, prod. at Paris:—*Les trois Marie* (1828), *Le roi de Sicile* (1830), *Les trois Cathérine* (1830, with Adam), *Les jumeaux de la Réole* (1831), *l'Angelus* (1834), and *Belphegor* (1858)—were quite successful; he also brought out 7 ballets.

**Gigout, Eugène**, organ-virtuoso and sacred comp.; b. Nancy, France, Mar. 23, 1844. Began mus. studies in the *matrise* of Nancy cath.; at 13 he entered the Niedermeyer School at Paris, in which he subsequently taught for over 20 years. Also, for a time, pupil of Saint-Saëns. Since 1863, G. has been organist at the ch. of St.-Augustin; he has won fame as a concert-organist in France, England, Germany, Switzerland, Spain, and Italy. In 1885 he founded at Paris an organ-school subsidized by the government, from which many excellent pupils have

graduated. As a comp. he is a devotee of the severe style; has publ. numerous large organ-pieces, more than 300 Gregorian and plain-song compositions, an "Album Grégorien" in 2 vols., a vol. of "Pièces brèves," and vocal *morceaux*. Is an esteemed mus. writer and critic; Commander of the order of Isabella la Católica; officer of public instruction (since 1885); and Chev. of the Legion of Honor (since 1895).



**Gil, Francisco Assis**, b. Cadiz, 1829, pupil of Fétis at Paris; prof. of harmony at Madrid Cons. In 1850 he made a Span. transl. of Fétis' "Harmony", in 1856 he publ. a "Tratado elemental teorico-practico de armonia." Also prod. several operas at Madrid; and wrote for Esclava's "Gaceta musical" (1855-6).

**Gil y Llagostera, Caytan**, b. Barcelona, Jan. 6, 1807; first flute at Barcelona theatre and cathedral.—Works: Symphonies, masses, a Requiem, orchestral dances, and much flute-music.

**Gilchrist, William Wallace**, b. Jersey City, N. J., Jan. 8, 1846. Organist, pupil of H. A.

Clarke at the Univ. of Pennsylvania. He taught for a year in Cincinnati, returned to Phila. in 1873, and for 4 years was choir-master at St. Clement's ch.; since 1877, org. and choir-master of Christ ch., Germantown, and from 1882 teacher at the Phila. Mus. Acad. Is also the cond. of several choral societies. Works: Psalm xlvii, for soli, ch., orch. and org. (Cincinnati Festival Prize, 1882); "Song of Thanksgiving," f. ch. and orch.; a cantata, *The Rose* (1887); "Ode to the Sun"; "Autumn Dreaming" (prize, 1880, from N. Y. Mendelssohn Glee Club); also church-music, songs, etc.



**Giles, Nathaniel**, b. n. Worcester, Engl., abt. 1550; d. Windsor, Jan. 24, 1633. Chorister of Magdalen Coll., Oxford, in 1559; Mus. Bac., 1585; org. and choir-master of St. George's Chapel, Windsor, 1595; in 1597 he succeeded Hunnis as Master of the Children of the Chapel Royal; was made Mus. Doc. Oxon. in 1622.—He wrote some pieces in Leighton's "Teares or Lamentacions of a Sorrowfull Soule" (1614); a

service and an anthem are in Barnard's "Church Music" (1641); in Hawkins' "History of Music" is a quaint "Lesson of Descant of thirtie eighthe Proportions of sundrie kinde", other anthems are in MS.

**Gil'le, Carl**, contemporary German conductor; after acting as *Kapellm.* at the Court Th., Schwerin, he succeeded Mahler as *Kapellm.* at Hamburg City Th. in 1897.

**Gilles** (properly G. Brebos, called "Maître Gilles," "Masegries"), famous organ-builder at Louvain and Antwerp in the 16th century; d. June 6, 1584.

**Gillet, Ernest**, b. Paris, Sept. 13, 1856; pupil of the Niedermeyer School and of the Cons, solo 'cellist at the Grand Opéra. Now living in London, and known as the writer of *salon*-music ("Loin du bal," etc).

**Gilmore, Patrick Sarsfield**, b. near Dublin, Dec. 25, 1829; d. St. Louis, Mo., Sept. 24, 1892. He went to Canada with an English band, but soon settled in Salem, Mass., where he cond. a military band. In 1859 he went to Boston, and organized the famous "Gilmore's Band." As bandmaster in the Federal army at New Orleans (1864), he gave a grand mus. festival with several combined bands, introducing the novel reinforcement of strong accents by cannon-shots. He won wide renown by the "National Peace Jubilee" (1869), and the "World's Peace Jubilee" (1872), 2 monster musical festivals held at Boston; in the former, G. led an orch. of 1000 and a chorus of 10,000; in the latter, an orch. of 2000 and a chorus of 20,000; the orch. was reinforced by a powerful organ, cannon fired by electricity, anvils, and chimes of bells. After the second Jubilee, G. went to New York, and, as a popular bandmaster, travelled with his men throughout the U. S. and Canada, and also (1878) to Europe. He also led bands or orchestras in various summer-gardens and resorts in and near N. Y.—Works: Military music, dance-music; many arrangements for band. Some of his songs became popular.

**Gilson, Paul**, Belgian comp.; b. Brussels, 1869; a self-taught musician, his cantata *Sinaï* won the Grand prix de Rome in 1892. His opera *Alvar* was given at Brussels, 1896, with moderate success; he has also brought out another cantata, *Francesca du Rimini* (1895); symph. sketches, *La mer* (1892); a septet and scherzo for wind-instr.s; and completed Raghianti's unfinished opera *Jean-Marie*.—His 1-act opera *Pauvres Gens* was prod. at Brussels (189-7).

**Ginguené, Pierre-Louis**, b. Rennes, Apr. 25, 1748; d. Paris, Nov. 16, 1816. A writer on the history of literature, member of the Academy, etc. Touching music he publ. "Lettres et articles sur la musique" (1783; his collected journalistic papers on the Gluck-Piccinni con-

troversy); the historical articles in the "Dictionnaire de musique" of the "Encyclopédie méthodique" (1791-1818; only in vol. 1); "Notice sur la vie et les ouvrages de Piccini" (1800; partial to Piccini), "Rapport . . . sur une nouvelle exposition de la séméiographie, ou notation musicale des Grecs" (1815). Interesting matter on Guido, the Troubadours, etc., is contained in his "Histoire littéraire de l'Italie" (1811-35, 14 vol. s)

**Giordani, Tommaso** (real family-name **Carmine**), b. Naples, abt. 1740, d. Dublin, after 1816. In 1762 he appeared in buffo rôles at the Haymarket Th., London; taught music for a while, and then undertook the management of an Italian opera-troupe at Dublin; failing, he remained in Dublin as a teacher.—Works: An opera, *Perseverance* (Dublin, 1789), an oratorio, *Isaac*, trios for flutes and bass, 5 books of flute-duos, duos f. cello, pf.-pcs., songs, etc.

**Giordani, Giuseppe** (called **Giordanello**), brother of Tommaso; b. Naples, 1744; d. Fermo, Jan. 4, 1798. Prolific opera-comp.; fellow-student of Cimarosa and Zingarelli at the Cons. of Loreto. From 1773-82 he was a popular teacher and comp. in London; returning to Italy, he was eng. in dramatic comp till 1791, when he was app. *m. di capp.* of Fermo cath.—Works: About 30 operas (*Il Bacio*, 1794, was quite in vogue at London), 6 pf.-quintets, 3 pf.-quartets, 6 string-quartets, 30 trios, 6 vln.-concertos, pf.-sonatas f. 2 and 4 hands; preludes and exercises for pf.; soprano duets; 5 books of *Canzonette* f. solo voices; other secular and sacred music in MS.

**Giordano, Umberto**, b. Naples, 1869 (?). Dramatic composer.—Works: A 4-act opera seria *Andrea Chener* (La Scala, Milan, 1896; v. succ.); 2-act opera-seria *Regina Diaz* (Naples, 1894; unsucc.); and a 3-act "melodrama" (opera) *Mala vita* (Rome, 1892; succ.; in Milan, 1897, as *Il Foto*).

**Giornovi'chi**. See JARNOVIC.

**Giorza, Paolo**, b. Milan, 1838. Pupil of his father (an organist and dram. singer), and La Croix (cpt.). Devoted himself exclusively to writing dances, marches, and ballet-music, in which latter *genre* he has achieved great renown. Among over 40 ballets, the most successful were *Un Fallo* (1853), *I Bianchi ed i Neri* ('53), *Il Giuocatore* ('54), *Il Conte di Montecristo* ('57), *Rodolfo* ('58), *Cleopatra* ('59), *La Contessa d'Egmont* ('59), *Leonilda* ('65), and *Fiammella* ('66), all at La Scala, Milan; *Un'Avventura di Carnevale a Parigi* (Genoa, '63), *Farfalletta* (London, '63); also *La Capanna dello zio Tom*, *Folgore*, *La Sifide a Pechino*, *Un ballo nuovo*, *Cherubini*, *o la rosa di Posilippo*, *Pedrilla*, etc. One opera, *Corrado, console di Milano* (Milan, 1860) was unsuccessful. G. lived for some years in New York, and is at present (1899) residing in London.

**Giosa, Nicola de**. See DE GIOSA.

**Giovanel'li, Ruggiero**, b. Velletri, abt. 1560; d. Rome, abt. 1620. In 1587 he was *maestro* in

the ch. of San Luigi de' Francesi at Rome, later in the Collegium Germanicum; in 1594 he succeeded Palestrina as *maestro* at St. Peter's, and in 1599 joined the Pontifical Chapel. One of the most famous masters of the Roman School, of his works there have been printed 3 books of madrigals (*a* 5 1586, '87, '89); 2 of "Madrigali sdruciolli" *a* 4 (1587); 2 books of motets *a* 5-8 (1592); *Canzonette* and *Villanelle a* 3 (1592, 1593); also scattered madrigals in the coll. s. of Scotto and Phalèse. In the Vatican Library are many sacred works in MS.—To G. was entrusted, by Pope Paul V., the preparation of a new edition of Graduals (1614, 1615, 2 vol. s).

**Giraldoni, Leone**, distinguished baritone stage-singer; b. Paris, 1824; d. Moscow, Sept. 30 (?), 1897. Début at Lodi, 1847; sang at La Scala from 1850, and terminated his stage-career at Rome in 1885. Taught for several years at the Moscow Cons.—Publ. "Guido teorico-practica ad uso degli artisti cantanti" (Bologna, 1864; 2nd ed. 1884), and "Compendium, Metodo analitico, filosofico e fisiologico per la educazione della voce" (Milan, 1889).

**Girard, Narcisse**, b. Mantes, France, Jan. 27, 1797; d. Paris, Jan. 16, 1860. A pupil of Baillot (vln.) at Paris Cons., he was from 1830-2 *m. de chap.* at the Opéra Italien, and 1837-46, at the Opéra-Comique, then succeeding Habeneck as cond. at the Grand Opéra, also becoming (1847) prof. of vln. at the Cons. and conductor of the concerts; in 1856 he was app. general *m. dir.* of the Grand Opéra.—His two 1-act operas, *Deux voleurs* (Op.-Com., 1841), and *Le Conseil des Dix* (1842), were short-lived.

**Gladstone, Francis Edward**, noted English organist; b. Summertown, n. Oxford, Mar. 2, 1845. Pupil of S. Wesley, 1859-64; has filled positions as org. at Weston-super-Mare, Llandaff, Chichester, Brighton, London, and Norwich. After embracing the Catholic faith, he was choir-director at St. Mary of the Angels, Bayswater, until 1894. In 1876 he took the degree of Mus. Bac., Cantab.; in 1879, Mus. Doc.; prof. of cpt., etc., at Trinity Coll., London, in 1881; prof. of harm. and cpt. at R. C. M. in 1883.—Works: Much church-music, an overture, some chamber-music (all in MS.); also organ-pcs., and "The Organ-Student's Guide."

**Glareanus, Henricus** (real name **Heinrich Loris** [Latinized **Loritus**]), b. Glarus (whence his appellation), 1488; d. Freiburg, Baden, March 28, 1563. After attending the Latin School at Bern, he studied theology at Cologne, also music (under Cochlaus); here, in 1512, he was crowned poet-laureate by Emperor Maximilian I. After teaching and lecturing in Basel and Paris, he settled in Freiburg, lectured on history and literature, and died isolated and embittered.—He wrote "Isagoge in musicen" (Basel, 1516); his principal work is the "Dodecachordon" (1547); in it he contends for 12 church-modes instead of the usually-accepted 8.

it is also valuable as a source for the history of mensural music, notation, and early music-printing—J. L. Wonegger publ. "Musicae epitome ex Glareani Dodekachordo" (1557, 2nd ed. 1559; in German. "Uss Glareani Musik ein Usszug. . ." 1557). Glareanus' revised edition of Boethius' writings, edited by M. Rota, was publ. in 1570.—Biographies of G. have been written by Schreiber (Freiburg, 1837) and O. F. Fritsche (Frauenfeld, 1890).

**Glásenapp, Carl Friedrich**, b. Riga, Oct. 3, 1847. He studied philosophy at Dorpat; since 1875, head-master at Riga. A zealous (and not strictly impartial) advocate of Wagner, he wrote "Richard Wagner's Leben und Wirken" (Leipzig, 2 vols., 2nd ed. 1882; 3rd ed., 1894; somewhat diffuse, but generally reliable); also a "Wagner-Lexikon" (Stuttgart, 1883). Contributor to the "Bayreuther Blätter."

**Gläser, Karl Gotthelf**, b. Weissenfels, May 4, 1784; d. Barmen, Apr. 16, 1820. St. at the Thomasschule, Leipzig; received his mus. training from J. A. Hiller, A. E. Müller (pf. and harm.), and Campagnoli (vln.). Studied law in Leipzig Univ., but became (1814) a teacher, musical director, and later music-dealer, in Barmen.—Publ. chorales, school song-books, pf.-music; a "Neue praktische Clavierschule" (1817), a "Kurze Anweisung zum Choralspiel" (1824), and "Vereinfachter . . . Unterricht in der Theorie der Tonsetzkunst mittels eines musikalischen Compases" (1828).

**Gläser, Franz**, b. Obergorgenthal, Bohemia, Apr. 19, 1798; d. Copenhagen, Aug. 29, 1861. Violin-pupil of Pixis at Prague Cons., and, at Vienna, of Heydenreich (cpt.); in 1817, *Kapellm.* at the Josephstadter Th., Vienna, in 1830 at the Königstädtisches Th., Berlin; from 1842, royal conductor at Copenhagen. Of his 13 operas, *Des Adlers Horst* (Berlin, 1833) was most successful; he also wrote music for many dramas, farces, melodramas, etc.; a Festival Overture, a Funeral Cantata, etc.

**Glazou'now** [Glazunov] [gla-tsoo'-nôv], **Alexander**, b. St. Petersburg, Aug. 10, 1865. He studied till 1883 at the Polytechnic Inst. there, and then devoted himself wholly to music, having made the acquaintance of Balakirev and Rimsky-Korsakov in 1880, the latter being his principal teacher. In 1881 his first symphony was produced, and again in 1884 at Weimar under Liszt's auspices. At the Trocadéro, in Paris, he conducted his second symphony, and his other comp.s., in 1889; and, at London, his fourth



symphony (Philharm. concert) 1896-7 he cond., with Rimsky-Korsakov and Liadov, the Russian Symphony Concerts at St. P. He is a prolific instr'l comp., as the following list of works shows

Op. 1, 1st string-quartet (D maj.); op. 2, suite on S A C H. A. (his nickname) f. pf.; op. 3, Overture 1 on Greek themes; op. 5, 1st Symphony (E); op. 6, Overture 2 on Greek themes; op. 7, Serenade f. orch.; op. 8, *Élégie* f. orch.; "A la mémoire d'un héros"; op. 9, *Suite caractéristique* f. orch.; op. 10, and string-quartet (F); op. 11, Serenade f. small orch.; op. 12, *Poème lyrique* f. orch.; op. 13, *Symph. poem*; "Stenka Rasine"; op. 14, 2 pcs. f. orch.; "Idyl" and (C); op. 15, 5 *Novellettes* f. string-quartet; op. 16, 2nd Symphony in F minor; op. 17, *Une Pensée à Franz Liszt* (strings); op. 18, *Mazurka* f. orch.; op. 19, "The Forest," *symp. picture* f. orch.; op. 20, 2 pcs. f. cello w. orch. (Spanish Serenade); op. 21, *Wedding-march* f. orch.; op. 22, *Barcarolle* and *Novellette* f. pf.; op. 23, *Waltz* on "S-a-b-e-l-a" f. pf.; op. 24, *Réverie* f. horn and pf.; op. 25, *Prelude* and a *Mazurka* f. pt.; op. 26, *Quatuor slave*; op. 27, 2 *Songs* (by Pushkin, w. French transl.); op. 28, "The Sea," *fant. f. orch.*; op. 29, *Rhapsodie orientale* f. orch.; op. 30, "Le Kremlin," *tableau* f. orch.; op. 31, 3 *Etudes* f. pf.; op. 32, *Méditation* f. vln. and pf.; op. 33, 3rd Symphony in (?); op. 34, "Le Printemps," f. orch.; op. 35, *Suite* f. string-quartet, op. 36, *Little Waltz* f. pf.; op. 37, *Nocturne* f. pf.; op. 38, "In modo religioso," quartet f. brass; op. 39, *String-quintet*; op. 40, *Columbian March* f. orch. (1893); op. 41, *Concert Waltz* f. pf.; op. 42, 3 *Miniatures* (Pastorale, Polka, Waltz) f. pf.; op. 43, *Valse de salon* f. pf.; op. 45, *Overture "Carnaval"* f. orch.; op. 46, "Chopiniana," orchestral suite; op. 47, 1st *Concert-waltz* f. orch.; op. 48, 4th Symphony (E b); op. 49, 3 pcs. f. pf. (*Prelude*, *Caprice-Improptu*, *Gavotte*); op. 50, *Cortège solennel*, f. orch.; op. 51, and *Concert-waltz* f. orch.; op. 52, *Scènes de Ballet*, suite f. orch.; op. 53, *Fantasia* f. orch.; op. 54, 2 *Improptus* f. pf.; op. 55, 5th Symphony, in B b.

Besides these, there is another string-quartet, a 6th Symphony in C minor, an *Élégie* f. viola and pf., etc.; also several pcs. written jointly with other composers.

**Gleason, Frederick Grant**, b. Middletown, Conn., Dec. 17, 1848. Pupil of Dudley Buck at Hartford; in 1869 of Moscheles, Richter, Plaidy, Lobe, etc., at Leipzig Cons.; from 1870, at Berlin, of Loeschhorn, Weitzmann, and Haupt; later took pf.-lessons with Beringer, in London. In 1875, org. of the Asylum Hill Cong. Ch., Hartford; in 1876, of First Cong. Ch., New Britain. In 1877 he was app. teacher of pf., org., comp., and orchestration at the Hershey School of Music, Chicago; in 1884 he was elected examiner, director, and fellow of the Am. Coll. of Musicians; in 1896, pres. t. of the Chicago MS. Soc.; and, in 1897, pres. t-general of the American Patriotic Musical League. He is a valued and much-sought teacher of comp. and pf. in Chicago.

Works: op. 1, Three songs; op. 2, *Organ-sonata* in C # min; op. 3, *Barcarole* f. pf.; op. 4, *Episcopal church-service*; op. 5, *Set of songs*; op. 6, *Episcopal church-service*; op. 7, *Oslo Visconti*, grand rom. op. in 3 acts, text and music by G. (MS.; overture perf. in Old Gewandhaus, Leipzig, 1892); op. 8, *Pf.-pcs.*; op. 9, *Pf.-trio* in C min.; op. 10, *Quartet* for female voices; op. 11, "Overture triomphale" f. org.; op. 12, *Cantata "God, our Deliverer,"* f. soli, ch., and orch.; op. 13, *Pf.-trio* No. 2, in A; op. 14, *Pf.-trio* No. 3, in D min.; op. 15, *Cantata "The Culprit Fay,"* f. soli, ch., and orch.; op. 16, *Montezuma*, grand rom. op. in 3 acts (text and music by G.); op. 17, "Praise-Song to Har,



mony," symph. cantata f. sci., male ch., and orch., op. 12, Pf.-concerto in G min.; op. 10, Three Sketches f. orch., op. 2, "Auditorium Festival-Ode," symphonic cantata f. tenor solo, ch., and orch.; op. 21, "Edris," symph. poem (after the prologue to "Ardath" by Marie Corelli), op. 22, Theme and Variations: 1 org.; op. 23, Psalm lxxvii., op. 24, Idylle f. organ.

**Gleich, Ferdinand**, b. Erfurt, Dec. 17, 1816; d. Langebrück, n. Dresden, May 22, 1893. He studied philosophy and music (under Fink) at Leipzig, since 1866, manager of a theatre-bureau in Dresden. His writings "Wegweiser für Opernfreunde" (1857), "Handbuch der modernen Instrumentierung für Orchester und Militarmusikkorps" (1860, several editions), "Die Hauptformen der Musik, popular dargestellt" (1862), "Charakterbilder aus der neuern Geschichte der Tonkunst" (1863), and "Aus der Bühnenwelt" (1866), are of a light character; he composed symphonies, pf.-pcs., songs, etc., For 20 years he was critic for the "Dresdner Anzeiger."

**Gleichmann, Johann Georg**, b. Steltzen, n. Eislefeld, Dec. 22, 1685; d. Ilmenau, 1770; in 1706, org. at Schalkau, near Koburg; in 1717, at Ilmenau. He improved the *Geigenwerk* (*Bogenklavier*), and constructed "Lautenclavicymbals."

**Gleissner, Franz**, b. Neustadt-on-the-Waldnab, 1760; d. Munich, after 1815; famous as the first to print music by lithographic process, the first work so printed being a set of songs by Gleissner. He was then a partner of Falter, at Munich; in 1799 he est. a similar printing-office at Offenbach for André; went to Vienna to introduce the invention, and thence to Munich.

**Glin'ka, Michail Ivanovitch**, the pioneer Russian national composer; b. Novospaskoi, near Smolensk, Russia, June 1 [N. S.], 1804; d. Berlin, Feb. 15, 1857. A nobleman by birth, he studied languages in St. Petersburg from 1817; somewhat later he studied music under Böhm (vln.), and C. Mayer (theory and pf.). In 1822 he also took pf.-lessons of Field at Moscow, and became a brilliant pianist; his op. 1 was a set of pf.-variations on an Ital. theme. From 1830 he passed four years in Venice, Milan, Rome, and Naples for the sake of his health, but improving the opportunity by studying Italian vocal composition. In 1834 he studied in Berlin with S. W. Dehn; hitherto an amateur composer, he began to feel a "mission" for dramatic work, the first fruit of which was the first Russian national opera, *A Life for the Czar* (*Zarskaja skisn*, or *Ivan Sussanna*), produced at St. P., Dec. 9, 1836, with great suc-



cess, and still a favorite in Russia. A second opera, *Russian and Lu'cimilla* (St. P., 1842), won almost equal popularity; the book is based on Pushkin's poem, and was partially arranged by the author. In both of these works Russian musical themes and motives are skillfully employed, the *colours* being national throughout. In 1844, partly on account of his health, partly from a wish to obtain a wider hearing for his music, Glinka travelled to Paris, and gave orchestral concerts, which aroused Berlioz's enthusiasm, but were coolly criticized by Fétis. G's success does not appear to have been striking, for he soon left Paris, and spent 1845-7 in Madrid and Sevilla, his "Jota aragonesa" (a "capriccio brillante" f. orch.), and "Souvenir d'une nuit d'été à Madrid" (f. orch.), belong to this period. After visiting Italy, he lived in Warsaw and St. Petersburg for a time, and in 1851 set out for Spain again, but did not cross the Pyrenees, and returned to Paris. From 1854-5 he lived near St. Petersburg, busied with his autobiography and with ideas for a third opera which was never written. He revisited his old teacher, Dehn, at B., in 1856, and died there in 1857.—Besides lexicographic articles, information concerning Glinka's life and works has been collected by Oscar Comettant in "Musique et Musiciens" (414); C. Cui, "La Musique en Russie," in the *Revue et Gazette musicale de Paris* (1878-9); Fouqué, "Étude sur Glinka", Laroche, in the "Russischer Bote" (1867-8); Stasoff, in do. (1858); Serow, in the "Theater und Musikbote" (1857), and in "Musik und Theater" (1868); and Soloviev in "Musikalny Listok" (1872).—Glinka's other comp's include 2 unfinished symphonies; 2 polonaises f. orch.; a tarentella f. orch. (with song and dance); a fantasia f. orch., "La Kamarninskaja"; a septet; 2 string-quartets; a trio f. pf., clar., and oboe; some rondos, waltzes, and sets of var s f. pf.; dramatic scenes; vocal quartets; romances, songs.

**Glöggel, Franz Xaver**, b. Linz-on-Danube, Feb. 21, 1764; d. after 1832; *Kapellm.* at Linz theatre when 18 years old; in 1790, *Kapellm.* at the cathedral, and town musical director.—Writings: "Erklärung des musikalischen Hauptzirkels" (1810; a short treatise on harmony); "Allgem. musikal. Lexikon" (1822; only 248 pages printed); "Der musikalische Gottesdienst" (1822). In 1824, the "Gesellschaft der Musikfreunde" acquired his collection of mus. instrs.

**Glöggel, Franz**, son of the preceding; b. Linz, 1797; d. Jan. 23, 1872, at Vienna, where he founded a music-business in 1843 (afterwards purchased by Bosendorfer); from 1850-62 he publ. the "Neue Wiener Musikzeitung." He was archivist to the Ges. d. Musikfreunde, and musical dir. at the ch. of St. Paul; founded an "Akademie d. Tonkunst" (1849-53), and later a vocal school, "Polyhymania."

**Glover, Sarah Ann**, b. Norwich, Engl., 1785; d. Malvern, Oct. 20, 1867. To her is due the invention of the Tonic Sol-fa system of notation, afterwards modified and developed by the Rev. John Curwen.—Publ. "A Manual of the Norwich Sol-fa System . . ." (1845); and a "Manual containing a Development of the Tetrachordal System" (London, 1850).

**Glover, Stephen**, b. London, 1812; d. there Dec 7, 1870. A music-teacher, and composer of many popular songs and duets, part-songs, trios, etc.; also *salon-music* f. pf.

**Glover, William Howard**, born London, June 6, 1819; d. New York, Oct. 28, 1875. Violinist, pupil of Wagstaff; later a member of English Opera orch. After artistic tours in Italy, Germany, and France, he founded a school for music and drama in London, also sang in opera. In 1868 he settled in N. Y.—Works: Grand opera *Ruy Blas* (London, Cov. Garden, 1861); the operettas *The Coquette* (1845?), *Aminta* (1855?), *Once too often* (1862), *Palomita*, the cantata *Tam O'Shanter* (1855); orch. l overt. *Manfred*; 12 romances f. pf., and other pf-pcs.; vocal quartets, duets, and songs.—G. was for some years critic for the "Morning Post."

**Gluck, Christoph Wilibald** (Ritter von), renowned dramatic composer; b. Weidenwang, near Neumarkt in the Upper Palatinate, on July 2 (according to authenticated certificate of baptism), 1714; d. Vienna, Nov. 25, 1787. His father was head-gamekeeper to Prince Lobkowitz. G. received elementary instruction in the village school of Eisenberg. At twelve he was sent to the Jesuit college at Komotau (1726–32), learning to play the violin, harpsichord, and organ; he was also a chorister in the church of St. Ignaz. At eighteen he went to Prague to continue his musical studies. To maintain himself, he played at rural dances, gave concerts, and sang and played in the various churches; in the Polish convent of St. Agnes he was noticed by Father Czernohorsky, an eminent musician, who undertook his further instruction. Under his tuition G. became proficient in singing, and playing the 'cello, which was his favorite instrument. In 1736 he went to Vienna, and found a patron in Prince Melzi, who had previously heard him in the palace of Prince Lobkowitz. Melzi took him to Milan, and confided him to the teaching of Sammartini, who completed his instruction in harmony and counterpoint. After four years' study, Gluck began dramatic writing, and produced *Artaserse* at La Scala in 1741 with such success, that he was commissioned to compose for other theatres, and produced *Demo-*



*foote* (Milan, 1742), *Demetrio and Ipermestra* (Venice, 1742), *Artamene* (Cremona, 1743), *Siface* (Milan, 1743), *Fedra* (Milan, 1744), and *Poros*, or *Alessandro nell' Indie* (Turin, 1745). His reputation became European; he was invited to London in 1745, and wrote two operas for the Haymarket, then being run in opposition to Handel. *La Caduta dei Giganti*, a tribute to the Duke of Cumberland on the defeat of the Pretender, was given—Jan. 7, 1746. A reproduction of *Artamene* was followed by a pasticcio, *Piramo e Tisbe*, but without success. Handel privately declared that Gluck knew no more counterpoint than his cook; and indeed, up to this time his operas were typically Italian. The pasticcio was composed of his most successful arias, with other words; and its failure, though mortifying, had a salutary effect. It led him to a serious study of the cause, and to a change of style. He next visited Paris to hear Rameau's operas, and returned *via* Hamburg and Dresden to Vienna, where he cultivated the acquaintance of literary men, and applied himself to the study of musical aesthetics. *La Semiramide riconosciuta* (Vienna, 1748), to a poem by Metastasio, was more dramatic and grandiose than its predecessors, and foreshadowed the coming reform. In 1749, G. was invited to Copenhagen to write a festival cantata, *Filide* (score in the Berlin Royal Library). In 1750, he visited Italy, and there produced *Telemaco* (Rome, 1750), *La clemenza di Tito* (Naples, 1751), *Il trionfo di Camillo* and *Antigono* (Rome, 1755), *La Danza* (Laxenburg festival, 1755), and *Il trionfo di Clelia* (Bologna, 1762). From 1754–64, G. was director of the court opera, Vienna, and during that period wrote *L'eroe cinese* (Vienna, 1755), *L'innocenza giustificata* and *Il re pastore* (Vienna, 1756), *Tetide*, in 3 acts (Vienna, 1760), a great number of new arias for old operas revived for performance, and several French vaudevilles for the amusement of the court; of these the *Le cadi dupé* (1761), and *La rencontre imprévue* (1764), were played on German stages as *Der betrogene Cadi* and *Die Pilgrimme von Mekka*. *Orfeo ed Euridice* (1762), *Alceste* (1767), *Paride ed Elena* (1769), the libretti by Calzabigi, were brilliant successes, notwithstanding the hostile criticism they provoked. The other works of this period, to words by Metastasio (two of which, *Il Parnasso confuso* and *La Corona*, were performed by members of the reigning family [1765]), were much inferior. In Calzabigi, G. found a poet who shared his strong dramatic mood; and the dedicatory epistles [given *in extenso* by FÉLIS] to *Alceste* and *Paride ed Elena* expressed G.'s views, which may be summarized thus: The true mission of music is to second the poetry, by strengthening the expression of the sentiments and increasing the interest of the situations, without interrupting and weakening the action by superfluous ornaments to tickle the ear and to display the agility of fine voices.—The harsh and carping criticism of his countrymen, contrasted with the

encouragement of the *ballé du Rollet* of the French Embassy at Vienna in 1772, who made an adaptation of Racine's *Iphigénie en Aulide* for Gluck, influenced him to set out for Paris, after unsatisfactory rehearsals in Vienna in 1772. Here, with indomitable energy, he paved the way for the triumph of his views by introductions, public notices, compliments to authors, etc. Du Rollet's letter to the administration of the Opéra, explaining in detail G.'s new system, was the signal for an outburst of heated opposition on the part of the partisans of Italian opera. It required all the influence of Marie Antoinette, the dauphiness, whose teacher in singing and harpsichord-playing G. had been, to bring about the first representation of *Iphigénie en Aulide*, which took place April 19, 1774, with great success. *Orpheus* (Aug., 1774), *Aucaste* (1776), and *Armide* (1777), created equal enthusiasm and equal opposition. Piccinni was invited to Paris to contest G.'s supremacy, and composed and produced his *Roland*, during the time that G. was engaged upon an adaptation of the same poem. Furious at being forestalled, G. burned his sketches and wrote an intemperate letter to du Rollet, the publication of which reopened the war with redoubled fury. Abbé Suard, Arnaud, et al., for Gluck, — d'Alembert, La Harpe, Marmontel, Ginguené, for Piccinni, wrote pamphlets and newspaper articles (a list may be found in the supplement to *FÉTIS*). With the production of his masterpiece, *Iphigénie en Tauride* (libretto by Guillard), on May 18, 1779, the supremacy of Gluck was established; though Piccinni (who had been simultaneously commissioned to compose this opera) still dared contest it, thus inviting overwhelming defeat (*cf.* PICCINI). G.'s last opera, *Echo et Narcisse* (Sept. 21, 1779), produced little impression. In 1780 he retired to Vienna, but his strength was failing; in 1784, he had a slight attack of apoplexy, and a second attack three years later terminated his life. — Besides operas, G. wrote a *De profundis* for ch. and orch.; 7 odes for one voice, with pf.; 6 overtures; and left an incomplete cantata, *Das Jungste Gericht*, which Salieri finished. Among numerous biographies, sketches and notices may be mentioned "Mémoire pour servir à l'histoire de la révolution opérée dans la musique par M. le Chevalier G." (Leblond; 1781); "Über den Ritter G. und seine Werke" (Siegmeier; 1825); "Notice sur Christophe G." (Miel; 1840); "Chr. W. Ritter von G." (A. Schmid; 1854); "Gluck und die Oper" (Marx; 1863); "G. et Piccini" (Desnoiresterres; 1872).

**Gnecco, Francesco**, b. Genoa, 1769; d. Milan, 1810; a prolific and quite successful opera-composer of slight originality. His best-known work is *La prova d'un'opera seria* (Milan, La Scala, 1805).

**Gobbaerts, Jean-Louis**, b. Antwerp, Sept. 28, 1835; d. Saint-Gilles, n. Brussels, May 5, 1886. Fine pianist, pupil of Brussels Cons. He publ. abt. 1,200 numbers of pf.-pcs., mostly

light music, and some quite popular. He used 3 pseudonyms "Streabbog" (Gobbaerts reversed), "Ludovic," and "Lévi."

**Gob'bi, Henri**, b. Pesth, June 7, 1842, pupil of Rob. Volkmann and Liszt; resides in Pesth as a music-teacher and critic. — Works Pf.-pcs. in the Hungarian vein, male choruses; a festival cantata celebrating the 50th anniversary of Liszt's career in public; etc.

**Gob'bi, Aloys**, brother of Henri; b. Pesth, Dec. 20, 1844; resides there as a player on and teacher of the violin

**Góbel, Karl (Heinrich Eduard)**, b. Berlin, Mar. 11, 1815, d. Bromberg, Oct. 26, 1879. Pianist, *Kapellm.* at Danzig Th.; from 1840, conductor of the Bromberg *Gesangverein*. — Works. The "Singspiel" *Die Alpenhütte* (Berlin, 1835); 2 operas, *Chrysalde* (1840?), and *Frithjof* (1860); chamber-music, choral works, songs; also a "Compendium für den Musikunterricht, insbesondere für das Clavierspiel" (Bromberg, 1873).

**Gock'el, August**, noteworthy pianist; born Willbadessen, Westphalia, 1831; d. there 1861. A pupil of Mendelssohn and Plaidy at Leipzig Cons. (1845); made a concert-tour in the U. S. in 1853-5. — A pf.-concerto is his best work; other publ. pf.-pcs. are of minor importance.

**Godard, Benjamin (-Louis - Paul)**, distinguished composer; b. Paris, Aug. 18, 1849; d. Cannes, Jan 11, 1895. He was at first a violin-pupil of Richard Hammer, and played in public at the age of 9; then studied at Paris Cons. under Reber (comp.) and Vieuxtemps (vln.), and with the latter twice visited Germany. In 1865 his first publ. work (a violin-sonata) appeared, and was followed by a series of chamber-compositions (violin-sonatas, a trio, string-quartets), receiving the *Prix Charter* from the Institut de France "for merit in the department of chamber-music." His first dramatic venture was the 1-act opera *Les bijoux de Jeannette* (Paris, 1878); since then he produced *Pedro de Zalamea* (Antwerp, 1884), 4 acts; *Jocelyn* (Brussels, 1888), 4 acts; *Le Dante* (Paris, Op.-Com., 1890), 4 acts, mod. succ.; *Jeanne d'Arc* (Paris, 1891); and the very successful 3-act opera *La Vivandière* (Paris, Op.-Com., Apr. 1, 1895), given 11 weeks after G.'s death, the last 2 acts orchestrated by Paul Vidal. 2 other operas, *Les Guelphes* and *Ruy Blas*, have not been perf.; G. also wrote incid. mus. to *Much Ado about Nothing* (Paris, 1887). Besides the above, must be mentioned the following symphonies: *Symphonie - ballet*



(1882); S. gothique ('83); S. orientale ('84); S. légendaire, with soli and chorus (1886); S. in B minor; and "Le Tasse" [Tasso], dram. symph. w. soli and ch., took the prize of the city of Paris in 1878;—the orch. suites "Scènes poétiques" and "Lanterne magique"; the "Ouverture dramatique" (1883); the lyric scena "Diane et Actéon"; the "Concerto romantique" f. vln; a pf.-concerto; various pieces and études f. pf.; and more than 100 songs.

**God'dard, Arabella**, noted pianist, b. St.-Servan, n. Saint-Malo, Brittany, Jan. 12, 1838. As a child of 4, she played in her native place; at 6, she was taught by Kalkbrenner at Paris; at 8 she played before Queen Victoria, and publ. 6 pf.-waltzes, being then a pupil of Mrs. Anderson and Thalberg. At 12, she played in the Grand National Concerts, and studied for the next three years with J. W. Davison, her future husband (1860). Now, after several important concerts in England, she made the tour of Germany, playing at Leipzig in the Gewandhaus (1855). From 1873-6, she made the tour of the world, incl. India, Australia, and America. Retired from concert-giving in 1880, and has since lived at Tunbridge Wells—Some pf.-pcs., and a ballad, were publ. in 1852-3.

**Godebrye.** See JACOTIN.

**Godefroid, Jules-Joseph**, fine harpist; b. Namur, Belgium, Feb. 23, 1811; d. Paris, Feb. 27, 1840. Wrote for harp and pf.; also 2 comic operas, *Le diadème*, and *La chasse royale*.—His brother,

**Godefroid, (Dieudonné-Joseph-Guillaume)-Félix**, also a celebrated harpist; b. Namur, July 24, 1818; d. Villers-sur-Mer, July 8, 1897. Pupil of Paris Cons. (1830). Lived long in Paris, but of late years in Brussels. His harp-pieces are well liked, and his *salon*-music for pf. is good. He prod. 3 operas, *La harpe d'or*, *La dernière bataille*, and *La fille de Saül*.

**Godfrey, Daniel**, b. Westminster, Engl., Sept. 4, 1831; pupil and Fellow of the R.A.M., in which he is prof. of military music. Bandmaster of the Grenadier Guards, 1856; travelled with his band in the U.S., 1872. Has comp. waltzes "Mabel," "Guards," "Hilda," etc.), and made many arrangements for military band.

**Godowski [god-off-skē], Leopold**, born Wilna (Vilno), Russ. Poland, Feb. 13, 1870. Brilliant pianist; début 1879, on tour through Poland and Russia, after 2 years' study in Wilna; st. 1881-4 in the R. Hochschule, Berlin, under Rudorff, and toured America 1884-5; went to Paris, 1886, and studied w. Saint-Saëns 1887-90; 2nd Amer. tour, 1890-1. In 1894, dir. of pf.-dept. at Broad St. Cons., Phila.; since 1895, head of pf. dept. in Chicago Cons., also concertizing in various cities every season. Began composing at 7; has upwards of 100 MS. works; publ. Moto perpetuo (2 different pcs.), Polonaise in C, Valse brillante in E, Märschen, Valse ro-

mantique, Menuet in E, and Valse-Scherzo, f. pf., also an arr. f. left hand of Chopin's Étude op. 25, No. 6, and 2 songs

**Goep'fart, Christian Heinrich**, b. Weimar, Nov. 27, 1835; d. Baltimore, Md., June 6, 1890. Organist and composer, pupil of J. G. Töpfer at Weimar. From 1873 he cond. choral societies, etc., in the U. S.

**Goep'fart, Karl Eduard**, son of preceding; b. Weimar, Mar. 8, 1859. Since 1891, cond. of the Mus. Union at Baden-Baden. He has comp. an opera (*Sarastro*, in 3 acts, a sequel to Mozart's *Magic Flute*; text by G. Stommel), orchestral and choral works, etc.

**Goep'fart, Otto Ernst**, brother of preceding, b. Weimar, July 31, 1864; since 1888, town cantor there. Composer of vocal music.

**Goe'ring, Theodor**, b. Frankfort-on-Main, Oct. 2, 1844. He was for some time mus. critic for the Augsburg "Abendzeitung;" lived 1880-3 in Paris, whence he wrote articles for Goldstein's "Musikwelt;" later in Munich. Now mus. correspondent of the Cologne "Zeitung."

**Goes, Damiao de**, b. Alemquer, Portugal, 1501; d. Lisbon, 1573. He was ambassador to France, Italy, Poland, and Denmark; also lived in Rome and Louvain. He wrote a "Tractado theorica da musica" (MS.); also motets *a* 3-6 (MS., in Lisbon); one or two motets were printed in collections.

**Goe'the [go'-tēh], Wolfgang von**, the illustrious poet; b. Frankfort-on-Main, Aug. 28, 1749; d. Weimar, Mar. 22, 1832. Although he could not comprehend Beethoven, and even snubbed him, he had ideas of his own on music (see "Briefwechsel zwischen G. und Zelter . . ." Berlin, 1833); Ferd. Hiller also shows this in his "Goethes musikalisches Leben" (1883).

**Goe'the, Walther Wolfgang von**, grandson of the poet; b. Weimar, Apr. 9, 1818; d. Leipzig, Apr. 15, 1885. He studied music in Leipzig under Mendelssohn and Weinlig; his official position in Weimar was chamberlain to the Grand Duke. He prod. 3 operettas in Weimar: *Anselmo Lancini, oder das Fischermädchen* (1839), *Der Gefangene von Bologna* (1846), and *Elfriede* (1853); also publ. 10 books of songs, and 4 books of pf.-music.

**Goetschius, Percy**, b. Paterson, N. J., Aug. 30, 1853. Pupil, 1873-8, in Stuttgart Cons., of Lebert and Pruckner (pf.), and Faiszt and Doppler (harm., cpt., and instrumentation). He taught the English classes there from 1876, also often acted as Faiszt's substitute; took charge of all the female classes in 1885, then receiving the title of "Royal Prof." from the King of Württemberg. He also became concert-critic for the "Schwäbischer Merkur"; later opera-critic for the "Neues Tageblatt"; and contributed to various Ger. mus. papers. In 1890, G. accepted a call to Syracuse (N. Y.) Univ. as prof. of harm., history, and advanced pf.-play-

ing; in 1892, on leaving Syracuse, the Univ. bestowed on him the title of *Mus. Doc. honoris causa*; he then took charge of the composition dept. at the N. E. Cons., Boston, also giving lectures on mus. hist., etc. Since 1896, private teacher of harm and comp. in Boston, also writing essays to Amer. mus. journals; and since Sept., 1897, org of the First Parish ch., Brookline.—Publ. works "The Material used in Mus. Comp." (Stuttgart, 1882; N. Y., 1889, '92, '95; a most valuable contribution to the science of harmony); "The Theory and Practice of Tone-relations" (Boston, 1892, '94, '96); "Models of the Principal Mus. Forms" (Boston, 1895); "Syllabus of Mus. History" (1895); "The Homophonic Forms of Mus. Comp." (N. Y., 1893; a masterly analysis of the Group-forms and Song-forms, and the best extant work on the subject).—(i. has formed many pupils of note, incl. heads of mus. depts. in several prominent educational institutions.—Publ. compositions: 2 Concert-Fugues (in C and E) f. pf.; Wedding-march f. pf. (or organ); Minuet f. pf.; 7 Character-pcs in waltz-rhythm f. pf.; Concise Finger-exercises f. pf.; "The Lord is my shepherd." anthem f. mixed ch., accomp. For the Cotta Ed. (Stuttgart, 1889) he made a "Critical Revision of Mendelssohn's Complete Pf. Works."

**Goetz, Hermann**, gifted composer, b. Königsberg, Prussia, Dec. 17, 1840, d. Hottingen, n. Zurich, Dec. 3, 1876. From his 18th year, he took private lessons of Louis Kohler at Königsberg in pf.-playing and harmony, and also conducted various amateur mus. societies; from 1860-3 he studied in the Stern Cons., Berlin, under Stern (conducting and score-reading), von Bulow (pf.), and H. Ulrich (cpt. and comp.). In 1863 he became Th. Kirchner's successor as org. at Winterthur, Switzerland; he founded and cond. a singing-society, conducted operas, composed, and also gave private lessons, even as far away as Zurich, where he settled in 1867, retaining, however, the organ at W. Made ill by overexertion, he withdrew to Hottingen in 1870.—His most famous work, and one of the finest among modern dramatic compositions, is the opera *Die Zähmung der Widerspenstigen* [Taming of the Shrew], (Mannheim, Oct. 11, 1874); of a second opera, *Francesca von Rimini* (Mannheim, Sept. 30, 1877), the unfinished 3rd act was scored by Ernst Frank. He also wrote a symphony in F; comp. Schiller's *Nänie* ("Auch das Schöne muss sterben") f. ch. and orch.; a "Frühlingsouver-



ture"; Psalm 137, f. sopr. solo, ch., and orch.; "Es liegt so abendstill der See," f. tenor solo, male ch., and orch.; a vln -concerto; a pf -concerto in B $\flat$ ; a pf.-quintet w. double-bass, in C min., a pf -quartet in E (op. 6); a pf -trio in G min. (op. 1); a pf.-sonata, 4 hands, 3 easy pf-pcs with vln. (op. 2); "Lose Blatter," 9 pf-pcs (op. 7), other pf -music; 2 books of songs (op. 4 and op. 12); etc.

**Goetz, See GOETZ.**

**Gogavinus, Anton Hermann**, a Dutch writer, physician at Venice, and a friend of Zarlino's. Publ. the first Latin transl. of the "Harmonicae" of Aristoxenos and of Ptolemy; also fragments of Aristotle and Porphyry (1552).

**Goldbeck, Robert**, pianist, b. Potsdam, Apr. 19, 1839. Studied at first with Kohler; then in Brunswick under H. Litolff, later (1851) in Paris. After brilliant concerts in London, he began publishing his compositions f. pf., and prod. an operetta, *The Soldier's Return* (London, 1856). From 1857-67 he lived in New York, teaching and composing; in 1867 he founded a conservatory in Boston, but went next year to Chicago to establish a second Cons., of which he was director till 1873, then going to St. Louis, where he cond. the Harmonic Society, and was co-director of the Beethoven Cons. Returned to N. Y. in 1885.—Works: 2 operas, *Saratoga* and *Newport* (1888), cantata, *The Song of the Brave Man*; orch. l comp s (Burger's "Leonore," *Élégie*, *Idylle*, etc.); symphony "Victoria"; 2 pf.-concertos (in G min. and C); string-sextet; pf.-quintet; abt. 140 pf.-works; choruses, songs, etc.; also "Three Graduating Courses" (f. pf., voice, and 'cello, in 6 vol s).

**Goldberg, Johann Gottlieb** [Theophilus], remarkable org. and clavichord-player; b. Königsberg, abt. 1730; d. Dresden (?), 1760 (?), as chamber-musician to Count Brühl. He was a pupil of Friedemann Bach, and later of J. S. Bach, who praised him highly. He was an extraordinary improviser and sight-reader; though a fine comp., his works (2 concertos, 24 Polonaises, and a sonata with minuet and 12 variations, f. clav.; 6 trios f. flute, vln., and bass, a motet, a cantata, a Psalm) have never been publ.

**Goldberg, Joseph Pasquale**, singing-teacher; b. Vienna, Jan. 1, 1825; d. there Dec. 20, 1890. At first a violin-pupil of Mayseder and Seyfried, he made long artistic tours while young; then studied singing under Rubini, Bordogni, and Lamperti, and appeared as a bass singer at Genoa, 1843, in Donizetti's *La Regina di Golconda*. After singing some years in Italy, he settled in Paris as a concert-singer and teacher; he went to London in 1861. His two sisters, **Fanny G.-Marini** and **Catherine G.-Strossi**, are also singers.—He published some songs; also "La marcia trionfale" for Victor Emmanuel's entry into Rome.

**Golde, Adolf**, born Erfurt, Aug. 22, 1830; d. there Mar. 20, 1880. Pupil, 1851, of Marx

(comp.) and Haupt (org.) at Berlin; teacher of pf. at Stern's Cons.; in 1872 he succeeded his father, Joseph Golde, as director of the Soller Singing Society at Erfurt.—Works: Symphony in B minor, other orch 1 pcs.; popular *salon-music* f. pf.

**Goldmark, Karl**, b. Keszthely, Hungary, May 18, 1832. Violinist, pianist, and opera-composer; pupil of Jansa (vln.) at Vienna in 1844; 1847–8 at the Cons. under Bohm (theory); thenceforward chiefly self-taught. He gave his first public concert at Vienna in 1858, playing a pf.-concerto of his own; this was soon followed by a pf.-trio, a pf. quartet, pf. duos, and string-quartets; the concert-overture "Sakuntala" (op. 13), and a "Scherzo, Andante, and Finale f. orch" (op. 19), attracted general attention, and his first opera (op. 27), *Die Königin von Saba* (Vienna, Mar. 9, 1875), made him famous. Since then he has brought out 3 more operas, *Merhu* (Vienna, Nov. 19, 1886), and *Das Heimchen am Herd* [Dickens' "Cricket on the Hearth"] (Vienna, Mar. 21, 1896), the latter being especially successful; also *Die Kriegsgefangene*, in 2 acts (Vienna Court Opera, Jan. 17, 1899). *Der Fremdling* has not yet (1899) been produced.—Works: Op. 5, "Sturm und Drang," charac. pcs. f. pf.; op. 12, 3 pcs. f. pf. 4 hands; op. 13, Overture "Sakuntala"; op. 14, 2 male choruses: "Ein armer Mann," and "Es rauscht der Wald"; op. 18, 12 songs f. vocal solo w. pf.; op. 20, "O wenn es wahr ist," f. voice and pf.; op. 21, 4 songs w. pf.; op. 22, Dances f. pf. 4 hands; op. 26, Symphony "Ländliche Hochzeit"; op. 27, Opera *Die Königin von Saba*; op. 28, Concerto f. vln.; op. 33, pf.-trio; op. 34, 4 songs w. pf.; op. 35, Symphony 11, in E♭; op. 36, "Im Frühling," overture f. orch.; op. 37, 8 songs; op. 38, overture to "Prometheus Bound"; op. 39, Sonata f. pf. and cello, in F; op. 43, Suite 11 f. vln. and pf., in E♭; op. 44, Overture to "Sappho"; op. 45, Scherzo f. orch., in A.

**Goldner, Wilhelm**, b. Hamburg, June 30, 1839; studied in the Leipzig Cons.; now living in Paris as a pianist and composer of *salon-music*.

**Gold'schmidt, Sigismund**, b. Prague, Sept. 28, 1815; d. Vienna, Sept. 26, 1877. Pupil of Thomaschek in Vienna, and of Dreyschokk in Paris, where he lived as a concert-pianist from 1845–9, then returning to Prague to manage his father's banking-business.—Works: Overtures, pf.-sonatas, songs.



**Gold'schmidt, Otto**, fine pianist; b. Hamburg, Aug. 21, 1829; at first a pupil of Jakob Schmitt and F. W. Grund, then of Mendelssohn at the Leipzig Cons., and of Chopin at Paris (1848). In 1849 he played in London at a concert given by Jenny Lind; accompanied her on her American tour (1851), and married her at Boston, Feb. 5, 1852; from 1852–5 they lived in Dresden, from 1858 until her death (1887) in London. He was made an hon. member of the London Philh. Soc. in 1861, became vice-principal of the R. A. M. in 1863, and founded the Bach Choir in 1875. He also cond. mus. festivals at Dusseldorf (1863) and Hamburg (1866).—Works: An oratorio, *Ruth* (Hereford, 1867); pf.-concerto (op. 10); pf.-trio (op. 12), 12 studies f. pf. (op. 13); 12 songs w. pf.-accomp. (op. 8 and 9); part-songs; also, with Benedict, the "Chöral-book for England."

**Gold'schmidt, Adalbert von**, b. Vienna, 1853; composer, pupil of Vienna Cons. He is not a professional musician, but a studious amateur and ardent Wagnerite, his cantata *Die sieben Todsunden* (Berlin, 1875; poem by Hamerling) gained him sudden and wide notoriety; an opera, *Hihanthus* (Leipzig, 1884) was also well received; he brought out a trilogy, *Gaea*, in 1889, and has publ. songs, pf.-pcs., etc.

**Gold'schmidt, Hugo**, b. Breslau, Sept. 19, 1859; took the degree of *Dr. jur.* in 1884; studied singing under Stockhausen at Frankfurt, 1887–90; became co-director of the Scharwenka-Klindworth Cons. at Berlin in 1893.—Writings: "Die italienische Gesangsmethode des 17. Jahrh.s" (1890), "Der Vokalismus des neuhochdeutschen Kunstgesangs und der Bühnensprache" (1892); also articles in mus. journals.

**Golinelli, Stefano**, pianist and composer, b. Bologna, Oct. 26, 1818; pupil of B. Donelli and N. Vaccai. Encouraged by Ferd. Hiller (1842), he undertook concert-tours in Italy, France, England, and Germany. Returning to Bologna, he taught pf.-playing, and became pf.-prof. in the Liceo Musicale. Retired in 1870.—Works, nearly 300 in all; the greater part f. pf. (5 sonatas, 3 toccatas, 24 preludes [op. 23], 24 preludes [op. 69], 12 studies [op. 15], etc., which are held in high estimation in Italy).

**Gollmick, Karl**, b. Dessau, Mar. 19, 1796; d. Frankfort-on-M., Oct. 3, 1866; son of the tenor Friedrich Karl G. [b. Berlin, Sept. 27, 1774; d. Frankfort-on-M., July 2, 1852]. While a theological student at Strassburg, he took lessons in music of Spindler, and in 1817 settled in Frankfort as a teacher of French. He was eng. by Spohr as drummer in the City Th.; for a time he was also chorusmaster, and was pensioned in 1858. For pf. he composed rondos, variations, potpourris, etc., f. 2 and 4 hds.; and also publ. a "Praktische Gesangschule"; "Leitfaden für junge Musikerlehre"; "Kritische Terminologie für Musiker u. Musikfreunde" (1833; 2nd ed.,

1839); "Musik Novellen u. Skizzen" (1842); "Karl Guhr" (1845); "Fétis . . . a's Mensca, Critiker, Theoretiker u. Componist" (1852); "Handlexikon der Tonkunst" (1853); "Autobiographie" (1866), and fugitive articles.

**Gollmick, Adolf**, pianist, son of the preceding; b. Frankfort-on-M., Feb. 5, 1825; d. London, Mar. 7, 1883. Pupil of his father, Krefstahl, Wolff, and Kessier. Settled in London in 1844.—Works 3 comic operas, *Donna Constanza*, *The Oracle*, and *Balthasar*: two "operatic cantatas," *The Blind Beggar's Daughter of Bethnal Green*, and *The Hair of Lyone*; a symphony; overture and marches f. orch.; pf-pcs, songs, etc.

**Goltermann, (Georg) Eduard**, b. Hanover, Aug. 19, 1824; d. Frankfort-on-Main, Dec. 29, 1898. Pupil of A. C. Preil, and (1847-9) of Menter at Munich, and of Lachner (comp.). After long concert-tours (1850-2), he became (1852) mus. dir. at Wurzburg; in 1853, second, and in 1874, first *Kapellm.* at the City Th., Frankfort-on-M. A celebrated 'cellist, and comp. f. 'cello (6 concertos, sonatas w. pf., "Morceaux caractéristiques" w. pf., "Danses allemandes" w. pf., "Adagio" w. orch., "Élégie" w. pf.); also a symphony in A minor (op. 20), 2 "Festspiel-Ouvertüren" (op. 24 and 94), songs, etc.

**Goltermann, Johann August Julius**, b. Hamburg, July 15, 1825; d. Stuttgart, Apr. 4, 1876. Fine 'cellist; 1850-62, teacher at Prague Cons.; 1862, first 'cello at Stuttgart; retired 1870.

**Goltermann, August**, b. 1836; d. Schwerin, Nov. 2, 1890, as court pianist.

**Gombert, Nicolas**, b. Bruges, abt. 1495; d. after 1570 Flemish contrapuntist, one of Josquin Després' most eminent pupils; in 1530, master of the boys at the Imperial Chapel, Madrid; probably *maestro* there later; the gift of a sinecure office in the Netherlands, from his patron Charles V., enabled him to retire in his old age. In church-music Fétis styles him a forerunner of Palestrina; but he was especially fond of secular and pastoral music, with a decidedly sentimental leaning, and refreshing simplicity and directness; while in his sacred works he discarded rests, thus rendering his polyphony more connected and fuller than that of his predecessors.—Works: 2 books of motets a 4 (Book I, n. d., and ed. 1540; Book II, 1541; both often republ.); 2 books of motets a 5 (Book I, 1541, '51; Book II, 1541, '52; also together, 1552); a book of masses a 5 (1549), a book of chansons a 5-6 (1544, Book V of the chansons printed by Tilman Susato). Numerous motets of G.'s are in Gardano's "Mottetti del frutto" and "Mottetti del fiore"; many others in collections of the 16th cent. In the Munich library are motets and chansons in MS. Eitner's "Bibliographie der Musik-Sammelwerke" (Berlin, 1877) names abt. 250 works in 90 collections betw. 1529-73; Fétis' catalogue, and its Supplement in Ambros (vol. iii), should be consulted.

**Go'mes, Antonio Carlos**, Brazilian opera-composer, b. Campinas, Brazil, July 11, 1839; d. Pará, Sept. 16,

1896. Pupil of Lauru Rossi in Milan Cons. First stage-work, in Portuguese, *A noite ao castrão* (Rio de Janeiro, 1861); then *Se sa minha* [Nobody knows?] (Milan, Teatro Fossati, 1867; a "rivista" in Milanese dialect, the "Song of the Needle-gun" becoming immensely popular); a second "review," *Neila Luna* (1868); a 4-act ballet-opera *Guarany* (Milan, La Scala, 1870; fairly successful); *Fosca* (ibid., 1873; a failure); *Salvator Rosa* (Venice, Carlo Felice, 1874; successful); *Maria Tudor* (Milan, 1877; successful); *Lo Schiavo* (Rio, 1889; very succ.); *Condor* (ibid., 1891; unsucc.)—Also a hymn to celebrate American independence, "Il saluto del Brasile" (Phila., 1876), and the cantata *Columbo* for the Columbus Festival in 1892. In 1895 he was app. Dir. of Pará Cons.; sickness detained him in Lisbon, and he died a few months after reaching Pará—Biogr. sketch (in Portuguese) by E. Vieira (Rio de Janeiro, 1897).



**Goodrich, Alfred John**, theorist; b. Chilo, Ohio, May 8, 1847. With the exception of a year's instruction, in harm. and pf.-playing, from his father, he is wholly self-taught. After teaching theory for some years in the Grand Cons., N. Y., G. succeeded John Howard (voice) and A. K. Virgil (pf. and theory) at the Fort Wayne Cons., Ind. (1876). Since then he has been Director of the vocal dept. in the Beethoven Cons., St. Louis, and for 2 years of the mus. dept. at Martha Washington College, Abingdon, Va. At present (1890) residing at Chicago as a writer and teacher; is a regular contributor to leading mus. periodicals, more especially the N. Y. "Musical Courier," in which he has publ. many interesting essays.—Publ. works: "Music as a Language" (1880), "The Art of Song" (1888), "Complete Mus. Analysis" (1889); "Analytical Harmony" (1894), "Theory of Interpretation" (1898; publ. by subscription).

**Goodwin, Amina Beatrice**, b. Manchester, Engl. (date?). Pianist of precocious talent, taught by her father, and played in public at 6. Studied later at Leipzig (Reinecke, Jadassohn), and Paris (Delaborde); and finally with Liszt and Frau Schumann. Founded a Pianoforte College for ladies in 1895, at London. She ranks high as a concert-player; has written some pf-pcs., also "Practical Hints on the Technique and Touch of Pf.-playing" (London, 1892). Married an American, Mr. W. Ingram-Adams.

**Goovaerts, Alphonse-Jean-Marie-André**, b. Antwerp, May 25, 1847. In 1866 he became asst.-librarian at Antwerp; is a profound student of mus history, and a reformer of the church-music in his native city, having est. an amateur cathedral-choir for performing works by Palestina and the Netherland contrapuntists. In 1857 he was app. royal archivist at Brussels.—Writings "La musique d'église . . ." (1876, in Flemish as "De Kerkmusieck"), in which he replies to attacks on his attempted reforms; and "Histoire et bibliographie de la typographie musicale . . ." (1880; took the gold medal of the Belgian Académie); a monograph on "Pierre Phalèse"; and minor works. He has also publ. considerable excellent church-music, as well as Flemish songs, pcs. f. pf. and vln., etc.

**Göp'fert, Karl Andreas**, b. Rimpfar, n. Wurzburg, Jan. 16, 1768; d. Meiningen, Apr. 11, 1818. A pupil of Meissner in clarinet-playing, he became, in 1788, first clarinet at Meiningen, and later director of the military music there.—Works An opera, *Der Stern des Nordens*; 4 concertos f. clar.; a *symphonie concertante* f. clar. and bassoon; 5 quartets f. clar. and strings; much other chamber-music f. wind; songs, etc.

**Göp'fert, Karl Gottlieb**, violinist; b. Weesenstein, n. Dresden, 1733; d. Weimar, Oct. 3, 1798. Played in Frankfurt, Leipzig, and Berlin; settled in Weimar, 1770, where he was chamber-virtuoso, conductor, and leader. J. F. Crazn was his pupil.—Works: 6 Polonaises f. vln.

**Gordigia'ni, Giovanni Battista**, b. Mantua, July, 1795; d. Prague, Mar. 2, 1871. Pupil of Milan Cons.; sang in opera and concert, taught singing in Ratisbon, and in 1822 went to Prague, where he was vocal teacher in the Cons. until he died.—Works 2 operas, *Pygmalion* (Prague, 1845), and *Consuelo* (1846); church-music, canzonets, songs, and 12 cavalry marches.—His brother,

**Gordigia'ni, Luigi**, renowned comp. of Tuscan popular songs; b. Modena, June 21, 1806; d. Florence, May 1, 1860. He brought out 7 operas, a ballet, an oratorio, and 3 cantatas; but his fame rests on his *Canti popolari toscani*; in 1836 he happened upon a volume of old Tuscan folk-poems, which he set to music, and which became extraordinarily popular. 67 of these songs, in 2 vol.s, are publ. by Ricordi in the series "Canti popolari italiani."

**Go'ria, Alexandre-Édouard**, pianist; b. Paris, Jan. 21, 1823; d. there July 6, 1860. A pupil of Paris Cons. 1830-9 (Laurent, Zimmerman, Dourlen). Took 1st pf.-prize in 1835. He became a teacher and composer, and publ. many pf.-pcs of a brilliant and popular style.

**Gor'no, Albino**, pianist and composer; b. Casalmorano (Cremona), Italy; st. Milan Cons., taking 3 gold medals at graduation. Pianist and accomp. to Adelina Patti on Amer. tour 1881-2.

Then eng. as piano-prcf. at Cincinnati Coll. of Music.—Works 2-act opera *Cuore e Patria* (Milan Cons. 1851 [?]); fantasia f. pf., org. and orch., "La festa dei Montanari"; fant. f. pf. and orch., "Arabian legend"; cantata *Garribaldi*; "Marinaresca" f. pf. and orch.; scherzo f. 2 pfs., concert-studies f. pf.; nocturne f. pf.; many songs.

**Gö'roldt, Johann Heinrich**, b. Stempeda n. Stolberg (Harz), Dec. 13, 1773; d. after 1835 at Quedlinburg (?), where he was mus. dir. from 1803.—Writings. "Leitfaden zum Unterricht im Generalbass und der Composition" (1815-16, 2 vol.s; 2nd ed 1828); "Die Kunst, nach Noten zu singen" (2nd ed. 1832); "Die Orgel . . ." (1835); "Über Kirchenmusik" (1830); a Method f. Horn (1830); he also comp. pf.-music, chorales f. men's voices w. org., and other church-music in MS.

**Gorria, Tobio**. Pen-name of ARRIGO BORTO.

**Gör'ter, Albert**, b. Nuremberg, Nov. 23, 1862. Intended for a medical career, but embraced music as a profession; studied from 1878 at the R. Music School in Munich, under Carl Barmann, Jr., and Bussmeyer (pf.), and Rheinberger (org. and cpt.), taking 3 prizes for composition. Studied one year in Italy; took part in the Bayreuth Festivals as asst.-cond.; was eng. as cond. in turn at Regensburg, Trier, Elberfeld, Breslau, then for 3 mos. at Stuttgart as 2nd *Kapellm.* to Zumpe; from 1894-9 he was asst. *Kapellm.* to Mottl at the Karlsruhe Court Th., then succeeding Panzer as *Kapellm.* at the Leipzig City Th.—Works Text and music of the opera *Harold*, and of the 3-act comic opera *Der Schatz des Rhampsinit* (Mannheim, 1894); 2 symphonic poems, choral works, pf.-pcs., songs, ballads, etc. (*Der Schatz d. R.*, and 2 bks. of songs, are publ.).

**Goss, John**, b. Fareham, Hants., Engl., Dec. 27, 1800; d. Brixton (London), May 10, 1880. A son of Joseph Goss, the org., he became a chorister of the Chapel Royal, under J. S. Smith, in 1811; in 1821, org. of Stockwell chapel; 1824, org. of St. Luke's, Chelsea; 1838-72, org. at St. Paul's Cath., succeeding Attwood. From 1856-72 he was comp. to the Chapel Royal as Knyvett's successor; was knighted in 1872; received the degree of Mus. Doc. Cantab. in 1876.—Works Church Service in A; Burial Service in E minor; 4 Te Deums; many anthems, and other church-mus.; 13 glees, and 2 madrigals; 2 orch. overtures (in F and E♭); other orch. mus.—He also publ. "Parochial Psalmody" (1827); "Church Psalter and Hymn Book" (1862); "The Organist's Companion" (4 vol.s); collections of voluntaries; "Coll. of Chants, Ancient and Modern" (1841, w. W. Mercer); "Intro. to Harm. and Thoroughbass" (1833, often reprinted).

**Gossec [Gossé], François-Joseph**, b. Vergnies, Belgium, Jan. 17, 1734; d. Passy, n. Paris, Feb. 16, 1829. A chorister at Antwerp



catà. from 1741-49, he then set the win and comp. for 2 years, and went to Paris in 1751 with letters to Rameau, through whom he became cond. of the private orch. of La Popelinière, then *formier-général*. In 1754 his first symphonies (the first of their kind in France, and 2 years before Haydn's were publ.) his first string-quartets followed in 1759. In 1762, G. became the cond. of Prince Conti's orch. at Chantilly, a post which the fame of his Requiem (1760) aided him to obtain; he soon turned his attention to dramatic comp., beginning with a 1-act opera, *Le faux Lord* (1764), his first real stage-success was *Les Pécheurs*, also in 1-act (Comédie Italienne, 1766); at the same theatre were prod. *Tamou et Toinette* (1767), and *Le double déguisement* (1767); and at the Opéra *Sabinus* (1773), *Alexis et Daphné* (1775), *Phédon et Baucis* [ballet] (1775), *Hylas et Syrene* (1776), *La fête du village* (1778), *Thésée* (1782), *Rosine* (1786), *Les turquistines* (with Tral), and *La reprise de Toulon* (1796); also *Berthe* (Brussels, 1775), *Les sabots et le cerisier* (Th. des Jeunes Élèves, 1803), *Le Périgourain* and *Nitocris* (not perf.). These works won him a high position among French dramatic composers. In 1770 he founded the Concerts des Amateurs; in 1773 he reorganized the Concerts Spirituels, at first directing them conjointly with Gaviniés and Leduc *ainé*, then alone till 1777. From 1780-2 he was asst.-cond. at the Académie de Musique (Gr Opéra). In 1784 he established and became the manager of the École Royale de Chant, the germ of the Conservatoire, at the inauguration of which latter (1795) G. was app. inspector (with Cherubini and Lesueur), being likewise made a member of the new Institut de France. From 1799-1804, and 1809-15, he was on the commission for examining the operas handed in at the Grand Opéra; in 1815 he retired to Passy.—G.'s chief claim to eminence lies in the dept. of instrumental comp.; his 26 orchestral symphonies mark an epoch in French art and an important enlargement of orch. resources; his string-quartets were received with unbounded enthusiasm; and the Requiem above mentioned contains new and striking effects. Besides these must be noted a "Symphonie concertante" for 11 instruments; overtures, serenades, quartets f. fl. and strings, string-trios, and violin-duets. He also wrote 3 oratorios (*Saul, La Nativité, l'Arche d'alliance*), masses w. orch., 2 Te Deums, and motets; and the choruses to Racine's *Athalie* and Rochefort's *Électre*.—G., himself of humble origin, and an enthusiastic republican, was one of the most popular comp.s of the revolutionary era, to which his festival plays *Offrande à la patrie* (1792), and *Le camp de Grand-Pré*; the "Chant du 14 Juillet" (on the storming of the Bastille), and many hymns, marches, etc., belong.

**Gott'schalg, Alexander Wilhelm**, b. Mechelrode, n. Weimar, Feb. 14, 1827; pupil (1842), in the Teachers' Seminary at Weimar, of

Topfer (org. and harm.), and Wettig (pf.); Liszt also aided him. In 1847, teacher in Tiefurt; from 1850-51, he was Topfer's successor in the Seminary, also court org., and (1874) teacher of mus. hist. in the "Musk- und Orchesterschule." From 1865 he edited the "Urania"; from 1885, the "Chorgesang", and from 1872 he was also critic for Dittes' "Pädagogischer Jahresbericht." He publ. (with Liszt) a "Repertorium für die Orgel" (a coll. of the finest modern organ-music), also a "Kleines Handlexikon der Tonkunst" (1867).

**Gottschalk, Louis Moreau**, pianist; b. New Orleans, La., May 8, 1829; d. Rio de Janeiro, Dec. 18, 1869. He studied in Paris from 1841-6 under Hallé and Stamaty (pf.) and Maleden (harm.), and began composing at 16 (the "Banancier" was one of his first essays). After his pianistic début in 1845, he made brilliant tourneys through France, Switzerland, and (1852) Spain; his triumphs were repeated in 1853 in the U. S. Beginning in New Orleans, he traversed the length and breadth of the land, playing his own pf.-works, and conducting his orchestral works at grand festivals. Max Strakosch, later celebrated as the impresario of Patti, now engaged him for a comprehensive American tour, during which he visited Cuba, California (1865), and nearly every noteworthy town in Spanish America; he died worn out by excessive exertion.—G. was a great virtuoso of individual type, and most admired in his performances of his own works for pf.; no other player has so brought out their peculiar charm and characteristic "Spanish" warmth of color, and they have lapsed into almost total neglect.—Works: 2 operas, *Charles IX.*, and *Isaura de Salerno* (never performed); 2 symphonies, "La nuit des tropiques," and "Montevideo"; Gran Marcha solemne (to the Emperor of Brazil), Escenas campestres cubanas, and Gran Tarantella, all for full orch.; some 90 pf.-compositions; and abt. 12 songs.—Compare "Life and Letters of L. M. G.," by Octavia Hensel (Boston, 1870); "Gottschalk," by Fors (Havana, 1880); and "Notes of a Pianist . . .," by R. E. Petersen (Phila., 1881).

**Götz, Franz.** See GOETZ.

**Götz, Hermann.** See GOETZ.

**Götze, Johann Nikolaus Konrad**, violin-virtuoso; b. Weimar, Feb. 11, 1791; d. there Dec. 5, 1861. He was taught the violin by G. Spohr at Gotha, Aug. Müller at Weimar, and



(1813) Kreutzer at Paris. Settled in Weimar; was mus. dir. to the Grand Duke 1826-48, and chorusmaster at the opera; also gave concerts in Vienna, etc. He prod 4 operas at Weimar, also vaudevilles and melodramas, wrote much chamber-music, etc.

**Götze, Franz**, b. Neustadt-on-Orla, May 10, 1814; d. Leipzig, Apr. 2, 1888. A pupil of Spohr (vln.) at Kassel, he joined the Weimar court orch. in 1831; then studied singing, and was leading opera-tenor at Weimar from 1836-52. From 1853-67, he taught singing in the Leipzig Cons.; he explained his resignation in a pamphlet, "Fünfzehn Jahre meiner Lehrthatigkeit" (1868). He remained in Leipzig as a private singing-teacher.—His daughter,

**Götze, Auguste**, b. Weimar, Feb. 24, 1840; taught in the Dresden Cons. from 1870-75; then est. a singing-school in Dresden, and in 1891 was eng. at the Leipzig Cons. She is a much-sought vocal teacher (Frau Moran-Olden was one of her pupils); has publ. "Über den Verfall der Gesangkunst" (1884); also some stage-poems under the pen-name "Auguste Weimar."

**Götze, Karl**, composer; b. Weimar, 1836; d. Magdeburg, Jan. 14, 1887. A pupil of Töpfer and Gebhardt, later of Liszt; in 1855, chorusmaster at the Weimar opera; then theatre-cond. at Magdeburg, Berlin (1869), Breslau (1872), and Chemnitz (1875).—Works: The operas *Eine Abschiedsrolle*; *Die Korsen* (Weimar, 1866); *Gustav Wasa, der Held des Nordens* (W., 1868); *Judith* (Magdeburg, 1887); a symph. poem "Eine Sommernacht" (op. 20); other orchestral music; pf.-pcs., songs, etc.

**Götze, Heinrich**, teacher and composer; b. Wartha, Silesia, Apr. 7, 1836. He was a vocal pupil of Franz Götze at the Leipzig Cons.; losing his voice, he taught music in Russia, and Breslau; in 1871 became teacher in the Liebenthal Seminary, and in 1885 obtained a similar post at Ziegenhals, Silesia; he was made Royal Mus. Dir. in 1889.—Works: 2 serenades and 6 sketches f. string-orch.; a 4-part mass w. orch.; pcs. f. org. and pf.; songs, choruses, etc. Wrote "Populare Abhandlungen über Klavierspiel" (1879), and "Musikalische Schreibübungen" (exercises in mus. dictation).

**Götze, Emil**, brilliant dramatic tenor; b. Leipzig, July 19, 1856; a pupil of Prof. Gustav Scharfe at Dresden, where he was eng. 1878-81 at the court theatre, then at the Cologne theatre, afterwards singing as a "star" in the chief German cities.

**Götze, Otto**; in 1896, *Kapellm.* at Essen-on-Ruhr; has prod. a successful opera, *Risicatto* (Sondershausen, 1896).

**Götze, Franz**; contemporary comp.; has brought out a 3-act Volksooper, *Utopia* (Stettin, 1892), and a 1-act opera, *Die Rose von Thiesow* (Glogau, 1895).

**Goudimel, Claude**, renowned church-composer; b. Vaison, n. Avignon, France, abt. 1505; killed at Lyons, in the St. Bartholomew massacre, Aug. 24, 1572. Said to have been a pupil of J. Després. Before 1540 he establ. a music-school in Rome; the number of his distinguished pupils (Palestrina, Annimuccia, Bettini, Nanini, Ales. Merlo [della Viola], etc.) won him the sobriquet of "father of the Roman School." In 1555 G. was in Paris as a partner of the music-printer N. Duchemin; their partnership was dissolved in 1556. Strange to say, none of his works were publ. in Italy; his (presumably) oldest comp.s are Ms. masses and motets (a 5-12) in the Vatican and at Vallcella. There were publ. a few motets in Susato's 4th book of motets (1554); Odes of Horace (1555); 4-part "Chansons spirituelles de Marc-Antoine de Muret" (1555); a 5-part "Magnificat ex octo modis" (1557); "Missae tres a Claudi G. . ." (1558); "Les psaumes de David . . . en forme de motets" (16 psalms a 4, 1562); "Les psaumes mis en rime française, par Clément Marot et Théodore de Bèze" (1565); "La fleur des chansons des deux plus excellents musiciens de notre temps, à savoir de Orlande de Lassus, et de D. Claude Goudimel . . ." (1574); in the coll. of *chansons*, made by Le Roy and Ballard, some of G.'s chansons are in Books vi and viii (1566, 1557).—As G.'s settings of the Psalms had been approved by the Sorbonne (1561), it is probable that he was murdered, not as a convert to Protestantism, but on account of machinations of envious rivals.

**Gould, Nathaniel Duren**, b. Chelmsford, Mass., Mar. 26, 1781; d. Boston, May 28, 1864. Pupil of Reuben Emerson. Conductor of singing-schools in N. H. and Mass.; of the Middlesex Mus. Society (1807); went to Boston in 1819. Besides editing several coll.s of hymn-tunes, he publ. a "History of Church-music in America" (1853), a work of but slight value.

**Gounod, Charles-François**, one of the most eminent of French sacred and dramatic composers; b. Paris, June 17, 1818; d. there Oct. 17, 1893. His father, Jean-François Gounod, painter and engraver of talent, winner of the Paris Fine Arts Academy's 2nd *Prix de Rome* (1783), died when the boy was in his fifth year. His mother, a most accomplished woman, first contributed to his literary, artistic and musical education, and early sent him, an already proficient pianist, to the Lycée Saint-Louis. In 1836, he entered the Paris Conservatory, st. harmony w. Reicha, cpt. and fugue w. Halévy, and comp. w. Lesueur



and Paër. He won the 2nd *Prix de Rome* w. his cantata *Marie Stuart and Rizzio* in 1837, and in 1839, his cantata *Fernand* won the *Grand Prix de Rome* by 25 votes out of 27. In Rome he st. ecclesiastical music, particularly the works of Palestrina, and in 1841 a grand orchestral Mass a 3 was performed at the ch. of San Luigi de' Francesi. In 1842, during a visit to Vienna, he conducted a Requiem of his own, in the church of St. Charles, which produced a profound impression. Returning to Paris, he became precentor and organist of the *Missions Étrangères*; had serious intentions of taking holy orders, and was even called *l'Abbé Gounod*; a publisher, in 1846, bringing out a series of religious choruses, entitled *Offices of the Holy Week*, by "Abbé Charles Gounod." For five years he remained in seclusion, almost forgotten, when the performance of parts of his *Messe solennelle* at one of Hullah's London Concerts evoked such high praise in the English and French press that G. shortly after prod a symphony in E<sup>m</sup>, and was commissioned to write a work for the Grand Opéra. *Sapho*, a 3-act opera, was perf. April 16, 1851; but, despite excellent musical numbers, was not a theatrical success. Revised and reproduced in 1884, it was equally unsuccessful. Choruses to Ponsard's tragedy *L'Élysée* (1852), *La Nonne sanglante*, 5-act grand opera (1854), *Le Mûsécen malgré lui*, com.-op. (1858), also failed to realize expectations. From 1852-60, he was conductor of the "Orphéon," the united male singing-societies and vocal schools of Paris, and for them composed several choruses, and 2 masses a 4. G.'s success came with *Faust* in 1859, which procured him European fame, and remains his masterpiece. *Phélon et Baucis* (1860), *La Reine de Saba* (1862), *Mirville* (1864), *La Colombe* (1866), were of ordinary interest. The success of *Faust* was revived with *Roméo et Juliette* (1867), considered in France superior to *Faust*. In 1870, during the Franco-German war, G. removed to London. He there founded Gounod's Choir, a mixed choral society, and gave large concerts at the Philharmonic and Crystal Palace, where, in 1871, at the opening of the exhibition, he produced *Galla*, an elegiac cantata to words from the Lamentations of Jeremiah. The *entr'actes* to Legouvé's *Les deux Reines* (1872), and to Barbier's *Jeanne d'Arc* (1873), were well received. In 1875, he returned to Paris, and, in 1877, *Cinq Mars* was produced at the Opéra-Comique, and in 1878, *Polyeucte* at the Opéra, but these and his last dramatic work, *Le tribut de Zamora* (1881), were inferior to his previous triumphs. The last years of his life were mainly devoted to sacred composition. *La Rédemption* (Birmingham, 1882), a sacred trilogy, of which he wrote the music and French words, and *Mars et vita* (Birmingham, 1885), another sacred trilogy, the Latin text of which he arranged from the Catholic liturgy, have become standard works. G.'s comp.s are of a highly poetic order, more spiritualistic than realistic; in his finest lyrico-

dramatic moments he is akin to Weber, and his modulation even reminds of Wagner; his instrumentation and orchestration are frequently original and masterly. To the works mentioned must be added: "Messe solennelle à Ste.-Cécile," and the mass "Angelus custodes" (1882), "Messe à Jeanne d'Arc" (1857), a fourth Mass (1888), a Stabat Mater w. orch., the oratorio *Tobie*, *Les Sept Paroles de J. C.*, *Jésus sur le lac de Tibériade*, a Te Ieum, *Pater Noster*, *Ave Verum*, and *O Sicutaris*, the cantatas *À la Frontière* (1870, Gr. Opéra), *Le vin des Gaulois et la danse de l'Épée*, and much instrumental and vocal music, French and English songs, etc. Among his posthumous works should be mentioned 2 operas, *Maître Pierre* (incomplete) and *George Dandin* (said to be the first comic opera set to a *prose* text); an Ave Maria for his daughter's birthday; and a solemn mass for the inaug. of the new organs at St. Peter's, Rome. He also wrote a "Méthode de cor à pistons," contributed *feuilletons* of musical philosophy and criticism to various Paris journals, and publ. a book, "Le Don Juan de Mozart." In 1866, on the death of Clapisson, G. was elected member of the Institut de France. He was also a commander of the Legion of Honor.—Biographies. "Ch. Gounod, Portraits contemporains," by Jules Claretie (Paris, 1875); "Autobiographie de Ch. Gounod," by Mme. Georgina Weldon (London, Wm. Reeves, 1875); his autobiographical "Mémoires" (Paris, 1895); "Ein Lebensbild," by Paul Voss (Leipzig, 1895); etc.

**Gouvy, Louis-Théodore**, b. Goffontaine, n. Saarbrücken, Rhenish Prussia, July 2, 1819; d. Leipzig, Apr. 21, 1898. Pianist and composer, 1840, law-student in Paris; turned to music, st. 3 yrs. w. Elwart, also in Berlin (1843) and Rome, returning 1846 to Paris, and giving his first and very successful concert of his own works in 1847. His works are often performed both in Germany and in Paris, where he lived till lately (1894?), as a private teacher and composer, since then in Oberhomburg. In Germany, especially, his dramatic scenes for soli, chorus and orch. have great vogue. He was made chev. of the Legion of Honor in 1896.—Works: *Missa brevis f. soli, ch. and orch.*, op. 72; *Requiem f. do.*, op. 70; a sacred cantata, *Golgotha*; a Stabat Mater; the dram. cantatas *Oedipus auf Kolonus* (op. 75), *Iphigénie en Tauride* (op. 76), and *Elektra* (op. 85), f. soli, ch. and orch.; *Fruhling's Erwachen* f. sopr. solo, male ch., and orch. (op. 73); *Asléga*, lyrico-dram. scene; an opera, *Der Cid* (not perf., though accepted 1863 at Dresden); 7 symphonies (the last is op. 87, in G min.); 2 concert-overtures (op. 14 and 15); an octet f. wind; a sextet f. flute and strings; a pf.-quintet (op. 24); a string-quintet; 5 string-quartets; 5 pf.-trios; a serenade f. 5 stringed instr.s; pieces f. cello and pf., and f. vln. and pf.; pf.-sonatas f. 2 and 4 hands; *Phantasie* f. 2 pfs. (op. 69); serenades, characteristic pcs., and studies, f. pf.; vocal duets, odes, and many

songs.—His compositions are graceful and melodious.

**Gow, George Coleman**, b. Ayer Junction, Mass., Nov. 27, 1860. Studied music under B. C. Blodgett of Pittsfield, and E. B. Story of Worcester; graduate (A.B.) of Brown Univ., 1884, and of Newton Theol. Seminary, 1889, when he became instructor of harm. and pf at Smith College, Northampton, Mass. During leave of absence (1892-3), G. spent a year in Berlin, studying mainly with Ludwig Bussler. In 1895 he was app. Prof. of music at Vassar Coll., Poughkeepsie, N. Y.—Publ. 1st book of songs, 1884; since then several sets of songs and duets, and several part-songs, etc.; also an excellent text-book on notation and harmony, "The Structure of Music" (N. Y., 1895).

**Gow, Niel**, violinist and comp., b. Inver, Dunkeld, Scotland, Mar. 22, 1727, d. there Mar. 1, 1807. His teacher, John Cameron, was a retainer in the Grandtully family. A favorite player at the balls, etc., in Scottish towns, he excelled in the execution of native music.—Works: Six collections of "Strathspey Reels" (1784, '88, '92, '99, 1808, '22)—His son **Nathaniel** (1763-1831), also a violinist and comp., was for a time (from 1791) leader of the Edinb. Concerts; he had a music-business in Edinburgh. Best known as the comp. of the song "Call'er Herrin."—**Niel G., Jr.** (1795-1823), son of Nathaniel, was a talented violinist and comp. ("Bonnie Prince Charlie"; "Flora McDonald's Lament," etc.).

**Graan, Jean de**, gifted violinist, a pupil of Joachim; b. Amsterdam, Sept. 9, 1852; d. The Hague, Jan. 8, 1874. Monograph by Kneppelhout. "Een beroemde Knaap."

**Gra'ben-Hoff'mann, Gustav** (properly **Gustav Hoffmann**), b. Enin, n. Posen, Mar. 7, 1820. By profession a teacher, his love for music caused him to embrace the latter profession; studied for the opera (1843) in Berlin, but had better fortune with song-composing; after teaching in Potsdam, studying in Leipzig under Hauptmann, and living in Dresden (1858) and Schwerin (1868), he settled (1869) in Berlin as a singing-teacher.—Works: Many songs ("500,000 Teufel" had great vogue); part-songs, duets, solfeggi, pf.-music; also "Die Pflege der Singstimme" (1865); "Das Studium des Gesangs" (1872); "Praktische Methode als Grundlage für den Kunstgesang" (1874).

**Grä'dener, Karl Georg Peter**, b. Rostock, Jan. 14, 1812; d. Hamburg, June 10, 1883. Gave up study in Göttingen for music (his cello-teacher was Mattstadt); was for 3 years solo 'cellist and quartet-player in Helsingfors; for 10 yrs. mus. dir. at Kiel Univ., and cond. of a choral society; during this period he wrote numerous fine choral works (oratorio *Johannes der Täufer*). He founded and directed (1851-61) a singing-academy at Hamburg, and cond. numerous concerts, at several of which his own

works filled the programs; taught singing and theory at Vienna Cons. (1862-5), and thereafter at the Hamburg Cons.; elected President of the Hamburg "Tonkünstler-Verein." He was a fine and original harmonist, and a master of form.—Works: 2 symphonies; overture to "Fiesco", 1 pf.-concerto; a Romanza f. vln. and orch.; 1 string-octet, 5 pf.-quintets, 3 string-quartets, 1 string-trio; 2 pf.-trios; 3 vln.-sonatas; 1 'cello-sonata w. pf. (op. 59, one of his best works), a sonata for pf. and vln. (D min.); and, f. pf., "Phantastische Studien," "Fliegende Blätter," "Blättchen," "Traumereien," etc. Also a "Harmonielehre" (1877), and musical essays in periodicals, coll. as "Gesammelte Aufsätze" (Hamburg, 1872)—In MS. 2 operas *König Harald* and *Der Muller in Hockstet*.

**Grä'dener, Hermann (Theodor Otto)**, son of preceding, b. Kiel, May 3, 1844. Pupil of his father, and of the Vienna Cons.; in 1862, org. at Gumpendorf n. Vienna; 1864, violinist in Vienna court orch.; 1873, harmony-teacher in Horak's Pf. School, ditto for some years in Vienna Cons.; and from 1899 Bruckner's successor as *lectr.* for harmony and counterpoint at the Vienna Univ. He also conducts the Vienna *Singakademie*.—Works: *Capriccietta* f. orch. (op. 4), *Sinfonietta* f. orch. (op. 14); "Lustspiel-Ouverture" (op. 25); string-octet (op. 12); string-quintet (op. 23), pf.-quintet (op. 6), pf.-trio in D min. (op. 1), 5 *Impromptus* f. pf. and strings (op. 11); 5 *Intermezzi* f. vln. and pf. (op. 9); *Sonata* f. 2 pfs. (op. 13); other pf.-music, songs, etc.

**Graew.** See BACFART.

**Graffi'gna, Achille**, b. San Martino Dall'Argine, Italy, May 5, 1816; d. Padua, July 19, 1896. Pupil of Milan Cons.; at 18, conductor in theatre at Cagliari, and successively in various other Italian theatres, also (1845) opera-director in Odessa, and (1872) manager and conductor of an opera-troupe in Paris. Finally, singing-teacher in Padua.—Works: 9 or 10 operas, none strikingly successful; songs.

**Grä'finger.** See GREFINGER.

**Gram'mann, Karl**, dram. comp.; b. Lübeck, Mar. 3, 1844; d. Dresden, Jan. 30, 1897. From 1867-71 pupil of Leipzig Cons., lived in Vienna as a comp. until 1885, and since then at Dresden. 2 operas, *Die Schatzgräber* and *Die Eisjungfrau*, were written while he was a youth studying in the gymnasium; his other works are the operas *Melusine*, op. 24 (Wiesbaden, 1875); *Thunfisch und der Triumphzug des Germanicus*, op. 29 (Dresden, 1881); *Das Andreasfest*, op. 35 (Dresden, 1882); the 2-act opera *Ingrid*, op. 57, and the 1-act opera *Das Irrlicht*, op. 58 (both prod. on the same evening at Dresden, 1894); a "Trauercantate" f. soli, ch., and orch.; 2 symphonies; string-quartets and trios, vln.-sonatas, pf.-music, songs, etc.—G. was a disciple of Wagner.

**Gran'di, Alessandro de'**, b. Venice, 1702; d. Bergamo, 1830. Church-comp. of the Venetian school, pupil of G. Gabrieli. In 1597, w. *at* *1776*, at the Accad. della Morte in Ferrara; in 1617, singer at San Marco, Venice, in 1620 succeeded Negri as vice-maestro there, and in 1627 became *maestro* at Santa Maria Maggiore, Bergamo, where he died of the plague.—Works: Madrigal concertati, Litanies; Vesper psalms, Te Deums; Tantum ergo, 6 vols. of Motets *a* 2-4; Messe concertate *a* 2, Mottetti concertati *a* 2, 3, and 4; Salmi concertati *a* 3; and 3 vols. of Motets *a* 1-4, w. 2 violins. All publ. 1607-41.

**Grandval, Mme. Marie-Félicie-Clémence de Reiset**, Vicomtesse de, noted composer, b. Saint Rémy-des-Monts (Sarthe), France, Jan. 20, 1830. At first a pupil of Flotow, later of Saint-Saëns, in composition. Her début as a composer was with a Mass and a Stabat Mater (perf. in various churches); she has prod. the operas *Piccolino* [after Sardou's "La Penitente"] (Op.-Com., 1868), *Les fiancés de Rosa* (Th.-Lyr., 1863), *Atala* (Paris, 1888); *Mazepa*, in 5 acts (Bordeaux, 1892); and others, has in MS. *Le boucquier de diamant*.—An oratorio, *La fille de Jaire*, won the Prix Rossini; she has a "drame sacré," *Sainte-Agnès*, in MS.; has prod. several symphonic works, and many songs. Mme. de G. has used the pen-names Tesier, Valgrand, Jaspier, Banger, etc.

**Graninger, Charles Albert**, pianist and cond.; b. Cincinnati, Jan. 2, 1861; ent. Cincinn. Coll. of Music in 1879. Dir. of several mus. societies, notably the Orpheus Club (since 1891) and the Arion (of Columbus, O., for 2 years). Organist; now in 2nd Presb. Ch.; also prof. in Cincinnati Coll. of Music.

**Granjon, Robert**, celebrated music-printer and typefounder at Paris (1523), Lyons (1559), and Rome (1582), is particularly noteworthy for having engraved round note-heads (instead of the lozenge-shaped ones then in vogue), and for doing away with the ligatures, etc.

**Graphäus, Hieronymus**, celebrated music-printer and typefounder in Nuremberg (from 1533), where he died May 7, 1556. He exchanged his patronymic *Resch* for *Formschneider* (Type-cutter), later assuming the Greek form of the latter appellation.

**Gratia'ni.** See GRAZIANI, BONIFAZIO.

**Graumann, Mathilde.** See MARCHESI.

**Graun, Karl Heinrich**, b. Wahrenbruck, Prussian Saxony, May 7, 1701; d. Berlin, Aug. 8, 1759. Pupil at the Kreuzschule, Dresden (1713-20), of Grundig (voice) and Chr. Petzold (org. and pf.), and sang in the "Rathskapelle" as a soprano; while his voice was changing, he st. comp. under J. Chr. Schmidt, and frequently attended opera-performances (then directed by Lotti). In 1725 he was eng. as operatic tenor at Brunswick; but within a year his first venture as a dramatic comp. (*Polidoro*, 1726) won

him success; he was app. vice-Kapellm., and composed 5 more operas for Brunswick. The Crown Prince Frederick ("the Great") induced him in 1735 to come to Rheinsberg, where he set to music many cantatas written (in French verse) by his gifted patron. On Frederick's succession, Graun was commissioned to establish Ital. opera in Berlin, of which he was made *Kapellm.* For this company he composed 28 operas, among which *Rosalinda* (1741), *Artaserse* (1743), *Catone in Utica* (1744), *Alessandro nell'Indie* (1745), *Adriano in Siria* and *Demofonte* (1746), *Mitridate* (1751), *Semiramis* (1754), *Ezio* (1755), and *Méropse* (1756), were some of the most successful; for years, Hasse was the only rival comp. whose operas had a hearing in Berlin. As a church-comp., Graun is still better known today; his Passion Oratorio, *Der Tod Jesu* (1755), is still, by virtue of a bequest, perf. yearly at Berlin; a Te Deum (1756), commemorating the battle of Prague, is equally fine. Other works: 2 Passion cantatas; about 25 other church-cantatas w. orch.; and 20 Latin motets *a* 4 voci *a cappella*; funeral music for Duke Aug. Wilh. of Brunswick (1738) and for King Fr. Wilh. I. of Prussia (1740); church-melodies for every day in the year (2 sets). His instrumental music (12 concertos f. harpsichord w. strings; flute-concertos; a concerto f. fl., vln., gamba and 'cello; trios, organ-fugues, etc.) is of less value, and unpublished.

**Graun, Johann Gottlieb**, violin-virtuoso, brother of preceding; b. Wahrenbruck, abt. 1698; d. Berlin, Oct. 27, 1771. Studied with his brother in the Kreuzschule, Dresden, also the violin under Pisendel, and later under Tartini at Padua. In 1728 he was leader in Crown Prince Frederick's orch. at Rheinsbeck; from 1740, leader in the royal orch. at Berlin.—Works: 40 symphonies, 20 vln.-concertos, 24 string-quartets, string-trios, etc.

**Graupner, Christoph**, b. Kirchberg, Saxony, in Jan., 1683; d. Darmstadt, May 10, 1760. Pupil of Kuhnau at the Thomasschule, Leipzig; in 1706, accompanist, at Hamburg, to the opera under Keiser; 1710, vice-Kapellm., and in 1711 *Kapellm.*, at Darmstadt. A diligent comp., even engraving some of his own music; he was blind for 10 years before his death.—Works: 6 operas prod. in Hamburg: *Dido* (1707); *Die lustige Hochzeit* (1708), with Keiser; *Hercules und Theseus* (1708), *Antiochus und Stratonice* (1709), *Bellerophon* (1709), *Simson* (1709); 3 for Darmstadt: *Berenice und Lucio* (1710), *Telemach* (1711), and *Beständigkeit besiegt Betrug* (1719). For harpsichord: "Acht Parthieen fur Clavier" (1718), "Monatliche Clavierfrüchte" (1722), "Acht Parthieen fur das Clavier" (1726), "Die vier Jahreszeiten" (1733); also a "Hessen-Darmstädtisches Choralbuch." An immense number of MS. comp.s are in the Library at Darmstadt.

**Grazia'ni, (Padre) Tommaso**, b. Bagnacavallo, Papal States. *Maestro* at the Franciscan

Monastery, Milan.—Publ. *Masses a 5* (1569), *Vesper psalms a 4* (1587), *Madrigals a 5* (1588), *Complines a 8* (1601), "Sinfonie, partenici, litanie a 4, 5, 6 and 8 voci" (1617), "Responses to St. Francisus, with Salve" (1627).

**Grazia'ni** (or **Gratiani**), **Bonifacio**, b. Marino, Papal States, abt. 1606, d. Rome, June 15, 1664, where he was *maestro* in the Seminario Romano and in the Jesuit ch.—Publ. works (posth.) 7 vol.s of *Motets a 2-6*; 6 vol.s do. a 1, 1 vol. of *Psalms a 5*, w. org.; 1 vol. of *Salmi concertati*; 2 vol.s of *Masses a 4-6*; *Litanies a 3-8*; *Vespers*; "Musiche sacre e morali con basso d'organo"—all works of real value.

**Grazia'ni**, **Ludovico**, dramatic tenor, b. Fermo, Italy, in Aug., 1823; d. there in May, 1885. He sang in the chief Ital. cities, also in Paris (1858), London, Barcelona, and Vienna (1860), meeting with great success. For him Verdi wrote the part of Alfredo (*Travata*).

**Grazia'ni**, **Francesco**, brother of Ludovico; b. Fermo, Apr. 16, 1829. Baritone stage-singer, successful in Italy, Paris (1854, and 1856-61 at the Théâtre Italien), New York (1855), London, and St. Petersburg (1861-4).

**Grazzi'ni**, **Reginaldo**, b. Florence, Oct. 15, 1818; studied at the R. Cons. there, under T. Mabellini. After serving as an opera-cond. in Florence, he was app. Director of the Civic School of Music at Reggio d'Emilia, and theatre-cond.; the following year he became prof. of mus. theory, and artistic director, in the Liceo Benedetto Marcello, Venice. Talented comp.—Works: A sacred cantata (1875); a mass a 3, w. orch.; symphonies; a *Marcia solenne* (1887); pf.-music; and (in MS.) an opera.

**Great'orex**, **Thomas**, b. North Wingfield, Derby, Engl., Oct. 5, 1758; d. Hampton, n. London, July 18, 1831. Pupil of Dr. B. Cooke (1772); chorister at Concert of Antient Music (1778); org. of Carlisle cath. (1780-4); after travelling in Holland and Italy, he taught in London (1789-93), when he became cond. of the C. of A. M. He revived the Vocal Concerts (1801), and from 1819 was org. of Westminster Abbey.—Works: 12 glees (1832); *Psalms*; *chants*; "A Selection of Tunes . . ." (London, 1829); "Parochial Psalmody" (no date).

**Gre'co** (or **Gre'co**), **Gaetano**, b. Naples, abt. 1680; d. (?). Pupil of Ales. Scarlatti, at the Cons. de' Poveri di Gesù Cristo, and succeeded him as teacher there in 1717, passing later to the Cons. of San Onofrio, where Pergolesi, Vinci, and Francesco Durante were his pupils.—Works: *Litanies a 4*, w. 2 vlns., viola, bass and org.; harpsichord-music; *toccatas* and *fugues* f. org.; etc.

**Greef**, **Wilhelm**, b. Kettwig-on-Ruhr, Oct. 18, 1809; d. Mors, Sept. 12, 1875. With L. Erk (his brother-in-law) he publ. school song-books, and new editions of Rinck's preludes, postludes, and "Choralbuch."

**Green**, **Samuel**, b. London, 1730; d. Isle worth, Sept. 15, 1796. Renowned organ-builder, who adapted the "Venetian" swell to the organ. His instruments were exported to Russia, the West Indies, etc.

**Greene**, **Maurice**, b. London, 1696 (or 1695); d. there Sept. 1, 1755. Chorister in St. Paul's cath., under King; studied with R. Brind, became (1716) org. of St. Dunstan's, of St. Andrew's, Holborn (1717), and of St. Paul's Cath. (1718). In 1727 he succeeded Croftas org and comp. to the Chapel Royal, and in 1730 was Tudway's successor as prof. of music at Cambridge, receiving the title of Mus. Doc.; in 1735, master of the King's Band. Later he made a great coll. of old English sacred music ("Cathedral Music," edited by Boyce).—Works: 2 oratorios, *Jephthah* (1737), and *The Force of Truth* (1744), a dram. pastoral, *Florinel, or Love's Revenge* (1737); a masque, *The Judgment of Hercules* (1740); an opera, *Phoebe* (1748), "40 Select Anthems in Score," a 2-8 (1743; 2 vol.s); Spencer's "Amorette" f. voice, harpsichord, and vln.; several odes; catches, canons, songs, organ-pieces, harpsich.-music; Church Service in C; Te Deum in D; etc.

**Greene**, **Harry Plunket**, bass singer, b. Old Connaught House, County Wicklow, Ireland, June 24, 1865. Destined for the bar, he embraced music; studied in Stuttgart, 1883-6, under Hromada and Goetschius, and 6 months under Vannuccini at Florence; later, in London, under J. B. Welch and Alf. Blume. Début Jan. 21, 1888, in Händel's *Messiah*; début in opera at Covent Garden, June 2, 1890. His song-recitals are very popular; and he has undertaken several artistic tours to the U. S., where he made a most favorable impression.

**Gre'finger** (or **Gräfinger**), **Johann Wolfgang**, Viennese comp. of the 16th century, pupil of Hofhaimer.—Works: "Aurelii Prudentii Cathemerinon," 4-part odes (1515); and single motets in collections. He edited the rare "Psalterium Pataviense . . ." (1512).

**Gregh**, **Louis**, music-publ. in Paris; has prod. the pantomime *Les Instantanés* (Paris, 1894); a 4-act vaudev.-opérette *Un lycée de jeunes filles* (Paris, 1892); a vaudev.-opérette *Patard, Patard et Cie.* (Paris, 1893); an op-com. *Le capitaine Roland* (Paris, 1895); and the pant.-ballet *Arlette* (Nice, 1892; Paris, 1896).

**Gregoir**, **Jacques-Mathien-Joseph**, b. Antwerp, Jan. 18, 1817; d. Brussels, Oct. 29, 1876, where he had settled in 1848 as a teacher and comp. Fine pianist, pupil of Henri Herz and Chr. Rummel.—Works: An opera, *Le Gondolier de Venise* (Antwerp, 1847); *Lauda Sion* and *Faust*, for ch. and orch.; a pf.-concerto (op. 100); many pf.-pcs. and pf.-études; duos and fantasias f. vln. or 'cello and pf. (written in collaboration with Léonard, Servais, and Vieuxtemps).

**Gregoir, Édouard-Georges-Jacques**, l. Turnhout, n. Antwerp, Nov. 7, 1822; d. Wyreghem, June 25, 1890. St. with his brother J.-M.-Jos (cr.), and under Kummel at Biebrich; gave pf.-concerts, and in 1842 traveled with Teresa and Maria Milanollo; but settled about 1851 in Antwerp as a composer and writer. He left his library to the Antwerp Music School.—3 operas: *La Vie* (Antwerp, 1848); *De Bijzen en 1848* (Brussels, 1851); *Musiquette d'Autriche* (Antwerp, 1850); *La dernière nuit du comte d'Egmont* (Brussels, 1851); *Leicester* (Brussels, 1854); *Willem Benkeis*, Flemish *opéra comique* in 1 act (Brussels, 1856); *William de Zwager* (1856); *La belle Bourbonnaise* (1860?), an historical symphony, "Les Croisades"; a symphonic oratorio, *Le Déluge*; an overture, "Hommage à Henri Conscience"; overture in C; music f. org and f. pf.; over 100 male choruses; harmonium-pcs.; violin-music; songs.—Writings: "Études sur la nécessité d'introduire le chant dans les écoles primaires de la Belgique"; "Essai historique sur la musique et les musiciens dans les Pays-Bas" (1861); "Histoire de l'orgue" (1865, with biogr. notes on Belgian and Dutch organists and organ-builders); "Galerie biographique des artistes-musiciens belges du XVIII<sup>e</sup> et du XIX<sup>e</sup> siècles" (1862; 2nd ed. 1885); "Notice sur l'origine du célèbre compositeur Louis van Beethoven" (1863); "Les artistes-musiciens néerlandais" (1864); "Du chant choral et des festivals en Belgique" (1865); "Schetsen van nederlandse toonkunstenaars meest allen wenig of tot hertoe niet gekend"; "Notice historique sur les sociétés et écoles de musique d'Anvers" (1866); "Recherches historiques concernant les journaux de musique depuis les temps les plus reculés jusqu'à nos jours" (1872); "Notice biographique d'Adrian Willaert"; "Réflexions sur la régénération de l'ancienne école de musique flamande et sur le théâtre flamand"; "Les artistes-musiciens belges au XIX<sup>e</sup> siècle: réponse à un critique de Paris" (1874); "Documents historiques relatifs à l'art musical et aux artistes musiciens" (1872-76; 4 vol.s); "Panthéon musical populaire" (1877-79; 3 vol.s); "Notice biographique sur F. J. Gossé dit Gosséc" (1878); "1830-80: l'art musical en Belgique sous les règnes de Léopold I et Léopold II" (1879); "Des gloires de l'Opéra et la musique à Paris" (3 vol.s; vol. i, 1880, embraces the period 1392-1750).

**Gregórovitch, Charles**, gifted violinist, b. St. Petersburg, Oct. 25, 1867. Pupil of Wieniawski, also of Dont (Vienna), and Joachim (Berlin). Has played in most European capitals; in America 1896-7.

**Gregory I., "the Great,"** b. Rome, 540; Pope from 590-604; celebrated in mus. history as the reformer of the R. C. Church Musical Ritual. By his order, and under his supervision, a collection was made (599) of the music employed in the different churches; the various

offertories, antiphons, responses, etc., were revised, and regularly and suitably distributed over the entire year, in an arrangement which remains practically intact to this day (Gregorian Chant). To him is also ascribed the introduction or establishment of the 4 Ecclesiastical Modes and the 4 parallel Psalal Modes.

**Grell, Eduard August**, b. Berlin, Nov. 6, 1800; d. Steglitz, n. Berlin, Aug. 10, 1886. Pupil of his father (an organist), and of J. C. Kaufmann, Ritschl, and Zelter. Org. of the Nikolaikirche, Berlin, in 1817; entered the *Singakademie* in that year, and became vice-director in 1832; court-cathedral org. in 1839, member of the Berlin Academy in 1841, choir-master at the cathedral 1843-45; in 1851 he succeeded Rungenhagen as teacher of comp. at the *Akademie*; he became a member of the Academical Senate, also chief cond. of the *Singakademie*, retiring from this post in 1876. In 1838 he was created Royal Music-Director; in 1853, Professor; and in 1864 received the order *pour le mérite*. In 1838 the Univ. of Berlin bestowed on him the honorary title of *Dr. phil.* G. was highly respected as a learned musician and an excellent teacher and conductor. He considered vocal music the only music worthy of the name; consequently, excepting an overture and a few org.-preludes, his comp.s are vocal.—Works: An admirable Mass (16 parts); an oratorio, *Die Israeliten in der Wüste*; a Te Deum; psalms a 8 and 11; cantatas, motets, hymns, Christmas songs, duets, songs; also an arrangement, f. 4-part male chorus, of the Evangelical *Gesangbuch* (1883). G.'s views on vocal and instr. music are laid down in his "Aufsätze und Gutachten" (Berlin, 1887).

**Grenié, Gabriel-Joseph**, b. Bordeaux, 1757; d. Paris, Sept. 3, 1837. Inventor of the *orgue expressif* (harmonium), from which the *orgue expressif* of Érard was developed.

**Gresnich** [not -nick], **Antoine-Frédéric**, dramatic composer; b. Liège, Mar. 2, 1755; d. Paris, Oct. 16, 1799. He st. at the *Collège Lidgeois*, Rome, and with Sala at Naples, where he prod. operas before 1780; visited London in 1784 and 1785, his success causing the Prince of Wales to appoint him dir. of mus. in 1786; he returned to Paris in 1791, and in 1793 was *chef d'orchestre* of the Grand Th., Lyons, where the success of his *L'Amour à Cythère* opened the way for him in Paris. Here, from 1795-99, he brought out 16 operas, the last, *Léonidas ou les Spartiates*, failing at the Grand Opéra. His works include over a score of operas and considerable chamber-music, ariettas, duos, songs, etc.

**Grétry, André-Ernest-Modeste**, dramatic composer; b. Liège, Feb. 8, 1741; d. Montmorency, n. Paris, Sept. 24, 1813. His father was violinist in the St.-Denis Collegiate Church, where, at six years of age, the boy was placed as chorister. The severity of the masters was not conducive to his advancement; his father with-

drew him from the choir and placed him with Leclerc, under whose tuition he became a proficient reader, and Renekin. An Italian company was then performing operas of Pergolesi, Galuppi, etc., in Liège; these performances contributed greatly to the development of his musical instinct. He commenced composing with such evidence of ability that he was placed under Moreau, *in de chap* of St. Paul's, for lessons in counterpoint. But, unable to restrain his eagerness to write, he could not apply himself to a severe course of study; though he produced 6 symphonies at Liège in 1758, and in 1759 wrote a mass, which so interested the Canon du Harlez that he procured G. the means to study in Rome. Arriving there in 1759, he entered the Collège de Liège, where he studied cpt. and comp. under Casali and Martini for 5 years. But G. was an unsatisfactory pupil, being too impatient of the abstractions of science; he had an irresistible leaning towards dramatic music and declamatory melody. His first dramatic essay, the intermezzo *Le Vendémiaire*,



was well received at Rome, 1765; and G. was praised by Piccini. But a perusal of the score of Monsigny's *Rose et Colas* showed him that comic opera was his real vocation. After 9 years in Rome, he set out for Paris, *via* Geneva, where he remained a year in hopes of inducing Voltaire to write him a libretto. Failing in this, he wrote new music to Favart's *Isabelle et Gertrude* of the Geneva Theatre, which was very successful. Following Voltaire's advice, he went to Paris, where two years elapsed in difficulties, before Du Rozoy, an amateur, gave him the libretto of *Les mariages Samnites*. This got no further than rehearsals, but secured him the patronage of Count Creutz, the Swedish minister, who obtained for him Marmontel's comedy *Le Huron*; produced at the Opéra-Comique, 1768, it commenced a series of successes seldom equalled:—*Lucile* and his popular *Le tableau parlant* (1769); *Les deux avares*, *Sylvain*, and *l'Amitié à l'épreuve* (1770); *Zémire et Azor*, *l'Ami de la maison* (1771); *Le Magnifique* (1773); *La Rosière de Salency* (1774); *Céphale et Procris* and *La fausse magie* (1775); *Les mariages Samnites* [revised] (1776); *Maitroco* and *Les Evénements imprévus* (1777); *Le jugement de Midas* and *l'Amant jaloux* (1778); *Aucassin et Nicolette* (1779); the grand opera *Andronaque* (1780); *Emilie, la belle esclave* [as the fifth act of a ballet, *La fête de Mirza*] (Opéra, 1781); *La double épreuve* [*Colinette à la cour*], and *l'Embarras des richesses* (1782); *Théodore et Pauline* [*l'Épreuve villageoise*], *Richard Cœur de Lion*, the grand opera

*Le citoyen du Caire* (1784; libretto by Louis XVIII., then Comte de Provence, perf 506 times), *Panurge, ou les trois lanternes* (1785); *Les méprises par ressemblance* (1786), *Le comte d'Adert*, *La suite du comte d'Adert*, and *Le prisonnier anglais* [*Clorice et Belton*] (1787), *Amphitryon* (1788), *Le rival confident*, *Ruou*, *Barbe-Bleue*, and *Aspasie* (1789); *Pierre le Grand* (1790), *Guillaume Tell* (1791); *Basil* [*À trompeur, trompeur et demi*] and *Les deux couvents* [*Cécile et Dermauc*] (1792); *La rosière républicaine* (1793), *Joseph Barra*, *Callias*, *Denis le tyran*, *La fête de la raison* (1794; during the Revolution); *Lisbeth*, *Le barbier de village*, and *Ancréon chez Polyérate* (1797); *Ehsca* (1799); *La casque et les colombes* (1801); *Delphis et Mopsa* and *Le ménage* (1803). Grétry produced fifty operas, their merit lies in their melodies and their dramatic expression. He was not deeply versed in harmony; still, despite meagre harmonization, his orchestration is frequently clever and very effective. His operas suffered temporary eclipse when Méhul and Cherubini entered the field; public interest was revived by the magnificent tenor Elleviou in 1801; the changes in operatic music during the next 30 years caused their subsequent neglect. *Richard Cœur de Lion* is still played in Paris. Nevertheless, Grétry—"the Molière of music," as he was called—founded the school of French comedy-opera, of which Doieldieu, Auber, and Adam have been such distinguished alumni. Further proof of his lack of technical knowledge appears in his "Méthode simple d'harmonie" (1802). His "Mémoires ou Essais sur la musique" (1789; 3 vols.) set forth his views on the paramount importance of the just declamation of every syllable set to music. During his lifetime G. was greatly honored. In France and abroad he was elected a member of most artistic and learned institutions which admitted musicians. The Prince-Bishop of Liège made him privy-councillor in 1784. In 1785 a street in Paris was named after him. In 1795 he was admitted to the Institut, and was one of the three first chosen to represent the department of musical composition. The same year he was appointed Inspector of the Conservatoire, but resigned in a few months, feeling incompetent for the post. His bust was placed in the foyer of the Grand Opéra, and a marble statue in the entrance-hall of the Opéra-Comique. In 1802 Napoleon made him Chevalier of the Legion of Honor, and granted him a pension of 4,000 francs in compensation for losses during the Revolution. He bought "l'Ermitage," Rousseau's former residence at Montmorency, and lived there in retirement. He occupied his last years in writing "Réflexions d'un Solitaire," which his friends did not deem expedient to publish. "De la Vérité," a high-pitched avowal of republican tenets, with remarks on the feelings, and the best means of exciting and expressing them by music, appeared in 1803. Grétry was married and had several children, but survived them all. His daughter, Lucille,



born in 1770, produced two successful operas, the first at thirteen years of age. She married unhappily, and died in 1792. G. left six operas which have never been performed. *Alceste* (1788), *Zelmira*, *Zelmira*, *Edmundo*, *Le grand d'Espagne*, and *Le Moine de Lerins*. Two of his operas, *Zelmira* and *Le grand d'Espagne* have been adapted for the English stage. His *Chatterton* (1787) created interest on its revival in Paris, when Rossini produced his opera of the same name. Besides dramatic works, G. wrote a *De Profundis*, *Confiteor*, a *Requiem*, motets, 6 symphonies, prologues, epilogues, divertissements, 6 pf.-sonatas, 6 string-quartets and two quartets for pf., flute, violin, and bass.—A complete ed. of his works was begun in 1883 (publishers, Breitkopf and Hartel).—Biographical "G. en famille" by his nephew, A. J. Grétry (1815); "Notice Biographique sur A. G." (Saegher; 1860); also by Ed. Gregoir (1883), Brunet (1884), etc.

**Greulich, Karl Wilhelm**, b. Kundendorf, n. Löwenberg, Silesia, Feb. 13, 1796, d. 1837 in Berlin, where he had lived since 1816 as comp. and teacher (pupils: Prince Georg von Cumberland [Georg V.], C. Eckert, Henriette Sontag). Besides pf.-comp s., he publ. a *Method f. pf.*

**Greulich, Adolf**, b. Posen, 1819; d. Moscow, 1868, as teacher at the Catharina Inst. His pf.-works show much talent.

**Greulich, Adolf**, b. Schmiedeberg, Silesia, 1836; d. July 20, 1890, at Breslau, where, since 1884, he had been Brosig's successor as cathedral *Organist*. Pupil of Brosig, Mosewius, Baumgart, and P. Lustner; 1857, chorister and bass soloist in the cath.; 1870, cath. organist.—Works. Much sacred music.

**Grieg, Edvard Hagerup**, Norwegian composer and pianist; b. Bergen, June 15, 1843. His mother, a woman of musical culture, and a gifted pianist, was his first instructor. At the suggestion of Ole Bull, Grieg entered the Leipzig Cons. in 1858; for four years he studied harm. and opt. under Hauptmann and Richter, comp. under Rietz and Reinecke, and piano-forte-playing under Wenzel and Moscheles. The works of Mendelssohn and Schumann gave the prevailing tone to musical Leipzig; but Grieg, while profiting by them, was strong enough to preserve his Scandinavian individuality. This he demonstrated in 1863, when he studied in Copenhagen under Gade, and came under E. Hartmann's influence. Of great importance in Grieg's career was his intimacy with the young

Norwegian composer Rued Nordraak, whose premature death cut short their crusade (as Grieg himself wrote) "against the effeminate Mendelssohnian-Gade Scandinavianism, turning with enthusiasm into the new well-defined path along which the Northern school is now travelling." In 1867 Grieg founded a Musical Union in Christiania, which he conducted until 1880. Previous to this, in 1865, he had visited Italy, and did so again in 1870, associating much with Liszt in Rome. He also made artistic journeys to Germany, especially Leipzig, where his visits were protracted, at a Gewandhaus concert in 1879, he perf. his own pf.-concerto, op. 16. Since 1880, excepting time spent on professional tours, he has lived chiefly in Bergen; but has latterly cond. the Philh. Concerts at Christiania. In 1888 he visited London, and at a Philharm. concert played his piano-concerto and conducted his op. 34 (2 melodies f. string-orch.). He revisited England in 1889, 1894, 1896; in 1894 the honorary degree of Mus. Doc., Cantab. was bestowed on him. Grieg's importance as a composer lies in the fact that he did what Gade apparently shrank from; he imbued his music with a strong strain of Scandinavian tonality, so that, without innovations in form, his works possess marked racial characteristics to which is due much of their charm. His shorter piano-pieces are among the most charming compositions of their kind (e.g., the delightful *Humoresken*). Many of his songs, full of poetic feeling, are equally popular; the same may be said of his 3 violin-sonatas.—Ernest Closson wrote a sketch, "Edv. Gr. et la musique Scandinave" (Fischbacher; Paris, 1892).

Op. 1, 4 *Clavierstücke*; op. 2, *Lieder* for Alto; op. 3, *Poetische Tonbilder* for pf.; op. 4, 6 *Lieder*; op. 5, 4 *Lieder*; op. 6, *Humoresken* f. pf.; op. 7, *Sonata* f. pf. in E min.; op. 8, do. in F, f. pf. and violin; op. 9, *Romanzen* and *Balladen* f. pf.; op. 10, 4 *Romanzen* (vocal); op. 11, *Concert-overture* "in Autumn"; op. 12, *Lyrische Stückchen* f. pf.; op. 13, *Sonata* in G, f. pf. and violin; op. 14, 2 *Symphonische Stücke* for pianoforte 4 hds; op. 15, *Romanzen* f. pf.; op. 16, pf.-concerto in A min.; op. 17, *Norwegische Volkslieder* and *Tänze*, f. pf.; op. 18, 8 *Lieder*; op. 19, *Bilder aus dem Volksleben* [3 *Neue Humoresken*], f. pf.; op. 20, "Vor der Klosterpforte," for solo, female voices and orch.; op. 21, 4 *Lieder*; op. 22, 2 *Songs* for male voices and orch.; op. 23, "Peer Gynt," Suite No. 1 f. pf. 4 hds; op. 24, *Ballade* f. pf.; op. 25, 5 *Lieder*; op. 26, 4 *Lieder*; op. 27, string-quartet in G min.; op. 28, "Albumblätter," f. pf.; op. 29, *Improvisata*, 2 pieces f. pf.; op. 30, "Album für Männerchor"; op. 31, "Landerkennung," for male chorus and orchestra; op. 32, "Der Einsame" [Bergentrückte] for baritone, string-orch., and 2 horns; op. 33, 12 *Lieder*; op. 34, 2 *Elegische Melodien* f. string-orch.; op. 35, "Norwegische Tänze" f. orch.; op. 36, *Sonata* f. pf. and cello; op. 37, *Walzer-Capricen* f. pf.; op. 38, "Lyric Pieces," f. pf.; op. 38, "New Lyric Pieces" f. pf.; op. 39, 12 *Lieder*; op. 40, "Aus Holberg's Zeit," suite for string-orch.; op. 41, pf.-transcriptions of his own songs; op. 42, *Bergliot*, melodrama w. orch.; op. 43, "Lyrische Stückchen" f. pf.; op. 44, *Lieder* (aus Fjeld and Fjord); op. 45, *Sonata* in C min., f. pf. and vln.; op. 46, "Peer Gynt," Suite 1 (*For orchestra*); op. 47, "Lyrische Stücke" f. pf.; op. 48, 6 *Lieder*; op. 49, 6 *Lieder*; op. 50, "Olav Trygvason" f. solo, ch. and orch.; op. 51, *Romanze* w. var. s. f. 2 pfs. 4 hds.; op. 52, 6 songs, transcriptions f. pf.; op. 53, *Zwei Melodien* f. string-orch.; op. 54, "Lyrische Stücke"; op. 55, "Peer Gynt," Suite 2, f. orch.; op. 56, "Sigurd Jorsalfar," f.



orch., op. 57, "Lyrische Stücke" f. pf.; op. 53, 5 Lieder; op. 59, 6 Lieder, op. 60, 5 Lieder; op. 61, 7 Children's Songs; op. 62, "Lyrische Stücke" f. pf.; op. 63, Zwei nordische Weisen, f. string-orch.; op. 64, Symphonic Dances, f. pf. 4 hands; op. 65, "Lyrische Stücke" f. pf., Book 8, op. 66, Popular Norwegian Melodies 1. pt., op. 67, song-cycle (Garborg's "Haugtussa")—(Op. 4, 5, 8, 21, 25, 26, 33, and 39 are contained in the five Grieg Albums of the Schürmer Editions)—Without opus-number. Arrangement of 2nd piano-part to four sonatas by Mozart.

**Grießenkerl, Friedrich Konrad**, b. Peine, Brunswick, 1782; d. Brunswick, Apr. 6, 1849, as prof. at the Carolinum. Till 1816 he taught in the Fellenberg Inst., Hofwyl, Switzerland.—Works "Lehrbuch der Aesthetik" (1827, based on Herbart); and an edition of J. S. Bach's instr. l comp.s (jointly w. Rottzsch).

**Grießenkerl, Wolfgang Robert**, amateur musician, son of preceding, b. Hofwyl, May 4, 1810; d. Brunswick, Oct. 17, 1868, in poverty. 1839, teacher of art-history at the Carolinum, Brunswick; 1840-7, teacher of literature at the Military School.—Publ. "Das Musikfest, oder die Beethoven" (a novel, 1838); "Ritter Berlioz in Braunschweig" (1843); "Die Oper der Gegenwart" (1847), and papers in the "Neue Zeitschrift für Musik."

**Griesbach, John Henry**, b. Windsor, June 20, 1708; d. London, Jan 9, 1875. Son of the 'cellist J. C. Griesbach. Pianist (pupil of Kalkbrenner) and composer; 'cellist (from 1810-18) in the Queen's Band. Dir. of the London Philh. Soc.—Works An oratorio, *Daniel* (1854); overture and music to *The Tempest*; an operetta, *James I., or the Royal Captive*; operas *The Goldsmith of West Cheap* and *Eblis* (unfinished); a mus drama, *Baby Ruins*, overtures f. orch.; cantatas, anthems, songs.—Also "An Analysis of Mus. Sounds" (no date); "Elements of Mus. Notation" (n. d.); "Pf. Student's Companion" (1825); other works in MS.

**Griesinger, Georg August**, Secretary to the Saxon Embassy at Vienna; d. Leipzig, Apr. 27, 1828. A friend of Haydn, he wrote the earliest biography of H. (1810), on which Framery founded his "Notice sur Jos. Haydn" (1810).

**Grill, Franz**, d. Ödenburg, Hungary, abt. 1795; publ. 12 sonatas f. pf. and vln. (in Haydn's style), 12 string-quartets, and a caprice f. pf.

**Grill, Leo**, b. Pesth, Feb. 24, 1846; pupil of Franz Lachner in Munich; since 1871, teacher of choral singing and theory at Leipzig Cons; also composer (overture "Hilarodia," 1892).

**Grillet, Laurent**, b. Sancoins, Cher, France, May 22, 1851. Pupil of Auguste Martin ('cello), E. Mangin (harm.), and E. Ratez (cpt. and fugue). Has been *chef d'orchestre* of various minor theatres and orchestras; since 1886, of the Nouveau-Cirque, Paris.—Works: Several ballets, pantomimes, and the 3-act comic opera *Graciosa* (Paris, 1892); pcs. f. voice, pf., and orch.; also "Les Ancêtres du Violon" (1898), an historic-critical study on primitive stringed instr.s.—He was one of the founders of the

"Association Artistique" and of the "Société des instr.s anciens."

**Grimm, Friedrich Melchior, Baron von**, b. Ratsbon, Dec. 26, 1723; d. Gotha, Dec. 15, 1807. From 1747 till 1793 he lived in Paris on intimate terms with Diderot, Rousseau, d'Alembert, etc., and was co-editor of the great "Encyclopédie." He espoused the cause of the Buffonists (the supporters of the Ital. *opera buffa*, pitted against those of the old French *opéra seria*), and his "Lettre sur *Omphale*" (1752) opened hostilities. As correspondent of the Duchess of Gotha from 1753, he wrote many letters containing interesting details on contemporary French music and literature (publ. 1812-14, in 17 vols., as "Correspondance littéraire, philosophique et critique").

**Grimm, Karl**, 1st 'cello at the court theatre, Wiesbaden, for half a century; b. Hildburghausen, Apr. 28, 1819; d. Freiburg, Silesia, Jan. 9, 1888. Wrote much good 'cello-music.

**Grimm, Karl Konstantin Ludwig**, excellent harpist; b. Berlin, Feb. 17, 1820; d. there May 23, 1882, as 1st harp of the court orch. and royal *Kammervirtuos*.

**Grimm, Julius Otto**, pianist and comp.; b. Pernau, Livonia, Mar. 6, 1827. Pupil of Leipzig Cons.; founded a vocal society in Göttingen; went to Munster, Westphalia, as cond. of the *Cœliherverein*; in 1878, R. Mus. Dir. at Munster Academy.—Works: 1 symphony, in D min.; 2 suites in canon-form, f. string-orch. (very fine); pf -pcs.; songs.

**Grimmer, Christian Friedrich**, b. Mulda, Saxony, Feb. 6, 1800; d. June, 1850. Composer of songs and ballads (new edition by Rob. Franz, 1878).

**Grisar, Albert**, dramatic composer; b. Antwerp, Dec. 26, 1808, d. Asnières, n. Paris, June 15, 1869. Intended for a mercantile career, he ran away from his Liverpool employer, and studied for a short time (1830) with Reicha in Paris. Returning to Antwerp, he brought out *Le Mariage impossible* at Brussels in 1833, and obtained a government subsidy for further study in Paris. In 1836 he prod. *Sarah* at the Opéra-Comique; then *F. An mille* (ib., 1837), *La Suisse à Trianon* (Variétés, 1838), *Lady Melvil* (Renaissance, 1838), *L'Eau merveilleuse* (ib., 1839), *Le Naufrage de la Méduse* (ib., 1839, w. Flotow and Pilati), *Les travestissements* (Op.-Com., 1840), and *l'Opéra à la cour* (ib., 1840, w. Boieldieu). In 1840 he repaired to Naples for further serious study under Mercadante; returning to Paris in 1848, he brought out *Gilles ravisseur* (Op.-Com., 1848), *Les Porcherons* (ib., 1850), *Bonsoir, M. Pantalon* (ib., 1852), *Le carillonneur de Bruges* (ib., 1852), *Les amours du Diable* (Th.-Lyr., 1853), *Le chien du jardinier* (Op.-Com., 1855), *Voyage autour de ma chambre* (ib., 1859); *Le Joaillier de St. James* [revision of *Lady Melvil*] (ib., 1862), *La chatte merveilleuse* (Th.-Lyr., 1862), *Bégaitements d'amour* (ib., 1864),

*Les inventeurs* (Douai, 1865). He left besides 12 finished and unfinished operas, also dramatic scenes, over 50 romances, etc. His statue by Bruckeleer was placed in the vestibule of the Artwerp Theatre in 1870.

**Grisart, Charles-Jean-Baptiste**, Parisian comp. of contemporary light operas, produced in minor theatres, the last being the 1-act opera *Le petit Lili* (1893) and the 1-act opera *Faust le roi* (1902). Has also written many pf.-pcs., masses, melodies, etc., and a quantity of transcriptions.

**Gri'si, Giuditta**, great dramatic mezzo-soprano, b. Milan, July 23, 1805, d. at her husband's villa near Cremona, May 1, 1840. Pupil of Minoja and Biondelli at Milan Conservatory, sang on principal Italian stages, and at Paris, until her marriage with Count Barni, in 1834, when she retired.

**Gri'si, Giulia**, sister of Giuditta; b. Milan, July 23, 1811, d. Berlin, Nov. 29, 1869. A pupil (1824) of Giacomelli at Bologna (later of Mme. Pasta, and Mariiani), she developed into a fine dramatic soprano; sang in Italy till 1832, and from 1834-49 was *prima donna assoluta* in Paris and London. She married Count Meley in 1836; with her second husband, Mario, she made a not especially successful tour of the U. S. in 1854.

**Gro'ninger, S. van**, b. Deventer, Holland, June 23, 1851. Pupil of Kaif and Kiel at the Berlin "Hochschule." Concert-pianist; lived as teacher in Zwolle, The Hague, and is now (1899) in Leyden.—Works: Pf.-quartet; Suite f. 2 pfs.; etc.

**Grosheim, Georg Christoph**, b. July 1, 1764, at Kassel, where he lived in poverty, dying 1847.—Publ. works: 2 operas, *Titania* and *Das heilige Kleeblatt* (both perf. at Kassel abt. 1800); "Hector's Abschied," f. 2 solo voices and orch., "Die 10 Gebote," w. orch.; organ-preludes; pf.-fantasias and variations, school-songs, and a coll. of popular melodies; a "Reformirtes hessisches Choralbuch," and a pf.-score of Gluck's *Iphigenia in Aulis*, w. Ger. transl. He edited a mus. paper, "Euterpe" (1797-8); and publ. "Das Leben der Künstlerin Mara" (1823); "Über Pflege und Anwendung der Stimme" (1830); "Chronol. Verzeichniss vorzüglicher Beförderer und Meister der Tonkunst" (1831); "Fragmente aus der Geschichte der Musik" (1832); etc.

**Grosjean, Jean-Romary**, organist; b. Rochesson, Vosges, France, Jan. 12, 1815; d. St.-Dié, Feb. 13, 1888. In 1837, org. at Remiremont; in 1839, at St.-Dié cathedral. His "Album d'un organiste catholique . . ." in 2 vols., is valuable, and contains some original music. He also publ. a complete edition of the "Noëls" of Lorraine, with the folk-melodies.

**Grosjean, Ernest**, nephew of preceding; b. Vagney, Dec. 18, 1844; organist at Verdun.

Has publ. many comps. for organ and pf., also a "Théorie et pratique de l'accompagnement du piano-chant."

**Gross, Johann Benjamin**, b. Eibing, West Prussia, Sept. 12, 1809, d. St. Petersburg, of the cholera, Sept. 1, 1848. Cellist in Count Ipphard's quartet at Dorpat 1833-5; then, till 1847, 1st cello in the Imp. Th. St. Petersburg.—Publ. 4 string-quartets; a 'cello-sonata w. bass, and another w. pf.; and a concertino, duets, and various solo-pcs. f. 'cello.

**Gros'si, G. F.** See SIFAOLI.

**Gros'si, Carlotta** (real name Charlotte Grossmuck), stage-singer (*coloratura*); b. Vienna, Dec. 23, 1849; st. in the Cons. there, was eng. at the Opera 1868-9, and from 1869-73 at the Berlin Opera; then returned to Vienna.

**Grove, Sir George**, eminent English musicographer; b. Clapham, Surrey, Aug. 13, 1820.

By profession a successful civil engineer, he became secretary of the Society of Arts in 1850; in 1852, Sec. to the Crystal Palace Co.; and in 1873, a member of its Board of Directors. He wrote valuable analytical programs for the Crystal Palace concerts. For 15 years he edited "Macmillan's Magazine." In 1882 the Prince of Wales app. him Director of the Royal Coll. of Mus., at the opening of which, in 1883, he was knighted by the Queen. In 1875 the Univ. of Durham created him D.C.L., in 1885 he was made LL.D., Glasgow; in 1887 the Bach-Gesellschaft of Leipzig elected him as a committee-member. He resigned the directorship of the R. C. M. in 1894. His chief work is the monumental "Dictionary of Music and Musicians" (Macmillan, London, 1879-89; 4 vol.s), of which he was editor-in-chief, and to which he contributed liberally. He wrote an Appendix to Hellborn's "Life of Schubert" (English edition, 1869); also publ. "Beethoven and His Nine Symphonies" (1896); and has been a frequent contributor to the mus. press.



**Gru'a, Paul**, son of court *Kapellm.* C. L. P. Grua at Mannheim [b. 1700; d. 1755]; b. Mannheim, Feb. 2, 1754; d. Munich, July 5, 1833. Sent by the Elector to study under Padre Martini at Bologna and Traetta at Venice, he rejoined the Electoral Court, then at Munich, in 1779, as *Kapellm.* and councillor.—Works: An opera, *Telemaco* (Munich, 1780); 31 orchestral masses; 29 offertories and motets; 6 vespers; 6 Misereres; 3 Requiems; 3 Stabat Maters; 3 Te

Deums; psalms, responses, etc., also concertos f. pf., clar., flute, etc.

**Grü'ber, Johann Sigismund**, a lawyer, b. Nuremberg, Dec. 4, 1759, d. there Dec. 3, 1805. —Works "Literatur der Musik" (1783; not equal to Forkel's); "Beitrage zur Literatur der Musik" (1785), and "Biographien einiger Tonkünstler" (1786)

**Gruen'berg, Eugene**, violinist, b. Lemberg, Galicia, Oct. 30, 1854. Pupil at Vienna Cons of Heissler (vln.), Bruckner and Dessoff (comp.), and Hellmesberger (chamber and orch. music). Was for nearly 10 years a member of the Leipzig Gewandhaus Orch.; then, for 7 yrs. (till 1893), of the Boston Symph. Orch. also (for 3 yrs.) vln.-teacher at the Boston Cons., succeeding Eichberg. Now (1899) teacher of vln., vla., and ensemble-playing at the N. Engl. Cons., having resigned from the Symph. Orch. During 25 years, G. has played under the most noted conductors of the period.—Works. A ballet, "Tanzbilder" (perf. under composer at Leipzig City Th.), symphony in A min (do do., at Gewandhaus); "Suite im antiken Stil" f. vln. and pf.; sonata f. do.; cadenza to Brahms' violin-concerto; 2 *scènes de ballet*; 2 Vienna dances, and others; songs.—Also, "The Violinist's Manual" (N. Y., 1897), "Theory of Violin-playing" (in press); studies f. vln.; fugitive essays in various journals.

**Grün, Friederike**, dramatic soprano; b. Mannheim, June 14, 1836; sang there in the opera-chorus, undertook solo parts at Frankfurt, and was later eng. at Kassel (1863) and Berlin (1866-9). Married the Russian Baron von Sadler in 1869; studied under Lamperti at Milan, sang the rôle of Elsa at Bologna, and continued her successful career on other stages.

**Grün'berg, Paul Emil Max**, excellent violinist; b. Berlin, Dec. 5, 1852; joined the court orch. at Meiningen, was then leader at Sondershausen, and later at the Landestheater, Prague. Now (1899) residing as a teacher in Berlin.

**Grün'berger, Ludwig**, b. Prague, Apr. 24, 1839; d. there Dec. 12, 1896. Pupil of Franz Skroup and Josef Kisch, later (1855) of Reichel and Rietz, at Dresden. A fine pianist, and the composer of the 1-act opera *Die Heimkehr* (Prague, 1894; succ.); incidental music to Theo. Löwe's drama *Königstraum*; "Nordische Suite und Humoreske" f. orch.; a suite f. vln. and 'cello (op. 16a); 2 string-quartets (op. 31, 37), several poetical "characteristic" pf.-pcs. f. 2 and 4 hands, and a great number of songs.

**Grund, Friedrich Wilhelm**, composer and teacher; b. Hamburg, Oct. 7, 1791; d. there Nov. 24, 1874. He founded the *Singakademie* at Hamburg in 1819, and cond. the Philh. Concerts (1828-62).—Works: 2 operas (not perf.); cantata *Die Auferstehung und Himmelfahrt Christi*; mass f. 8 voices a *cappella*; symphonies; overtures; octet f. pf. and wind, quin-

tet f. ditto; pf.-quartet; sonatas f. pf., vln., and 'cello, pf.-sonata, 4 hands. pf.-sonatinas, pt.-studies (praised by Schumann), songs, etc.

**Grün'feld, Alfred**, b. Prague, July 4, 1852. Pianist, pupil of Hoyer and Krečič, later of Kullak's Academy in Berlin. Settled 1873 in Vienna, where he is *Kammervirtuos*; makes extended concert-tours in 1883 to Moscow and St. Petersburg; also to France, the U. S., etc.—Works f. pf.: Op. 15, Octave-study; op. 34, Minuet; op. 35, Humoresque; op. 37, Spanish Serenade, op. 38, Barcarolle; op. 39, Impromptu.

**Grün'feld, Heinrich**, brother of Alfred; fine 'cellist, b. Prague, Apr. 21, 1855. Pupil of Prague Cons.; went to Berlin in 1876, taught in Kullak's Acad. for 8 years, gave many concerts with X. Scharwenka and G. Hollander, and was app. 'cellist to the Emperor in 1886.

**Grütz'macher, Friedrich Wilhelm Ludwig**, admirable 'cellist, composer, and teacher, b. Dessau, Mar. 1, 1832. From his father, chamber-musician (*Kammermusiker*) at Dessau, he had his first mus. training; his other teachers were K. Drechsler ('cello), and Fr. Schneider (theory). At the age of 16 he joined a small orch. in Leipzig; here he was "discovered" by David, and in 1849 was app. 1st 'cello of the Gewandhaus orch., succeeding Cossmann, and 'cello-teacher at the Cons.; in 1860 he was app. chamber-virtuoso in Dresden, where he still (1899) lives. He is a renowned concert-player, and has made long concert-tours. Among his pupils are his younger brother Leopold G., O. Bruckner, W. Fitzenhagen, E. Hegar, and F. Hilpert.—Works: Concerto f. 'cello and orch.; Variations f. ditto; many pcs. and studies f. 'cello; orchestral music; chamber-music; pf.-pcs.; songs.

**Grütz'macher, Leopold**, brother of preceding; b. Dessau, Sept. 4, 1835; also a pupil of Drechsler ('cello) and Schneider (theory), later of his brother; played in the Gewandhaus and theatre-orch. at Leipzig; then became 1st 'cello in the Schwerin court orch., and afterwards at the Prague *Landestheater*, the Meiningen court orch., and (since 1876) at Weimar with the title of *Kammervirtuos*.—Numerous comp.s f. 'cello.

**Grütz'macher, Friedrich**, son and pupil of Leopold; b. (?). After serving as 1st 'cello in the Sondershausen court orch., he joined the theatre-orch. in Pesth (1890), where from 1892-4 he was also 'cello-prof at the Cons. In 1894 he went to Cologne, as solo 'cellist in the Gürzenich



Orch. and teacher at the Cons., succeeding Hegyesi.

**Guarne'ri** (Latinized **Guarne'rius**), a famous family of violin-makers at Cremona, Italy.—**Pietro Andrea**, head of the family, b. abt. 1630, was a pupil of Niccolò Amati, and worked 1656–75. His violins, labelled *Andreas Guarnierius Cremona sub titulo Sanctæ Theresæ 16—*, are much inferior to those of his nephew, Gius. Antonio.—**Giuseppe**, son of the preceding, b. 1660, worked 1690–1730; his best instr.s are from 1690–1710. He imitated Stradivari models, his label was *Joseph Guarnierius filius Andree fact. Cremona sub titulo St. Theresæ 16—*. **Pietro**, Andrea's second son, b. abt. 1670, worked in Cremona 1690–1700, then at Mantua till 1725.—**Pietro**, son of Giuseppe, worked 1725–40, and made violins and violoncelli after his father's models.—**Giuseppe Antonio**, known as **Guarneri del Gesù** from the "I H S" often appearing on his labels; b. June 8, 1683, d. abt. 1745. He was the most celebrated of the family; his father, though a brother of Andrea, was not an instr.-maker. He worked for himself 1725–45; the violins of his medium period vie with the best of Stradivari. His instr.s bear the label: *Joseph Guarnerius, Andree Nepos Cremona 17—, I H S*. The violins of his later period are so poor as to raise doubts of their origin—a fact explained (?) by various legends, such as his having been driven to drink by an unfaithful wife, or having had, during a long term of imprisonment, to work with inferior materials.

**Gu'dehus, Heinrich**, distinguished dramatic tenor; b. Altenhagen, Hanover, Mar. 30, 1845. His father was a village schoolmaster, and G. also taught in two seminaries for a time; but took singing-lessons at Brunswick of Frau Schnorr v. Karolsfeld, who sent him to the court Intendant von Hülsen, at Berlin, by whom he was eng. for the court opera for 3 years, from Sept. 1–1870. His début as Nadori (*Jessonda*), in Jan., 1871, was successful; but in 1872 he left Berlin to study with Louise Ress at Dresden; reappeared in public in 1875, singing at Riga, Lübeck, Freiburg (Baden), and Bremen (1878); sang at Dresden court opera 1880–90 (creating the rôle of Parsifal at Bayreuth, 1882), in German opera in New York 1890–91, and then rejoined the Berlin court opera.

**Guénin, Marie-Alexandre**, violinist and comp.; b. Maubeuge (Nord), France, Feb. 20, 1744; d. Paris, 1819. Pupil of Capron (vln.) and Gossec (comp.) in Paris; 1777, mus. intendant to the Prince of Condé; 1778, member of the royal orch.; 1780–1800, solo violin at the Grand Opéra. A prolific comp. of mediocre talent (14 symphonies, 6 string-quartets, 18 vln.-duets, 6 sonatas f. 2 vlns., 1 concerto f. viola, 3 duets f. 'cello, and 3 sonatas f. clavicin and vln.).

**Guer'cia, Alfonso**, comp. and singing-masser; b. Naples, Nov. 13, 1831. Pupil, for comp.,

of Mercadante. Composed many popular songs, and a fairly succ. opera *Rita* (Naples, 1875), also sang baritone parts in opera for a time. Since 1859, teacher of advanced vocal students in the Collegio di san Pietro a Majella, Naples.

**Guérin, Emmanuel**, called **Guérin aîné**; b. Versailles, 1779, d. (?) In 1796, entered the Paris Cons.; 1799–1824, 'cellist at the Th. Feydeau; pensioned 1824—Publ. numerous duets, variations, and sonatas, for one or two 'celli.

**Guerre'ro, Francisco**, b. Sevilla, Spain, 1528, d. there 1599. Pupil of Morales; in 1546, *maestro* at Jaen cathedral, and 1550 choir-singer at Sevilla cath. Of his pilgrimage to Jerusalem in 1588 he wrote in "El viage de Jerusalem que hizo Fr. G. . . ." (1611). Publ. "Psalmorum 4 voc liber 1, accedit missa defunctorum 4 voc." (1559; 2nd ed., w. Ital. title, 1584); "Canticum beatae Mariae quod significat nuncupatur, per 8 musicæ modus variatum" (1563); "Liber 1. missarum" (1566; contains 9 masses and 3 motets); "Libro di Mottetti a 4, 5, 6 e 8 voci"; and 2 5-part *Passione* in Eslava's "Liro Sacro-Hispaña."

**Gueymard, Louis**, fine dramatic tenor; b. Chaponnay (Isère), France, Aug. 17, 1822; d. Corbeil, n. Paris, July, 1880. Pupil of Paris Cons.; eng. 1848–68 at the Grand Opéra.

**Gueymard, Pauline, née Lauters**, wife of Louis, mezzo-soprano stage-singer, b. Brussels, Dec. 1, 1834, and trained in the Cons. there; début 1855 at the Th.-Lyrique, Paris; has sung, since 1855, at the Grand Opéra.

**Gugliel'mi, Pietro**, celebrated and prolific dram. comp.; b. Massa di Carrara, Italy, in May, 1727 (1720?); d. Rome, Nov. 19, 1804. His first music-teacher was his father [Pietro G., *m. di capp.* to the Duke of Modena]; he then st. at Naples under Durante in the Cons. di S. Loreto; and brought out his first opera (?) at Turin in 1755. This was followed by nearly 200 more dramatic works; after conquering the principal Ital. stages, he acted for some years as *Kapellm.* to the Elector at Dresden (1762), then went to Brunswick, and from 1772–77 was in London. Returning to Naples, he found the operatic field occupied by two rivals, Paisiello and Cimarosa, and his own works nearly forgotten; but, by extraordinary efforts, he regained the public favor. His most noteworthy operas were *I viaggiatori ridicoli* (1772), *La Frascatana* (1773), *La Serva innamorata* (1778), *La bella pescatrice* (1779), *I fratelli Pappa Mosca* (1783), *La pastorella nobile* (1783), *La Didone* (1785), *Enea e Lavinia* (1785), *I due gemelli* (1787). App. *maestro* at the Vatican in 1793, he turned to church-music, composing the oratorios *La morte d'Abele*, *Betulia liberata*, *La distruzione di Gerusalemme*, *Debora e Sisara* (1794, considered by Zingarelli to be his masterpiece), and *Le lagrime di S. Pietro*; also an orchestral mass a 5, a *Miserere* a 5, a *Psalm a 8*, 6 divertisse-

ments for clavichord, vln., and 'cello, pieces f. clavichord, etc.—His son was

**Guglielmi, Pietro Carlo**, (called Guglielmi to distinguish him from his father,) b. Naples, abt. 1763; d. Massa di Carrara, Feb. 28, 1827. A pupil of the Cons. S. Maria di Loreto, he likewise became a noted opera composer, producing 25 operas in Naples and Milan; lived several years as a vocal teacher in London; and abt. 1810 became *m. di capp.* to the Duchess of Massa di Carrara.

**Gni de Châlis, (Guido, abbot of the Cistercian monastery at Châlis, Burgundy,)** wrote, towards the end of the 12th century, a treatise on "Cantus planus" ("De cantu ecclesiastico"), also "Discantus ascendit duas voces"; printed by Coussemaker in his "Scriptores" (vol. ii, 163) and "Histoire de l'harmonie au moyen âge" (p. 225), respectively.

**Guidetti, Giovanni**, b. Bologna, 1532; d. Rome, Nov. 30, 1592. After taking holy orders, he became Palestrina's pupil, and in 1575 was app. *cappellano* (a clerical beneficiary) and chorister in the Papal choir. For several years he worked with Palestrina on a revised edition of the Gradual and Antiphony; but this work being forestalled by the publication of Leichtenstein's edition (Venice, 1580), he turned his attention to other fields, and publ. "Directorium chori ad usum sacro-sanctae basilicae Vaticanae . . ." (Rome, 1582, and other ed.s); "Cantus eccl. passionis Domini Nostri Jesu Christi, secundum Matthaeum, Marcum, Lucam et Joannem" (Rome, 1586); "Cantus eccl. officii majoris hebdomadae . . ." (Rome, 1587; new ed. 1619); and "Praefationes in cantu firmo . . ." (Rome, 1588).

**Guido d'Arezzo [Guido Aretinus]**, famous reformer of mus. notation and vocal instruction; b. Arezzo, Italy, abt. 995; d. (probably) at Avellano, May 17 (?), 1050 (?). Concerning his parentage and early life there is no authentic information. He became a monk in the Benedictine monastery of Pomposa, near Ferrara; here his superior musical ability, and especially his method of vocal teaching, aroused the envy of his fellow-monks, and even of the abbot; so that G. left the monastery and (acc. to some authorities) wandered from place to place, disseminating his new ideas, or (acc. to others) repaired to the Benedictine monastery of Arezzo. However this may be, his fame spread, and reached the ears of Pope John XIX., who called him to Rome, in order to learn his novel system of teaching. After this, it is probable that G. became (1029?) Prior of the Camaldolite fraternity at Avellano, where he died.—After the ascription of all possible reforms, and even the invention of music itself, to Guido, by earlier historians, some later writers, with an excess of caution, have gone to the opposite extreme of denying him all originality. But it is certain that he introduced the *staff of four lines*, retain-

ing the red *f*-line and the yellow *c*-line of his predecessors, and drawing *between* them a black *a*-line, *above* them a black *e*-line, and writing the mensural notes (which he did *not* invent) in regular order on these lines and in the spaces:

New black line	e	_____
Old yellow line	c	_____
New black line	a	_____
Old red line	f	_____

He also added new lines above or below these, as occasion required; thus, wherever his invention was adopted, it finally did away with all uncertainty of pitch. It is likewise highly probable, that he invented the system of *Solmisation*, the syllables being derived from the song to St. John.

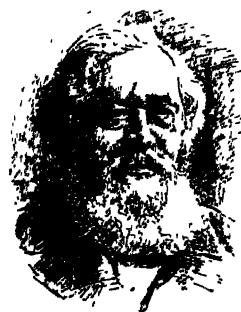
*U* queant laxis R. sonare fibris,  
*M*ira gestorum Famuli tuorum,  
*S*olve polluti Labi reatum,  
Sancte Joannes.

Whether he practically applied this invention in the hexachordal system of *Mutation* is disputed. Fétis considers his chief merit to have been his method of teaching vocal intervals by the aid of a sliding graduated scale adapted to the ancient monochord.

**Guido de Châlis.** See **GUT DE CHÂLIS**.

**Guignon, Jean-Pierre**, b. Turin, Feb. 10, 1702; d. Versailles, Jan. 30, 1775; was the last to bear the title of "roi des violons et maître des ménestriers" (relinquished by the younger Dumanoir in 1695). G. came to Paris, studied the violin, entered the King's service in 1733, and by ingratiating himself with the monarch, persuaded him to issue letters patent reviving the absurd and obnoxious office [the prerogative of which, as claimed by the elder Dumanoir, was to require all musicians, even organists, to obtain diplomas as *dancing-masters*—a fee to be paid for the privilege, of course]. But the parliament was stormed with petitions and memorials innumerable, and G. was forced to "abdicate" in 1773.—He comp. several books of concertos, sonatas, and duos f. vln.

**Guilmant, Alexandre-Félix**, eminent organist and composer, b. Boulogne, Mar. 12, 1837. Org.-pupil of his father [Jean-Baptiste G., b. Boulogne, 1793; d. there 1890]; later of Lemmens; st. harm. with G. Carulli. Eager student of mus. literature and organ, practising 8-10 hours at a time; at 12, often substitute for his father at the church of St.-Nicholas; at 16, org. at St.-Joseph; at 18, his first comp., a solemn mass, was prod.; at 20, choirmaster at St.-Nicholas, teacher in Boulogne Cons., and cond. of a mus. soc. His



fine playing at the inaugurations of the organs at St-Sulpice and Notre-Dame, Paris, caused his app. as org. of Ste. Trinité in 1871, succeeding Casuvert. 1873, chev. of Legion of Honor. 1896, organ-professor at Paris Cons. His concert-tours in England, Italy, Russia, and (1893, 1897-8) the United States have been extremely successful. His comps. are modern and highly original. *Balazzo*, "lyric scene" f. soli, ch., and orch.; symphony f. org. and orch.; 4 org.-sonatas; *Christus smit*, hymn f. ch., orch., harps, and org.; *Marche funèbre et chant sèraphique*; many concert-pieces f. org.; also motets, masses, and choruses.

**Guinda'ni, Eduardo**, composer, b. Valli Rocca (Cremona), 1854; d. Cremona, July, 1897. Pupil of Milan Cons.—Opera *Agnese* (Piacenza, Feb. 27, 1875; succ.)

**Guiraud, Ernest**, b. New Orleans, June 23, 1837; d. Paris, May 6, 1892. A precocious composer, pupil of his father [Jean-Baptiste G., *Prix à Rome* at Paris Cons., 1827], a music-teacher. He visited Paris at 12; at 15 he produced the opera *Le roi David* in New Orleans. Returning to Paris, he st. in the Cons. under Marmontel (pf.), Barbereau (harm.), and Halévy (comp.), taking the Grand prix de Rome, 1859, for his cantata *Bajazet et le joueur de flûte*. Studied in Rome 1860-3; served in the campaign of 1870-1; later played at the Concerts Populaires, and brought out an orch. suite in 1872 which secured him a high position as a comp.; in 1876 he was app. prof. of harm. and accomp. at the Cons.—Operas: *Sylvie* (Paris, Op.-Com., 1864); *En trison* (Th.-Lyr., 1869); *Le Kébold* (Op.-Com., 1870); *Mme. Turlupin* (Th. de l'Athénée, 1872); *Gretta Green* [ballet] (Gr. Opéra, 1873); *Piccolino* (Op.-Com., 1876); *La galante aventure* (ib., 1882); *Gli avventurieri* (?); and the posthumous opera *Brunhilde* (edited by Saint-Saëns, and prod., as *Frédégonde*, at Paris, 1895); also a solemn mass, an overture, etc.

**Gum'bert, Ferdinand**, b. Berlin, Apr. 21, 1818; d. there Apr. 11 (67), 1896. Pupil of E. Fischer and Clápius. Began his artistic career as tenor singer at Sondershausen Th.; 1840-42, baritone singer at Cologne Th. St. comp. under Constantin Kreutzer, on whose advice he left the stage, and settled in Berlin as comp., vocal teacher, and, later, mus. critic.—Works: About 500 songs, some eminently popular; his operettas, prod. in Berlin. *Die schöne Schusterin* (1844), *Die Kunst, geliebt zu werden* (1850), *Der kleine Ziegenhirt* (1854), *Bis der Rechte kommt* (1856), *Károlyna*, etc., were not so successful. Transl. libretti of numerous modern Fr. and It. operas; also songs. Wrote "Musik, Gelesenes und Gesammeltes" (1860).

**Gum'peltzhaimer, Adam**, b. Trostberg, Bavaria, 1859; d. 1625 at Augsburg, where he had been cantor since 1881. A pupil of the monk Jodocus Enzmüller, he became a famous

church-composer and theorist—Comp.s: "Erster" and "Zweiter Theil des Lustgartleins deutsch und lateinischer Lieder von 3 Stimmen" (1591; 1611; often republished), "Erster" and "Zweiter Theil des Wurtgartleins 4-stimmiger geistlicher Lieder" (1594; 1619; etc.); "Psalmus L. octo vocum" (1604); "Partito sacrorum concentuum" (1614 and 1619, 2 parts); "10 geistliche Lieder mit 4 Stimmen"; "2 ditto"; "5 geistl. L. m. 4 St. von der Himmelfahrt Jesu Christi"; "Neue teutsche geistl. Lieder m. 3 u. 4 St." (1591, 1592); numerous motets—He revised and edited H. Faber's "Compendium musicæ" under the title of "Comp. mus., pro illius trionibus a M. Heinricho Fabro latine conscriptum et a Christophoro Rid in vernaculum sermonem conservum . . ." (Augsburg, 1591, and 11 other editions).

**Gum'pert, Friedrich Adolf**, horn-player; b. Lichtenau, Thuringia, Apr. 27, 1841. Pupil of Hammann in Jena; from 1864, first horn in the Gewandhaus Orch., Leipzig.—Works: "Praktische Hornschule"; a "Solobuch" f. horn (difficult passages from operas, symphonies, etc.); "Hornquartette" (2 books); "Hornstudien"; and orchestral studies f. clar., oboe, bassoon, trumpet, and 'cello.

**Gum'precht, Otto**, b. Erfurt, Apr. 4, 1823. Law-student in Breslau, Halle, and Berlin; took degree of *Dr. juris*; but in 1849 accepted the editorship of the mus. *feuilleton* in the "Nationalzeitung," and became an eminent critic and writer.—Works: "Musikalische Charakterbilder" (1869); "Neue Charakterbilder" (1876); "Richard Wagner und der Ring des Nibelungen" (1873); "Unsere klassischen Meister" (2 vol.s, 1883-85); and "Neuere Meister" (2 vol.s, 1883); the last two are continuations of the "Charakterbilder."

**Grün'berg, Eugen**. See GRUENBERG.

**Gungl (or Gung'l) [göng'-gl]**, Joseph, b. Zsámbék, Hungary, Dec. 1, 1810; d. Weimar, Jan. 31, 1889. At first oboist in, then bandmaster of, the 4th Austrian Artillery; made long tours with his band, playing chiefly his own dances and marches. In 1843 he establ. an orch. of his own in Berlin; made a moderately successful trip to America in 1849; was created Royal Mus. Director in 1850; in 1858 was app. bandmaster to the 23rd Austrian Infantry at Brunn; lived in Munich 1864-76, and then settled in Frankfurt.—Works: Over 300 numbers of marches and dances, the latter vying in popularity with those by Strauss.

**Gungl, Virginia**, daughter of Joseph; opera-singer; début Court Opera, Berlin, 1871; now eng. at Frankfurt.

**Gungl, Johann**, nephew of Joseph; b. Zsámbék, Mar. 5, 1828; d. Pecs, Hungary, Nov. 27, 1883. Also a favorite comp. of dance-music; gave concerts in Berlin 1843-5, and at St. Peters-

burg 1845-54; retired in 1862 to Funfkirchen, Hungary.

**Gunn, John**, writer and cellist; b. Edinburgh (?), 1765 (?); d. there abt. 1824. From 1789, teacher of cello at Cambridge and London, returned to Edinburgh 1795.—Works: Pf.-method; "40 favorite Scotch AIRS, adapted for vln., Ger. flute, or cello . . ."; "Theory and Practice of Fingering the V.cello . . ." (1793); "Art of Playing the German Flute on new principles"; "School for the Ger. Flute"; "An Essay, theor. and pract., on the Application of Harmony, Thorough-bass and Modulation to the V.cello" (Edinb., 1801); "An Historical Enquiry respecting the Performance of the Harp in the Highlands of Scotland, from the Earliest Times until it was discontinued about the year 1734 . . ." (Edinb., 1807).

**Gün'ther** [-ter], **Hermann**. See HERTHER.

**Gün'ther, Otto**, b. Leipzig, Nov. 4, 1822; d. there Sept. 12, 1897. A lawyer by profession, from 1867-72 he was a salaried member of the Leipzig Town Council, became a member of the Executive Committee of the Gewandhaus, and Director of the Cons., and succeeded Schleinitz in 1881 as president of both. He resigned the presidency of the Gewandhaus a few years ago, and devoted himself wholly to the Cons.; during his administration the new Cons.-building was erected (1887), and to his efforts are due the establishment of the students' orch. and the opera-school.

**Gün'ther-Bachmann, Karoline**, actress and stage-singer; b. Dusseldorf, Feb. 13, 1816; d. Leipzig, Jan. 17, 1874. Member of the Leipzig Th. from 1834 till her decease; at first as *soubrette* and in comedy, from 1859 in comic elderly rôles.

**Gunz, Gustav**, b. Gaunersdorf, Lower Austria, Jan. 26, 1831; d. Frankfort, Dec. 12, 1894. Stage-tenor, and a distinguished oratorio- and concert-singer; pupil of Hollub in Vienna, also of Delsarte and Jenny Lind; long a member of the Hanover Opera; from 1864-70, of the Ital. opera, London, and, from 1880, teacher of singing at the Hoch. Cons., Frankfort. In 1894 he received the title of "Professor."

**Gu'ra, Eugen**, eminent dramatic baritone; b. Pressern, n. Saatz, Bohemia, Nov. 8, 1842. He first st. at the Polytechnic and the *Akademie*, Vienna; then in the Munich Cons., making his début in 1865 at Munich as Count Liebenau (*Waffenschmied*), which led to an immediate engagement there. Afterwards he sang in Breslau (1867-70), Leipzig (1870-6), where he became a popular idol, and received a tremendous ovation at his farewell performance as Hans Sachs in *Die Meistersinger*; Hamburg (1876-83), and Munich (1883-95), then retiring from the stage.—His son, **Hermann**, is also a fine baritone.

**Gur'litt, Cornelius**, b. Altona, n. Hamburg, Feb. 10, 1820. Dramatic comp., a pupil

of Reinecke the elder, and of Weyse at Copenhagen. Org. of the Altona Hauptkirche in 1864; army musical director in the Schleswig-Holstein campaign; prof. in Hamburg Cons., and Royal Mus. Director in 1874.—Works: *Scheik Hassan*, 4-act opera (not perf.); *Die römische Mauer* (Altona, 1860); *Rafael Sanzio*, operetta; a string-quartet; 3 vln.-sonatas, 1 cello-sonata, and 2 sonatinas f. cello; pf. sonatas, and many instructive pieces f. pf.; duets and songs.

**Gür'lich, Joseph Augustin**, b. Münsterberg, Silesia, 1761; d. Berlin, June 27, 1817. He studied theology in the Jesuit Latin School, Breslau; became org. of the Catholic Hedwigs-kirche, Berlin, in 1781; in 1790, double-bass player in the court orch.; in 1811, asst.-cond., in 1816, court *Kapellm.*—Works: 4 operas, 13 ballets, incidental music to several plays, an oratorio, 4 cantatas, pf.-music, songs, etc.

**Gut'mann** [goot'-], **Adolf**, b. Heidelberg, Jan. 12, 1819; d. Spezia, Oct. 27, 1882. Pupil and friend of Chopin; von Lenz considered his playing bad, but other critics praised him. He was a prolific comp. of pf.-music.

**Gy'rowetz** [ghë'-ro-vets], **Adalbert**, b. Budweis, Bohemia, Feb. 19, 1763; d. Vienna, Mar. 19, 1850. Originally a law-student, he studied music with his father, a choirmaster; became secretary to Count Funfkirchen, with whom he went to Vienna, where his symphonies won favor through Mozart's aid. He studied for 2 years under Sala, at Naples; went to Paris and London, where he prod. an opera, *Semiramide* (1792), and returned to Vienna in 1793. As a lawyer speaking six languages, he acted as secretary of legation in various German cities. From 1804-31, *Kapellm.* of the Court Opera at Vienna, retiring on a small pension. He was an extraordinarily productive composer; one of his operas, *Der Augenarzt* (Vienna, 1811), enjoyed long-continued popularity; but his comp.s are now generally forgotten.—Works: 30 operas and operettas; 40 ballets; 60 symphonies; 12 serenades; 3 quintets; 44 quartets; 24 trios; 36 pf.-sonatas; 12 nocturnes; 19 masses; also cantatas, part-songs, songs; overtures, marches, dances, etc.

## H

**Haan**. See DEHANN.

**Ha'beneck, François-Antoine**, b. Mézières (Ardennes), France, June 1 (Jan. 23?), 1781; d. Paris, Feb. 8, 1849. His father, a native of Mannheim, and member of a French regimental band, taught him the violin, and H. composed quite extensive works without theoretical teaching. Entering Baillot's class in the Paris Cons. in 1801, he won the first prize, in 1804, for violin-playing; then joined the Opéra-Comique orch., but soon entered the Opéra orch., and became leader under Kreutzer. From 1806 until the (temporary) suspension of the Cons., H. con-



ducted most of the concerts; in 1828 he became the permanent concert-director, and made the concerts famous. He was Director of the Grand Opéra 1821-4, and succeeded Kreutzer in 1826 as conductor, holding this position 20 years. He was also app. prof. of vln. at, and Inspector-General of the Cons., among his pupils were Alard and Léonard. By introducing Beethoven's symphonies to the French public, he did inestimable service to the cause of good music.—Publ. works: 2 vln.-concertos; 3 duos concertants f. 2 vlns.; one set of orch. l. variations, a set of variations f. string-quartet; a nocturne f. 2 vlns. on motives from *La Gazza ladra*; 3 caprices f. vln. solo w. bass; poisons f. vln. and orch.; and fantasias f. vln. and pf.

**Ha'rbier, Ernst**, accomplished pianist; b. Königsberg, Oct. 5, 1813; d. Bergen, Norway, Mar. 12, 1869, while playing at a concert. A pupil of his father, an organist, he left home in 1832, a well-equipped pianist, and went to St. Petersburg, where he had good fortune as a concert-giver and teacher, becoming court pianist in 1847. Gave concerts in London in 1850, then retired to Christiania, and perfected what he considered a novel system of pf.-technique—the division of difficult passages between the two hands (Scarlatti and Bach had done the same thing). After brilliant concerts in Copenhagen, Kiel, and Hamburg, he appeared at Paris in 1852, and created a sensation. Thereafter he made tours through Germany, Russia, and Denmark, and in 1866 settled in Bergen as a teacher.—Brilliant pf.-music (*Études-Poésies*, op. 53).

**Ha'berl, Franz Xaver**, eminent theorist, mus. editor, and historiographer; b. Oberellenbach, Lower Bavaria, Apr. 12, 1810. St. in the Boys' Seminary at Passau, and took holy orders in 1862; 1862-7, cathedral-*Kapellm.* and mus. dir. at the Seminary; 1867-70, org. at Sta. Maria dell' Anima, Rome; 1871-82, cathedral-*Kapellm.* at Ratisbon, where he founded, in 1875, a world-renowned school f. church-music. He is an authority on Catholic church-music, past and present. In 1872 he assumed the editorship (vacated by Schrems' death) of the collection "*Musica divina*"; and has edited the periodical "*Musica sacra*" since Witt's death in 1888. He founded a Palestrina Society in 1879, and (since vol. ix) was editor-in-chief of Breitkopf and Hartel's complete edition of Palestrina's compositions (32 vols. finished in 1894), which he aided not only by his experience and learning, but also by rare MSS. from his personal collection. In 1889 H. received the title of *Dr. theol. hon. causa* from the Univ. of Würzburg.—Works: "*Anweisung zum harmonischen Kirchengesang*" (1864); "*Magister choralis*" (1865, and 8 subsequent editions; also transl. into English, French, Italian, and Spanish); "*Lieder-Rosenkranz*" (1866); "*Cæcilien-Kalender*" (1876-85; also in enlarged form as "*Kirchenmusikalisches Jahrbuch*"); "*Bertalotti's Solfegien*" (1880); "*Wilhelm Dufay*" (1885); "Of-

ficium hebdomadae sanctae" (1887, in German); "*Die römische schola cantorum und die papstlichen Kapellsänger bis zur Mitte des 16. Jahrh.*" (1887); "*Psalterium vespertinum*" (1888); "*Biographischer und thematischer Musikcatalog des päpstlichen Kapellarchivs im Vatikan zu Rom*" (1888).

**Ha'bermann, Franz Johann**, b. Königswarth, Bohemia, 1706, d. Eger, Apr. 7, 1783. He st. in Italy; became *maître de chap.* to the Prince of Condé in Paris, 1731; then *maestro di capp.* to the Grand Duke at Florence; going to Prague, he wrote an opera for Maria Theresa's coronation, was *Kapellm.* of two churches, and gave many lessons; in 1773 he became mus. dir. in the Dekanatkirche at Eger. He publ. 12 masses and 6 litanies, and left in MS. 2 oratorios, also symphonies, sonatas, and church-music.

**Ha'bert, Johannes Evangelista**, b. Oberplan, Bohemia, Oct. 18, 1833; d. Gmunden, Sept. 1, 1896. From 1861 he was org. at Gmunden, and comp. masses, offertories, organ-pcs., pf.-music, and songs. He was a writer on music, and the editor of "*Denkmäler der Tonkunst in Oesterreich*" (Vienna; vol. i, 1894), a collection containing comp.s from the 15th to the end of the 18th century.

**Ha'ckel, Anton**, b. Vienna, Apr. 17, 1779; d. there July 1, 1846. Amateur composer, government official in the dept. of buildings. Comp. church- and military music, and many songs (the ballad "*Die nächtliche Heerschau*" had great vogue).

**Hackh, Otto (Christoph)**, b. Stuttgart, Sept. 30, 1852. Pupil 1871-5, at Stuttgart Cons., of Pruckner and Speidel (pf.), and Seifriz (harm. and comp.); also 1887-8 of A. de Kontski (pf.) at New York. From 1872-5 H. was Speidel's first asst.-teacher; 1877-8, concert-tours in S. Germany, Tyrol, and Switzerland; taught and concertized in London during 1878; tours in 1879; went to New York in 1880, where, until 1889, he was head of pf.-dept. in the Grand Cons. Then, after private teaching for 2 years, he spent 3 years in Europe to recover from nervous exhaustion. Since 1895, teacher in New York and Brooklyn.—One of the most fecund of contemporary pf.-composers, H. has publ. some 200 pieces for solo pf., pf. 4 hands, and pf. w. orch., incl. *salon*-works in modern brilliant style, instructive comp.s, dance-music, etc.; many of these, and also many of his very numerous songs, are extremely popular.

**Hadria'nus.** See ADRIANSEN.

**Häff'ner, Johann Christian Friedrich**, b. Oberschönau, n. Suhl, Mar. 2, 1759; d. Upsala, Sweden, May 28, 1833. Organist, pupil of Vierling at Schmalkalden; student at Leipzig Univ. 1776, and proof-reader for Breitkopf; then cond. of a travelling opera-troupe, and (1780) org. at Stockholm in the German church, also

accompanist at the opera, receiving 1787 the title, and 1793 the office, of court *Kapellm.* (due to the success of his operas *Elektra*, *Ahnd.*, and *Rinaldo*, written in Gluck's style). From 1808–20, cath. org. at Upsala, and from 1820 mus. dir. of the Univ. He took great interest in Swedish national music, publ. Swedish Folk-songs with accomp., and revised the melodies of the Gejer-Afzelius coll.; edited a "Svensk Choralbok" (2 parts, 1819–21), in which he restored the choral melodies of the 17th century, and added preludes (1822), also arr. a coll. of old Swedish songs in 4 parts (1832–3; he finished only two books)

**Ha'gemann, François Willem**, b. Zutphen, Holland, Sept. 10, 1827. In 1846, royal org. at Appeldoorn; in 1848, cond. at Nijkerk. St. for a while (1852) at the Brussels Cons., lived at Wageningen as a teacher, became org. at Leeuwarden in 1859, town mus. dir. at Leyden in 1860, and is now org. of the Willemskerk at Batavia.—Pf.-music.

**Ha'gemann, Maurits Leonard**, brother of preceding; b. Zutphen, Sept. 25, 1829. Violinist and pianist; pupil, at Brussels Cons., of Fétis, Michelot, and de Bériot, graduating in 1852. After playing first vln. in the Ital. opera orch. at Brussels, he became mus. dir. at Groningen (1853–65), and from 1865–75 director of the Cons. and the Philh. Soc. at Batavia; since 1875, mus. dir. at Leeuwarden, where he founded a Cons. of which he is the director.—Works: Oratorio *Daniel* (MS.); a festival cantata f. female ch.; several vocal works w. orch. ("Comfort of Night," "Bird of passage," "Even-song"), pf.-pcs. and songs.

**Ha'gen, Friedrich Heinrich von der**, b. Schmiedeburg, Ukraine, Feb. 19, 1780; d. Berlin, June 11, 1856, as prof. of German literature at the Univ.—Publ. "Minnesinger" (1838–56, in 5 vols.; in vol. iii are *Minnegesänge* in notation according to the Jena Codex and other sources, with a treatise on the music of the *Minnesinger*); "Melodien zu der Sammlung deutscher, vlamischer und französischer Volkslieder" (1807; with Busching).

**Ha'gen, Johann Baptist**, b. Mayence, 1818; d. Wiesbaden, 1870; was successively *Kapellm.* at the theatres in Detmold (1836), Bremen (1841), Wiesbaden (1856), Riga (1865), and again at Wiesbaden (1867).

**Ha'gen, Adolf**, son of Joh. Bapt.; b. Bremen, Sept. 4, 1851; joined the royal theatre-orch. in Wiesbaden as violinist in 1866; was mus. dir. at Danzig and Bremen (1871–6); *Kapellm.* at Freiburg, Baden, 1877–9; with Sucher at the Hamburg Th. (1879–82); court *Kapellm.* in Dresden (1883), and succeeded Wüllner as artistic manager of the Cons. there in 1884.—Works: The 2-act comic opera *Zwei Komponisten oder ein Schaferspiel in Versailles* (Hamburg, 1882); and a 1-act operetta *Schwarnaschen*.

**Ha'gen, Theodor**, b. Hamburg, Apr. 15, 1823, d. New York, Dec. 21, 1871. He lived in N. Y. from 1854 as a teacher and critic; edited the "N. Y. Weekly Review."—Publ. "Civilisation und Musik" (1845, under the pen-name "Joachim Fels"), "Musikalische Novellen" (1848); also pf.-music and songs.

**Ha'ger, Johannes** (pen-name of 'Hofrath' Johannes, Freiherr von Hasslinger-Hassingen), b. Vienna, Feb. 24, 1822; d. there Jan. 9, 1898. Pupil of Mendelssohn and Hauptmann. Besides several successful essays in chamber-music, he prod. 2 operas, *Jolanthe* (1849) and *Marfa* (1886), at the Vienna Court Th.; also an oratorio, *Johannes der Täufer*.

**Hahn, Bernhard**, b. Leubus, Silesia, Dec. 17, 1780; d. Breslau, 1852, as cathedral-*Kapellm.*—Publ. "Gesänge zum Gebrauch bei sonn- und wochentagigen Gottesdienst auf katholischen Gymnasien" (1820); and "Handbuch zum Unterricht in Gesang für Schüler auf Gymnasien und Burgerschulen" (1829) He composed vocal church-music and school-songs.

**Hahn, Albert**, b. Thorn, West Prussia, Sept. 29, 1828; d. Lindenau, n. Leipzig, July 14, 1880. Teacher in Berlin (1856), mus. dir. in Bielefeld (1867–70), lived in Königsberg, and returned to Berlin (1875); in 1876 he started a music paper, "Die Tonkunst," advocating the "chromatic" reform (scale of 12 equal semitones).

**Hahn, Reynaldo**, b. Caracas, Venezuela, Aug. 9, 1874. Pupil of Massenet at Paris Cons. Residing (1898) in Paris.—Works: A 3-act "idylle polynésienne," *L'île du Rêve* (Paris, Op.-Comique, Mar. 23, 1898); incidental music to *L'Obstacle* (by Daudet), and other stage-pcs.; numerous songs; pf.-pcs. f. 2 and 4 hands.

**Häh'nel**. See GALLUS, JACOBUS.

**Hainl, Georges-François**, noted 'cellist; b. Issoire, Puy-de-Dôme, Nov. 19, 1807; d. Paris, June 2, 1873. Pupil of Norblin in Paris Cons. (1829); took 1st 'cello-prize in 1830. He then travelled; in 1840 accepted the post of 1st *chef d'orchestre* at the Grand Théâtre, Lyons, and in 1863 a similar position at the Grand Opéra, Paris (Gevaert being his assistant). He also cond. the Cons. concerts for some years, and the court concerts (with the title of *Maitre de chapelle impériale*).—Works: An essay "De la musique à Lyon depuis 1712 jusqu'à 1852" (1852); 'cello-music.

**Haizinger, Anton**, tenor opera-singer, b. Wilfersdorf, Lichtenstein, Mar. 14, 1796; d. Vienna, Dec. 31, 1869. At first a singing-master in Vienna, where he was taught by Salieri, he was eng. for the Th. an der Wien by Count Palffy in 1821. Some years later, after a succession of starring-tours to principal German cities, he was eng. at Karlsruhe for life, at the court theatre. His subsequent excursions to Paris and London were very successful. He returned to Vienna in 1850.

**Hale, Philip**, b. Norwich, Vt., Mar. 5, 1854. Took music-lessons from early youth, and as a boy played the organ in the Unit. ch., Northampton, Mass. Graduate of Yale Univ., 1876; admitted to the Albany bar, 1880. First studied music seriously with D. Back in 1876, st in Europe 1882-7 (organ with Haupt, Furtz, Rheinberger, and Guimant.—comp. with Urban, Bargiel, Rheinberger, and Guimant,—pf with Raif and Scholz). Was organist 1879-82 at St. Peter's, Albany; 1887-9 at St. John's, Troy; since 1889, of First Religious Soc., Roxbury, Mass. From 1887-9, also cond. of the Schubert Club, male chorus, at Albany. Critic for the "Boston Home Journal," 1889-91, "Boston Post," 1890-91; "Boston Journal," since 1891, is, since 1897, ed of the Boston "Mus. Record," and 1892-1898, Boston correspondent of the "Mus. Courier," N. Y. Has given lectures on mus. subjects at Columbia Univ. (N. Y.), and in various other cities. H. is known as one of the most forceful and brilliant writers for the Amer. mus. press; his articles in the "Looker-on," "Music Review," "Mus. Herald," "Mus. Courier," etc., are valuable contributions to mus. literature, and often tinged with unique humor.

**Hâle (or Halle).** See ADAM DE LA HÂLE.

**Halévy, Jacques-François-Fromental-Élie**, gifted dramatic composer; b. Paris, May 27, 1799; d. Nice, March 17, 1862. His parents were Jews. At ten he entered the Paris Cons. as an elementary pupil of Cazot. In 1810 he studied piano with Lambert; in 1811, harmony with Berton; and counterpoint for five years with Cherubini. At seventeen he was allowed to compete for the Prix de Rome; he won it in 1819 with his cantata *Herminie*. He had previously composed an opera, *Les Bohémiennes* (never perf.), published a pf.-sonata for 4 hands, and set to music the 130th Psalm in Hebrew, the *De Profundis*. During his three years' stay in Italy he made great progress, writing another opera, etc. In 1822, on his return to Paris, he made vain attempts to get his grand opera *Pygmalion* and *Les deux pavillons* (comic) produced. It was not until 1827 that he brought out a one-act comic opera, *l'Artisan*, at the Th. Feydeau; though with little success. The same year he succeeded Daussoigne as prof. of harmony and accomp. at the Cons.; following Fétis as prof. of cpt. and fugue in 1833, and taking a class of advanced composition in 1840. In 1827 he was engaged as cembalist at the Italian



Opera. In 1828, with Rifaut, he composed *Le Roi et le Bâcher* in honor of Charles X. In 1829, *Clari* (with Malibran as *prima donna*) was a success at the Th. Italien, *Le saltimbanque d'Atizanon* was produced the same year, and in 1830 the grand ballet *Manon Lescaut*. H. was now appointed *chef de chant* at the Opéra, a post retained during 16 years. In 1831 *La langue musicale* was prod. at the Op.-Com.; *La tentation* (1832; ballet-opera, with Gide), at the Opéra; *Les Souvenirs de Luffeur* (1832); and the same year a completion of Hérold's unfinished *Lucrece*, which proved very successful. In 1835 *La Juive* (grand opera in 5 acts, H.'s masterpiece) was prod. at the Opéra on Feb. 23, and soon obtained great vogue throughout Europe. Six months later appeared *l'Éclair*, a sparkling comic opera. To add to his growing reputation, H. was created Chevalier of the Legion of Honor. On the death of Reicha (1836) H. succeeded him as one of the three musical members of the Académie; and in 1854 was appointed secretary for life. With *La Juive* H. attained not only the zenith of his powers, but also of his triumphs. In 1836 the blazing apparition of *Les Huguenots* paled the milder fires of the French composer, and Meyerbeer became the idol of the hour. *La Juive* was followed by *Gundo et Ginevra* (1838), *Les Treize* (1839); *Le Drapier* (1840); *La Reine de Chypre*, a brilliant success, and *Le Guitarero* (1841); *Charles VI* (1843); *Le Lazzarone* (1844), *Les mousquetaires de la reine* (1846). He collaborated with Adam, Auber, and Carafa in *Les premiers pas* for the inauguration of the National Opera (1847). *Le Val d'Andorre* was given in 1848 (adapted for the English stage in London, 1850); *La Fée aux roses*, in 1849; *La Dame de pique*, 1850. In 1850 H. conducted in London an Italian opera, *La Tempesta. Le Juf errant* was produced in 1852; *Le Nabab*, 1853; *Jaquarita*, 1855; *l'Inconsolable* [under nom-de-plume "Albert"], 1855; *Valentine d'Aubigny*, 1856; and *La Magicienne*, 1857.—H. was more inclined to aim at a high ideal than to please the popular taste. His music possesses true emotional and dramatic power, and is "melodious, but combined with so many details and refinements of harmony and instrumentation" that it could not be appreciated by the general public; though he held a high rank among artists.—Besides his operas, he wrote a pf.-sonata for 4 hands, romances, nocturnes, part-songs for male voices; scenes from *Prometheus Unbound* (1849); the cantatas *Les plages du Nil* and *Italie* (1859); and left the almost finished scores of two operas, *Vanina d'Ornano* (completed by Bizet) and *Le Déluge*. In the Paris schools his "Leçons de lecture musicale" was adopted as the text-book for singing. "Souvenirs et portraits" (1861) and "Derniers souvenirs et portraits" (1863) were collections of the funeral orations that, as Secretary of the Académie, he had delivered at the obsequies of deceased members.—Short biographies of H. were

published by his brother Léon (1862), E. Monnais (1863), and A. Pougin (1865).

**Halir'** [-leer], **Karl**, distinguished violinist; b. Hohenelbe, Bohemia, Feb. 1, 1859. A pupil of Bennewitz at Prague Cons.; later of Joachim in Berlin (1874-6). After playing as 1st violinist in Bilsé's orch., and short engagements at Königsberg and Mannheim, he was app. in 1884 leader of the court orch. at Weimar, where he still (1899) resides. His first *tournée* in the United States (1896-7) was very successful—His wife **Theresa** (née Zerbsti), b. Berlin, Nov. 6, 1859, married in 1888, is a fine soprano (pupil of Otto Eichberg).

**Hall, Charles King**, b. London, 1845 (?); d. there, Sept. 1, 1895. English composer and theoretical writer; org. successively at St. Paul's (Camden Sq.), St. Luke's, and Christ Ch.—Wrote "School for the Harmonium"; "Harmonium Primer" (Novello)—Compositions. Much church-music, many songs, and pf.-pes., also numerous operettas for German Reed's entertainments at St. George's Hall, among them being *Foster-brothers*, *Doubleday's Will*, and *A Tremendous Mystery* (books by F. C. Burnand); *The Awful Automaton*, and *A Strange Host* (books by A. Law); *Grimstone Grange* and *A Christmas Stocking* (books b. i. à Becket); *The Naturalist* (book by C. Carr). These were his most popular works.

**Halle.** See ADAM DE LA H.

**Hal'le, Johann Samuel**, b. Bartenstein, Prussia, 1730; d. Jan. 9, 1810. Professor of history at the Berlin military school. Author of "Theoretische und praktische Kunst des Orgelbaus" (1779; also in vol. vi of his "Werkstatte der Kunst"; Brandenburg, 1799).

**Hallé, (Sir) Charles** (real name **Karl Halle**), renowned pianist and conductor. b. Hagen, Westphalia, Apr. 11, 1819; d. Manchester, Engl., Oct. 25, 1895. Son of the town *Kapellm.*, he was an infant prodigy. St. w. Rink at Darmstadt, 1835. In 1836, went to Paris, where he made a brilliant reputation, and for twelve years was in friendly association with Cherubini, Chopin, Liszt, Kalkbrenner, etc. The Revolution of 1848 drove him to London, where he repeated his Parisian success, and became a fashionable teacher. In 1853, was dir. of the "Gentlemen's Concerts," Manchester; in 1857, est. there the subscription-concerts, with the famous "Charles Hallé's Orchestra." His chief activity lay in



Manchester, but he was closely connected with the London Popular Concerts, gave Beethoven recitals as early as 1861, performing all B.'s sonatas in eight matinées, and in 1880 gave orch. concerts in London, producing Berlioz's *Faust*. In 1876 he cond. the 2nd grand triennial festival at Bristol. In 1890 and 1891 he visited Australia with his wife (*mé Neruda*), whom he married in the year of his knighthood, 1888. In 1884 Edinburgh University conferred on him the hon. degree of Mus. Doc.—Works: Several comp.s, and a method, f. pf.—Autobiography, London, 1897.

**Hallén', Anders**, notable Swedish dram. comp., b. Gotenburg, Dec. 22, 1846. Pupil of Reinecke (Leipzig, 1866-68), Rheinberger (Munich, 1869), Kietz (Dresden, 1870-1). Cond. of the Musical Union, Gotenburg, 1872-8, also from 1883; in the interim living principally at Berlin; 1892, cond. of Royal Opera at Stockholm.—Works. 2 operas, *Harald der Viking* (Leipzig, 1881; Stockholm, 1883); *Hexfallen* [*Der Hexenfang*] (Stockholm, 1896; v. succ.); 2 Swedish Rhapsodies, op. 17 and 23; *Vom Pagen und der Königswechter*, ballad-cycle f. chorus, solo, and orch.; *Traumkönig und sein Lieb*, do.; *Das Aehrenfeld*, f. female ch. w. pf.; *Finetta*, choral rhapsody w. pf.; Symph. poem "Ein Sommermarchen" (1889); Romance f. vln. w. orch.; German and Swedish songs.

**Hal'ler, Michael**, church-comp.; b. Neusaat (Upper Palatinate), Jan. 13, 1840. Educated at Matten monastery, and at the Ratisbon seminary for priests. Took holy orders in 1864, st. sacred mus. under Schrems, and was app. prefect of the Ratisbon Cathedral Choristers' Institution. *Kapellm.*, in succession to Wesselack, at the "Realinstitut" in 1866, and teacher of vocal comp. and cpt. at the school of church-music.—Works: 14 masses, motets a 3-8, psalms, litanies, a Te Deum, melodramas, string-quartets, etc. Completed the third-choir parts of six comp.s a 12 of Palestrina, which had been lost (vol. xxvi of the complete edition). Pedagogic writings: "Kompositionslehre für den polyphonen Kirchensang"; "Modulation in den Kirchentonarten"; also contributed historical articles to Haberl's "Kirchenmusikalsche Jahrbucher."

**Hall'ström, Ivar**, Swedish dram. comp.; b. Stockholm, June 5, 1826. St. law; became private librarian to the Crown Prince, the present King of Sweden. In 1861, succeeded Lindblad as dir. of the school of music. Works exhibit strong national characteristics; *Hertig Magnus* (Stockholm, 1867), his 1st opera, w. 20 nos. in minor keys, and *The Enchanter Cat* (1869) were coldly received, but success was achieved with *Mountain King* (1874), *Bride of the Gnome* (1875), *Vikings' Voyage* (1877), *Nyaga* (1885; book by "Carmen Sylva"), *Per Swinaherde* (1887), and the romantic opera *Granada's Daughter* (Stockholm, 1892); "The Flowers," idyl f.

solī, ch., and orch. (1860, prize of Stockholm Musical Union).

**Halm, Anton**, pianist, teacher, and comp.; b. Altenmarkt, Styria, June 4, 1789; d. Vienna, Apr. 6, 1872. Until 1811, lieutenant in the Austrian army. Settled in Vienna as pf.-teacher and comp.; was one of Beethoven's intimate friends.—Publ. works: Mass, 3 string-quartets; 6 pf.-trios; 3 cello-sonatas; pf.-sonatas, rondos, and many fine études; etc.

**Hamel, Marie-Pierre**, organ-expert; b. Auneuil (Oise), France, Feb. 24, 1780, d. Beauvais, after 1870. St. music and vln from an early age, but was self-taught in the art of organ-building. In his 13th year, with school-boy implements, he manufactured a small organ of three octaves, and at 14 years of age restored the 16th-cent. organ of Clermont village ch. so satisfactorily that he was specially complimented and thanked by the churchwardens. Did not follow the profession of organ-building, but later rebuilt the grand organ of Beauvais cath. (5 claviers, 84 stops). He was made *Membre de la Commission des Arts et des Monuments*, and prepared reports on the state of nearly all the principal organs in France for the Ministry of Public Instruction and Worship. Founded the Beauvais Philharmonic Society, one of the first to introduce Beethoven's symphonies in France. Author of a valuable work, "Nouveau Manuel complet du facteur d'orgues, ou traité théorique et pratique de l'art de construire les orgues, contenant l'orgue de Dom Bédos et tous les progrès et perfectionnements de la facture jusqu'à ce jour, précédé d'une notice historique sur l'orgue, et suivi d'une Biographie des principaux facteurs d'orgues français ou étrangers" (Roret: Paris, 1849).

**Hamel, Eduard**, violinist, pianist, and comp.; b. Hamburg, 1811. Violinist f. many years in the orch. of the Grand Opéra, Paris. Returned to Hamburg in 1846 as teacher of vln. and pf.—Works: *Malena*, opera; pf.-quartets, pf.-pcs.; ballads, songs, etc.

**Hamel, Margarethe**. See SCHICK.

**Hammerik, Asger**, b. Copenhagen, Apr. 8, 1843. Son of a prof. of divinity, who discouraged his musical leanings, he instructed himself in the art, and at 15 became the pupil of Gade, Matthison-Hansen, and Haberbier. In 1862, pf.-pupil of Bulow at Berlin, and at Paris in 1864 met Berlioz, who went with him to Vienna in 1866-7. H. was a member of the musical jury of the Paris Exhibition, and received a gold medal for his richly orchestrated *Hymne de la Paix*. He wrote two operas, *Toveille* and *Hjalmar and Ingeborg*, fragments of which were perf. in Paris and Copenhagen. H. visited Italy in 1869, and at Milan (1870) prod. an Ital. opera, *La Vendetta*. In 1871, app. director of the Conservatory of the Peabody Institute, and of the Peabody symphony concerts, Baltimore. In 1890 H. was knighted by the

King of Denmark.—Works (besides the operas mentioned): *Der Wandrer* (1872), a festival cantata to commemorate the new Swedish constitution (1866), an "Oper ohne Worte" (1883). Choral work, "Christliche Trilogie" (a *pendant* to a "Trilogie judaïque" brought out in Paris); five symphonies (1880-91), five "Nordische Suiten" f. orch., 'cello and pf. fantasia, concert romance f. 'cello and orch.; pf.-quartet (op. 61); several cantatas, vocal pcs., etc.

**Hamilton, James Alexander**, theorist and prolific writer; b. London, 1785; d. there Aug. 2, 1845. Son of a dealer in second-hand books, his education was neglected; but naturally intelligent, voluminous reading from his father's stock supplied the lack of instruction. Unfortunately of intemperate habits, he was always in want, selling for a few pounds the copyright of elementary works which passed through numerous editions. He died in utter misery.—Writings: "Modern Instruction for the Pf." (still published); "Catechism of Singing"; "Catechism of the Rudiments of Harmony and Thoroughbass"; "Catechism of Counterpoint, Melody, and Composition," "Catechism of Double Counterpoint and Fugue"; "Catechism on Art of Writing for an Orchestra and of Playing from Score"; "Catechism of the Invention, Exposition, Development, and Concatenation of Musical Ideas"; "A New Theoretical Musical Grammar"; "Dictionary comprising an Explication of 3,500 Italian, French, etc. Terms" (3rd ed., 1848). Also translated Cherubini's "Counterpoint and Fugue," Baillot's "Méthode de Violon," Frollich's "Kontrabassschule," Vierling's "Anleitung zum Praludieren," etc.

**Hamma, Benjamin**, comp., cond., and teacher; b. Friedingen, Württemberg, Oct. 10, 1831. St. com. w. Lindpaintner at Stuttgart; went to Paris, thence to Rome. Till 1870, cond. and teacher at Königsberg, now director of the new school of music at Stuttgart.—Works: Opera, *Zarrisko*; pf.-pcs., part-songs, songs, etc.—His brother,

**Hamma, Franz Xaver**, pianist, comp., and org., b. Wehingen, Württemberg, Dec. 3, 1835; was org. of the St. Anna Ch., Basel, and dir. of the *Cäcilienverein* there, later org. at Oberstadien, Württemberg; now mus.-teacher at Metz.—Works: A vocal method, org.-music, songs, etc.

**Hammerschmidt, Andreas**, org. and comp.; b. Brux, Bohemia, 1611; d. Zittau, Oct. 29, 1675. St. cpt. at Schandau w. cantor Stephan Otto. Org. of St. Peter's, Freiberg, 1635, and from 1639, at Zittau, where a statue was erected to his memory. Of marked originality, his numerous works are of importance in the mus. history of the 17th century. They are: "Instrumentalischer erster Fleiss" (1636); "Musikalischer Andachten 1. Theil, das ist: Geistliche Concerten, mit 2, 3 und 4 Stimmen mit Generalbass" (1638); ditto, part 2, "Geistliche Madrigalien, mit 4, 5 und 6 Stimmen mit Generalbass"

(1641); ditto, part 3, "Geistliche Symphonien," f. two voices w instr s (1642), ditto, part 4, "Geistliche Motetten und Concerte, von 5, 12 und mehr Stimmen mit doppeltem Generalbass" (1646); "Dialogi oder Gespräche zwischen Gott und einer glaubigen Seele" (vol. 1, a 2-4, w. continuo, 1645 [1652]; vol. ii, Opitz's translation of "The Song of Solomon," a 1-2, w. 2 vlms. and continuo, 1645 [1658]); "XVII Missae sacrae," a 5-12 (1633); "Paduanen, Gailarden, Balletten, etc." (1648 and 1650, two parts), "Weltliche Oden" (1650, two parts); "Lob- und Dankhed aus dem 84 Psalm," a 9 (1652); "Chormusik, funfter Theil" (1652), "Motettæ unius et duarum vocum" (1646), "Musikalisches Bethaus"; "Musikalische" (part 2, "Geistliche") "Gespräche uber die Evangelia," a 4-7, w. continuo (1655-56, two parts); "Fest-, Buss- und Danklieder" (5 vocal and 5 instr. l parts and continuo, 1659), "Kirchen- und Tafelmusik" (sacred concertos, 1662); and "Fest- und Zeitandachten" (a 6, 1671).

**Hampel, Hans**, pianist and comp., b. Prague, Oct. 5, 1822, d. there Mar. 30, 1884. St. under Wenzel Tomaschek, and became org. at Prague. Comp.s: A Requiem: pf.-works ("Das Entzucken," op. 8; "Lieb Aennchen," op. 10; three rhapsodies, op. 16; Clavierfuge, op. 21; variations f. left hand, op. 26; concert-waltzes); etc.

**Hanboys (or Hamboys), John**, English mus. theorist of the 15th century. Mus Doc., one of the first Englishmen on whom the degree was conferred. Coussemaker printed his Latin treatise, "Summa super musicam continuam et discretum," in his "Scriptores," vol. i, p. 416.

**Hand, Ferdinand Gotthelf**, b. Plauen, Saxony, Feb. 15, 1786; d. Jena, Mar. 14, 1851. St. at Leipzig Univ. under the celebrated Greek scholar G. Hermann. In 1817, app. prof. of Greek, etc., at Jena.—Publ. "Aesthetik der Tonkunst" (Jena, 2 vols., 1837-41; 2nd ed. Leipzig, 1846).

**Han'del (or Händel, Handl)**. See GALLUS.

**Hän'del** (also spelt *Hendel, Hendeler, Handeler*, or *Hendler*, by various branches of the family), **George Friedrich** [at first spelt Hendel, in England; in his later period, he himself adopted the quasi-anglicized form of **George Fride-ric Handel**]; b. Halle, Feb. 23, 1685; d. London, April 14, 1759. His father, a barber, afterwards surgeon and valet to the Prince of Saxe-Magdeburg, at the age of 62 [SPITTA] married a second wife, Dorothea Taust, daughter of



the pastor at Giebichenstein, n. Halle. Their second son was the composer Händel, was intended for a lawyer; but, in spite of his father's strenuous opposition, he secretly taught himself to play the harpsichord. In 1692, at 7 years of age, his father took him on a visit to an elder step-brother, valet at the court of Saxe-Wessenfels; here the boy gained access to the chapel-organ, and was heard by the Duke, who insisted on his receiving a good musical education. Under Zachau, org. of Halle cathedral, he studied cpt., canon, and fugue, and practised the oboe, spinet, harpsichord, and organ; he comp. 6 sonatas f 2 oboes and bass, became asst.-organist to his teacher, and for three years wrote a motet for every Sunday. In 1696 his father took him to Berlin, where his remarkable skill in playing and improvising on the organ and harpsichord excited the admiration of Ariosti and the jealousy of Bononcini. The Elector Friedrich offered to defray the expenses of his musical education in Italy; but Handel's father declined, and returned with the boy to Halle. The following year (1697) the father died, and H., after completing his studies at the gymnasium, entered Halle Univ. (1702-3) as *stud. jur.* (in pious fulfilment of his father's desire), occupying, at the same time, the position of organist at the Moritzburg Calvinistic cathedral, with a salary of \$50 a year. In 1703, however, he went to Hamburg, where he was engaged as *violino di ripieno* by Keiser, the director of the German opera. When Keiser was temporarily obliged to hide from his creditors, H. took his place at the harpsichord with such skill that he was engaged permanently as clavecinist. His friendship with Telemann, the composer, and Mattheson, subsequently his biographer, was begun here. He wrote a *Passion* to words by Postel, and brought out two operas, *Almira* and *Nero* (1705), he was also commissioned by Keiser's successor, Saurbrey, to write *Florindo und Daphne* (1708), an opera filling two evenings. In 1706, with 200 ducats saved from music-teaching, H. went to Italy, visiting Florence, Venice, Rome, and Naples. In Florence (1707) he brought out his first Italian opera, *Rodrigo*, with Tesi, the afterwards famous singer, in the leading rôle. In Venice (1708), *Agrippina* created a furore and spread his fame throughout Italy. In Rome he prod. two oratorios, *La Risurrezione* and *Il Trionfo del Tempo e del Disinganno*, with the famous violin-virtuoso Corelli as leader; and in Naples the serenata *Ati, Calatea e Polifemo*, remarkable for its bass solo for a voice of 2 octaves and a fifth in compass. He made the acquaintance of Lotti, and Domenico Scarlatti, with whom he vied at the harpsichord and organ, S. admitting his supremacy at the latter. In Naples he met Alessandro Scarlatti, whose works exercised a strong influence on H. It was with regret that, in 1709, he returned to Germany. He accepted the post of *Kapellm.* to the Elector of Hanover, replacing Steffani, who had recommended him as his successor. In 1710 he visited

England. His opera *Rinaldo*, "composed" in 2 weeks by piecing together a number of arias, etc., of earlier date, was prod. at the Haymarket Th. with such success that he was pressed to remain in England, but had to return to his duties. In 1712 he again obtained leave of absence, with the proviso "that he should engage to return in a reasonable time," and traveled to London. Two new operas, *Il Pastor fido* and *Trseo*, were not specially successful; but an ode for the Queen's birthday, and a Te Deum and Jubilate in celebration of the Peace of Utrecht, won him public and royal favor, with an annuity of £200; and H. conveniently forgot his Hanoverian position. On Queen Anne's sudden death in 1714, however, the Elector of Hanover became George I. of England, and was not inclined to regard his absentee *Kapellm.* with favor. The intercession of Baron Kilmanseck, and the production of the "Water-Musick" by an orch. at a royal aquatic fête, procured him regal grace, with a confirmation of his annuity. In 1716 he went to Hanover in the suite of the King, and remained till 1718. He there comp. his one German oratorio, the *Passion*, to the words of Heinrich Brockes' poem. In 1718 he returned to England, and succeeded Dr. Pepusch as chapel-master to the Duke of Chandos, in whose service he composed his first great English oratorio, *Esther*, the secular oratorio *Acis and Galatea*, and the Chandos Te Deums and Anthems. He was also music-master to the Prince of Wales' daughters, and wrote for Princess Anne his 1st coll. of "Suites de Pièces" for harpsichord [*The Lessons*], which include the air w. variations, "The Harmonious Blacksmith." He was app. dir. of the new Royal Academy of Music, established chiefly for the prod. of Italian opera, and in 1720 successfully brought out *Radamisto*, with Senesino and the celebrated Margherita Durantasi in the chief rôles (prod. in Hamburg, 1721, as *Zenobia*). His success excited the envy of Bononcini and Ariosti, who had also been invited to London, and who each had a following among the supporters of the R. Academy. Matters were not improved by H.'s independent spirit, blunt manners, and sharp tongue. Two factions arose, one supporting Bononcini and the other H., the rivalry extending to the singers on either side. This went on for several years; although H.'s work was the better, B. was more in popular favor, and might have continued so, but he was caught in an act of plagiarism (v. LOTTI) which compelled him to leave England in humiliation (1731). During this period, H. produced the operas *Floridante* (1721), *Ottone*, *Giulio Cesare*, *Flavio* (1723), *Tamerlano* (1724), *Rodelinda* (1725), *Scipione*, *Alessandro* (1726), *Admeto*, *Riccardo Primo* (1727), *Siroe* and *Tolmeo* (1728). In 1726 he received letters of naturalization, and in 1727 comp. the 4 grand anthems for the coronation of George II. and Queen Caroline. In 1729, after a visit to Germany and Italy, H. associated himself with Heidegger, the proprietor of the King's Theatre, and inaugurated the

season with *Lctario*, followed by *Partenope* (1730), *Pero* and *Ezio* (1731), *Sosame* and *Orlando* (1732), when the partnership ended. In 1732 H. gave a special production of his revised oratorio *Esther*, with success, followed by *Acis and Galatea*. In 1733 he brought out, besides the above, the oratorios *Deborah* and *Athaliah*, at Oxford, where he publicly played the organ, and excited as much admiration by his performance as by his comp.s; he received the degree of Mus. Doc. *hon. causa*. The same year, H. undertook the sole management of opera, but his manners and methods, a quarrel with his principal singer, Senesino, and a raising of prices, caused many of his chief subscribers to suspend their support and start a rival troupe, "The Opera of the Nobility," with Porpora, and afterwards Hasse, as comp. and cond. They took possession of the King's Theatre, and Handel first went to Lincoln's Inn Fields, and then to Covent Garden, but in 1737 failed, the rival house also having to close for want of support. The operas of this period were *Terpsichore* (1734), *Ariodante* and *Alcina* (1735), *Atalanta* (1736), *Arminio*, *Giustino*, and *Berenice* (1737); the ode *Alexander's Feast* [Dryden] was also prod. at Covent Garden in 1736, and the revised *Trionfo del tempo e della verità* in 1737. H.'s superhuman efforts to hold his own, and his many difficulties during this period, caused a failing of his strength; a stroke of paralysis incapacitated one of his hands, his brain was overtaxed, and, by the urgent advice of his friends, he went to Aix-la-Chapelle, whence he returned to London in November, 1737, with improved health. Heidegger had meantime formed a new company from the ruins of the two, and for this venture H. wrote several operas: *Faramondo*, *Serse* (1738), *Jupiter in Argos* (not perf.), *Imeneo* (1740), and *Deidamia* (1741). This last date marks a decisive turning-point; he now abandoned stage-composition for the work to which he owes enduring fame—oratorio. The oratorios *Saul* and *Israel in Egypt* had been performed in 1739, another important work, the *Ode for St. Cecilia's Day*, and, in 1740, the ode "L'allegro, il penseroso, ed il moderato." In 1741, at the invitation of the viceroy of Ireland, H. visited Dublin, and there produced his immortal *Messiah* on the 13th April, 1742. His cordial reception in Ireland greatly compensated for previous disasters. On his return to London, he again became the popular favorite. *The Messiah* was followed by *Samson*, the *Dettingen Te Deum*, *Semele*, *Joseph* (1743); *Belshazzar*, and *Heracles* (1744). This year he was again involved in monetary troubles, and a year and a half elapsed before his *Occasional Oratorio* and *Judas Maccabaeus* were brought out (1746); then appeared *Joshua* (1747), *Solomon* (1748), *Susannah* (1748), *Theodora* (1749), *The Choice of Hercules* (1750), and *Jephthah* (1752; his last). In 1750, for the third time, H. had retrieved his fortunes, and revisited his native country. In 1752, during the composition of *Jephthah*, he was

afflicted with failing eyesight, and underwent three unsuccessful operations for cataract, total blindness being the result. He continued his musical performances under the direction of his pupil John Christian Smith, and accompanied his oratorios, on the organ, up to 1759. On April 6, *The Messiah* was given as the final performance of the season, H. presiding at the organ, on the 14th, the Saturday between Good Friday and Easter, he died. He was buried in Westminster Abbey, where a monument by Roubillac marks his grave. H. had a commanding presence, and his features were animated and dignified. His health was usually robust. Of fearless independence, he was of a choleric temperament, and prone to forcible outbreaks, but he was easily restored to good humor, and possessed a fund of humor, and a ready wit. His liberality and charitableness were renowned. He remained unmarried, and was never known to have fallen in love.

The grandeur and sustained power of H.'s oratorio-style, the expressive simplicity of his melody and the breadth and clarity of the harmonic structure, form a wonderful and (at his time) unexampled artistic whole. He is unquestionably one of the "great masters." His *Messiah* took England, and after her the rest of the musical world, by storm. At the first London performance, when the grand "Hallelujah Chorus" rang out, the entire audience rose like one man, carried away by lofty enthusiasm:—thus originated the custom of standing during this chorus. Many of the treasures of Händel are locked to the general public on account of the incomplete instrumentation of the original scores; Mozart, Mendelssohn, Franz, Brahms, and others, have provided additional accompaniments to several of these works, thus rendering possible their adequate performance.—Händel was peculiarly fortunate in coming to England just as the ebb of English national stage-music after the death of Purcell (from whom H. learned much) was turning toward the flood tide of Italian opera. His own dramatic works, also strongly influenced by Keiser in Hamburg and the two Scarlattis in Italy, vie with the finest of the period, and the best of them bear comparison with his oratorios. Precisely contemporary with J. S. Bach, he was quite outside the latter's sphere of influence, and no communication existed between them.—Of purely instrumental comp.s, H. wrote a considerable number; FOR HARPSICORD: "The Lessons," in 3 sets; 6 fugues; 4 minuets and a march; the "Forest Musick" (Dublin, 1742); short pieces;—FOR STRINGS, etc.: The "Water Musick" (1715); the "Fireworks Musick" (1749); 4 sets of 6 organ-concertos (1738, '40, '60, '61); 3 organ-concertos (1797); numerous string-trios (sonatas); concertone in 9 parts, f. 2 solo vlns., 'cello, oboe, and string-orch (1741); concerto f. trumpets and horns; do. f. horns and side-drums (MS.); sonata f. 2 vlns.; sonatas f. vln., vla., and oboe; etc.—Many original MSS. of his works he be-

queathed to his amanuensis, Joh. Chr. Schmidt, the latter's son, H.'s pupil, presented them to George III. They are still in Buckingham Palace library, and comprise 32 vols. of operas, 21 of oratorios, 7 of odes and serenatas, 12 of sacred music, 11 of cantatas and sketches, and 5 vols. of instrumental music.—In the Fitzwilliam Collection at Cambridge are 7 vols. containing rough draughts, notes and sketches for various works; also a complete Chandos anthem, "O praise the Lord with one consent."

An edition of H.'s works in 36 volumes, by Arnold, was publ. by command of George III., in 1786, but is incomplete and incorrect. A monumental edition of his works, completed in 100 vols., was undertaken in 1856 by the German Handel Society, under the editorship of Dr. Chrysander.—Biographical: Mattheson (1740, in the "Ehrenpforte"); "Memoirs of the Life of the late G. F. Händel," Mainwaring (1760); German, with notes by Mattheson, 1761; French, by Arnould and Suard, 1775); "G. F. Händel's Stammbaum," Forstemann (1844); "The Life of Handel," Scholcher (1857); "G. F. H.," Chrysander (incomplete, 1853-67, when the first half of vol. iii appeared, extending to 1740); "Handel und Shakespeare," Gervinus (1868); "Life of G. F. H.," Rockstro (1883).

**Handl.** See GALLUS

**Hand'lo, Robert de,** English musician of the 14th century; wrote a commentary on Franco of Cologne's treatise on measured music, entitled "Regulæ cum maximis magistris Franconis cum additionibus aliorum musicorum." (Printed in Coussemaker's "Scriptores," i)

**Hand'rock, Julius,** teacher and comp.; b. Naumburg, June 22, 1830; d. Halle, Jan. 5, 1894. Wrote instructive pf.-works.

**Hän'el von Cro'enthal, Julia,** noteworthy composer; b. Graz, 1839. Wife of the Marquis d'Héricourt de Valincourt. St. in Paris.—Works: 4 symphonies, 22 pf.-sonatas, string-quartet, nocturnes, songs without words, dances, marches, etc. At the Paris Exhibition of 1867, she was awarded a medal for her orchestral arrangements of Chinese melodies.

**Han'f'ängel, Marie (née Schröder),** celebrated dramatic soprano; b. Breslau, Apr. 30, 1848. St. at Baden-Baden w. Mme. Viardot-Garcia. In 1866, eng. at the Th.-Lyrique, Paris; début as Agathe in *Der Freischütz*, Feb. 27, 1867. On the declaration of the Franco-German war, returned to Germany, and was eng. at the court opera, Stuttgart (1871). Married in 1873. St. again in 1878, at Florence, w. Vannucini. In 1882, eng. at the *Stadtheater*, Frankfort; retired 1897.

**Han'nisch, Joseph,** org. and comp.; b. Ratibon, 1812; d. there Oct. 9, 1892. St. w. his father, and Proske, with whom he went to Italy as assistant (1834-6). From 1839, org. of Ratibon cath., being also org. and choirmaster of the *Niedermünsterkirche*; and app. teacher at



the School of Sacred Music in 1875.—Works: *Missa auxilium Christianorum*, *Quatuor hymni pro festo corporis Christi*, *Funf lateinische Predigtgesänge*, org.-accomp. to the *Graduale* and *Feierliche Romanen*; org.-pces., etc.

**Hanke, Karl**, dram. comp., b. Rosswalde, Schleswig, 1754; d. Hamburg, 1835. Self-taught, at 22 yrs. of age he was app. *Kirchm.* to Count Haditz, at Rosswalde. Married his pupil, the distinguished singer Stormkin. In 1786, court *Kirchm.* at Schleswig. In 1789, his wife died; in 1791, he married Bervald, another fine singer, and founded a music-school at Flensburg, where he became cantor and director. Finally city mus. director in Hamburg.—Comp. s: Operas, ballets, prologues, epilogues, and incid. mus. to plays; orch.l symphonies, concertos, instr.l sextets, quartets, trios, duets (abt. 300 f. 2 horns), vin. and flute solos, church-music, songs, etc.

**Hanslick, Eduard**, influential writer and mus. critic, b. Prague, Sept. 11, 1825. St. law

at Prague and Vienna; took degree of *Dr. jur.* in 1849, qualifying himself for an official position. But he had already studied music under Tomaschek at Prague; from 1848-9 was mus. critic for the "Wiener Zeitung," and soon adopted a literary career. His first work, "Vom Musikalisch-Schoenen; ein Beitrag zur Revision der Aesthetik der Tonkunst" (Leipzig, 1854; 9th ed. 1896), has done more to discredit silly sentimentalism in mus. criticism than any other book. Its leading idea is, that the beauty of a mus. comp. lies wholly and specifically in the music itself; i. e., it is immanent to the relations of the tones, without any reference whatever to extraneous (non-musical) ideas: Briefly, music expresses, in itself, *musical* ideas, and can express no others. This work has been transl. into French (1877), Spanish (1879), English (1891), Italian (Milan, 1894), and Russian (1895). From 1855-64, H. was musical editor of the "Presse"; since then of the "Neue freie Presse"; he became lecturer on mus. hist. and aesthetics at Vienna Univ., prof. extraordinary in 1861, and, in 1870, full professor, retiring in 1895, and succeeded by G. Adler. At the Paris Expositions of 1867 and 1878, and the Vienna Exp. of 1873, H. was a juror in the department of music.—Other writings: "Geschichte des Concertwesens in Wien" (1869); "Aus dem Concertsaal" (1870; 2nd ed. 1896); "Die moderne Oper" (1875; vol. vii publ. 1896); "Musikalische Stationen" (1880); "Aus dem Opernleben der



Gegenwart" (1854), "Suite. Aufsätze über Musik und Musiker" (1882; 2nd ed. 1898), "Concerte, Componisten u. Virtuosen" (1886), "Musikalisches Skizzenbuch" (1888), "Musikalisches u. Litterarisches" (1889), "Aus dem Tagebuch eines Musikers" (1892), "Aus meinem Leben" (1894, 2 vol.s); "Fünf Jahre Musik" (1896). He also edited Th. Bilroth's posth. essay, "Wer ist musikalisch?" (1895; 2nd ed. 1896), and wrote the letterpress for the illustrated "Galerie deutscher Tondichter" (1873), and "Galerie franz. u. ital. Tondichter" (1874).

**Hanssens, Charles-Louis-Joseph** (*ainé*), dram. comp., b. Ghent, May 4, 1777, d. Brussels, May 6, 1852. St. w. Vauthier, Verheyem, and Femy (Ghent), in Paris w. Berton. App. *chef d'orchestre* of an amateur theatre at Ghent, afterwards of a company giving operatic performances in Amsterdam, Rotterdam, and Utrecht. In 1804, went to Antwerp and Ghent in the same capacity. In 1825, invited to Brussels as orch.l dir. of the Th. de la Monnaie; in 1827, dir. of the Royal orch.; in 1828, app. Inspector of the Cons. He lost both positions through the political events of 1830, but in 1835-38 was again opera-conductor, and also in 1840, when he was ruined through the failure of the enterprise.—Works: Operas, masses, and sacred vocal music.

**Hanssens, Charles-Louis** (*cadet*), violoncellist, and distinguished Belgian comp.; b. Ghent, July 12, 1802; d. Brussels, Apr. 8, 1871. At ten, member of the orch. of the National Th., Amsterdam, and at twenty was app. *vice-kapelmeester*. In 1824, 'cellist, later asst.-cond., of the orch. in the Brussels Th. In 1827, app. prof. of harm. at the Cons. The political events of 1830 also caused his retreat to Holland. In 1834, solo 'cellist at the Théâtre Ventadour, Paris, later becoming comp. and asst.-cond. In 1835, directed French opera at The Hague, again in Paris, then at Ghent. From 1848-69, cond. Th. de la Monnaie, Brussels, also (1851-4) dir. of the Opera, and prof. at the Conservatory. Prolific composer.—Works: 8 operas, ballets, symphonies, overtures, orch.l fantasias, 'cello-, vin., clarinet-, and pf.-concertos, string-quartets, "Symphonie concertante" f. clar. and vin., masses, cantatas, a *cap.* choruses, etc.

**Harcadelt.** See ARCADELT.

**d'Hardelet, Guy** [Mrs. Rhodes], contemporary composer of charming songs (chiefly French; a few to Engl. texts, and all w. Engl. translations), was born at the Château d'Hardelet, about 7 miles from Boulogne-sur-Mer, France. With her first publication, the melancholy and dramatic "Sans toi," her artistic reputation was established. The long list of her lyrics, ranging from gayest humor to pathetic sentiment, includes "Sous les branches," "A vous!" "Chanson de la mie," "The Bee's Courtship," "Avec toi!" "Valse des libellules," "Nuit d'été," "La nuit aux bois," "La Fermière,"

"Little Boy Blue," "Vos yeux," "Mignon," "Say yes!" "Tristesse," "True-love Land,"

"Almond-blossoms," "Quand on aime," and "A Bunch of Violets." Calvé, Melba, Plançon, and others, have made striking concert-success with these songs. Mme. d'Hardelot resides in London; she has visited America once, with

Mme. Calvé. Her sole attempt in larger forms is the operette *Elle et Lui*.

**Harknes.** See SENKRAH.

**Harmston, John William**, b. London, 1823; d. Lubeck, Aug. 26, 1881. St. w. Stern-dale Bennett, and in 1848 settled as mus.-teacher in Lubeck.—Much pf.-music (op. 193, "Le jet d'eau"; op. 211, "Les Naiades"; etc.); pieces for vln. and 'cello; songs, etc.

**Harper, Thomas**, trumpet-virtuoso; b. Worcester, Engl., May 3, 1787; d. London, Jan. 20, 1853. St. w. Elvey; entered the service of the East Indian Company for 18 yrs., and was app. their mus. inspector for life. From 1821, principal soloist at Drury Lane Th., the King's Th., Ital. Opera, Philharmonic, and Ancient Concerts, etc.—Left 3 sons: **Thomas**, who succeeded him; **Charles**, distinguished horn-player; and **Edward**, pianist.

**Harraden, Samuel**, b. Cambridge, Engl., 1821 (?); d. Hampstead, July 17, 1897. Pupil of Walmisley; 1841, org. of St. Luke's, Manchester; in 1846, at the "Old Mission Ch.," Calcutta. His influence was great on the mus. life of the town; he founded the first Glee Club, became an enthusiastic student of Hindoo music, prof. at the Hindoo Coll. of Mus., and at the Free School. For his attainments in Hindoo music he was made "Mus. Doc." by the Bengal R. Acad. of Mus.

**Harriers-Wipperrn, Luise** (*née* Wipperrn), operatic singer; b. Hildesheim, 1837; d. Grobersdorf, Silesia, Oct. 5, 1878. *Debut* 1857, Royal Opera, Berlin, as "Agathe" in *Der Freischütz*. Also sang in Vienna, and London, but permanently engaged for Berlin. Her superb voice was heard to advantage both in dramatic and lyrical parts. In 1868, after long illness, she retired with a pension.

**Harris, (Sir) Augustus**, b. Paris, 1852; d. Folkestone, Engl., June 22, 1896. One of the most celebrated and successful *impresarii* of the 19th century. An actor by profession, he was engaged, soon after his debut as *Macbeth*, at Manchester, 1873, by Col. Mapleson as stage-manager. In 1879 he leased Drury Lane Th., where he won brilliant success with spectacular

plays and pantomimes; in 1887, he took up Italian opera, and secured control successively of H. M. s Th., the Olympia, and various provincial stages. He also cultivated French and English opera with almost uniform success.

**Harris, William Victor**, song-composer; b. New York, Apr. 27, 1869. Pupil of Charles Blum (pf.), 1879-86, of Wm. Courtney (voice), 1887-91; of Fred. k Schilling (harm. and comp.), 1890-92; and of Anton Seidl (conducting), 1895-96. From 1889-95, org. at various churches in Tuxedo Park, Brooklyn, and New York; 1893-4, cond. Utica Choral Union; 1892-5 *refugeur* and coach at Metropolitan Opera, N. Y.; 1893-4, cond. Utica Choral Union; 1895-6, asst.-cond. to Seidl at the Brighton Beach Summer Concerts. Now (1899) living in N. Y. as a vocal instructor, accompanist, and composer. In U.S. he has a pf.-suite; several songs; a cantata f. soli, ch., and org.; and an operetta, *Mlle. Mair et M. de Sombre*; has publ. 4 quartets f. women's voices, 2 f. men's voices, and a score of songs which are well-known and well-liked.

**Harrison, Annie Fortescue** (wife of Lord Arthur William Hill), English contemporary composer.—Works: *The lost Husband*, operetta (London, 1881); a cantata, *The Ferry-girl* (St. George's Hall, 1883); many patriotic songs, and others; pf.-music.

**Harriss, Charles Albert Edwin**, comp. and organist; b. London, Dec. 15, 1862. At eight he was chorister at St. Mark's, Wrexham, where his father (Edwin H.) was organist. Ouseley scholar at St. Michael's Coll., Tenbury, in 1875; asst.-org. at St. Giles', Reading, in 1880; org. at Welshpool, and private org. to the Earl of Powis, in 1881. Since 1883 he has lived with his father at Montreal, Canada; at first as org. and *regens chori* at Christ Ch. Cathedral, later at the Ch. of St. James the Apostle, now famed for excellent music. Also founded a glee and madrigal society.—Works: Opera *Torquill* (Montreal, 1896); cantata *Daniel before the King* (1890); many anthems; pf.- and org.-music, songs, etc.

**Hart, James**, bass singer and comp.; d. May 8, 1718. To 1670, singer at York Minster, then Gentleman of the Chapel Royal, and lay vicar of Westminster Abbey. Comp. several songs publ. in "Choice Ayres, Songs, and Dialogues," 1676-84; "The Theater of Musik," 1685-87; "Banquet of Music," 1688-92.—His son (presumably),

**Hart, Philip**, organist of various London churches; d. abt. 1749; comp. anthems, org.-fugues, mus. f. Hughes' "Ode in Praise of Music" (1703), and for "The Morning Hymn" from Milton's "Paradise Lost," Book V (1729).

**Hart, John Thomas**, English violin-maker; b. Dec. 17, 1805; d. London, Jan. 1, 1874. Pupil of Gilkes, he made a complete study of Italian violins, became a famous expert, and car-



ried on an extensive commerce in old instr.s.—His son,

**Hart, George**, b. London, Mar. 28, 1839; d. there Apr. 25, 1891; wrote the valuable works "The Violin, its famous Makers and their Imitators" (London, D. Bogue, 1875, and other editions; French, 1886), and "The Violin and its Music" (London; Novello, 1881).

**Hartel**. [Music-publisher.] See BREITKOPF UND HÄRTEL.

**Härtel, Gustav Adolf**, violinist and composer, b. Leipzig, Dec. 7, 1836; d. Homburg, Aug. 28, 1876. In 1857, *Kapellm.* at Bremen, in 1863 at Rostock, in 1873 at Homburg.—Works: Opera, *Die Carabiniers*; 3 operettas; variations and fantasias f. vin.; "Trio burlesque" f. 3 vins. w. pf.; etc.

**Härtel, Benno**, pianist and comp.; b. Jauer, Silesia, May 1, 1846. Pupil of Hoppe (pf.), Jappsen (vln.), Kiel (comp.). 1870, app. teacher of theory in the Berlin Royal High School for music.—Publ. works: pf.-pcs., songs. In MS. An opera, over 300 canons, and other vocal mus., orch.l music, etc.

**Härtel, Luise (né Hauffe)**, pianist; b. Duben, Jan. 2, 1837; d. Leipzig, Mar. 20, 1882. Wife of Dr. Hermann Hartel of Breitkopf und Hartel (q. v.).

**Hartmann, Johan Peder Emilius**, celebrated Danish dramatic comp.; b. Copenhagen, May 14, 1805. Of German descent, his grandfather (d. 1763) was royal chamber-mus. at Copenhagen. His father, org. at Copenhagen (1800-50), gave him early instruction in music, although he was destined for and studied law. He held a public position, was also asst.-org. to his father, and taught in the Copenhagen Cons. Weyse noticed the young man's ability, and encouraged him with his advice. In 1832 he prod. his 1st opera, *Ravnen eller Broderprøven*; then followed *The golden Horns* (1834), *The Corsairs* (1835), and *Liden Kirsten* (1846). In 1836, he visited Germany, France, and Switzerland. In 1840, he was app. dir. of the Copenhagen Cons., and in 1849, was made Royal Capelmester. To celebrate the fiftieth anniversary of his musical career, in 1874, a grand concert was given, a Hartmann scholarship founded, and he received the "Danebrog" order. On the jubilee of the Copenhagen Univ., the honorary degree of Ph D. was conferred on him. Gade was his son-in-law. One of his latest works is op. 71, "Weissagung der Wala," f. male ch. and orch. (1894). He has also comp. overtures, symphonies, cantatas, incid. mus. to plays, a vin.-concerto, pf.-pcs., song-cycles, etc.—His son,

**Hartmann, Emil (Jr.)**, also a talented comp., was b. Copenhagen, Feb. 21, 1836; d. Copenhagen, July 19, 1898. Instructed by his father, also by Gade, his brother-in-law. In 1861, org. at Copenhagen; in 1871, app. court-org. His health compelled him to retire in 1873. Resided

at Solerød, n. Copenhagen.—Works: Several operas, *Ekkeflin* (1867), *The Nixie*, *The Corsicans* (comic), *Balskjøl* (Copenhagen, 1893?), *Rumensau*, 1 act (Hamburg, 1896; succ.); a choral work, "Winter und Lenz"; a ballet, *Frikjøben*; overture, orchestral suite, three symphonies, vin.-concerto, a cello-concerto, pf.-trio, serenade f. pf., cello, and clarinet, etc.

**Hartmann, Ludwig**, pianist, composer, and mus.-critic; b. Neuss-on-Rhine, 1836. Son and pupil of Friedrich Hartmann (song-comp., b. 1805). Also st. at Leipzig Cons. (Moscheles and Hauptmann), and in Weimar, 1856-7 (Liszt). Settled in Dresden. Prominent Wagnerian champion.—Works: Pf.-music and songs. In MS. an opera, *König Helge*.

**Hartmann, Arthur**, b. Philadelphia, July 23, 1882. Violinist. Has played with success in London, Paris, Vienna, etc.

**Hartog, Édouard de**, b. Amsterdam, Aug. 15, 1826. St. w. Hoch, Mme. Dulcken, Dohler, and Bartelmann; then in Paris w. Elwart and Litolf, and from 1849-52 w. Heinze and Damcke. Settled in Paris in 1852, as a teacher of pf., comp., and harmony. The same year, and also in 1857 and 1859, made himself known by his orch.l comp.s. Prod. his first comic opera (in MS. since 1853), *Le mariage de Don Lope* (Th. Lyrique, 1865). He is a member of the Netherlands Mus. Soc., and is decorated with the orders of Leopold, and the Oaken Crown. Was a contributor to Pouglin's Supplement to Fétis' "Biographie universelle."—Works: Opera, *L'Amour et son Idole* (Brussels, 1873); the 43rd psalm, f. soli, ch., and orch.; 2 string-quartets; suite f. strings; Meditations f. vln., cello, organ, harp, and pf.; songs, pf.-pcs., etc. In MS., operas, symphonic preludes, orch.l sketches, etc.

**Hartog, Jacques**, comp. and writer; b. Zalt-Bommel, Holland, Oct. 24, 1837. St. w. Carl Wilhelm at Crefeld, and Ferd. Hiller at Cologne. Prof. of mus. history at the Amsterdam School of Music. Contributes to the "Centralblatt" (Leipzig), the "Musikwelt," and the "Neue Zeitschrift für Musik" (Bonn). Transl. into Dutch Lebert and Stark's "Klavierschule," Langhans' "History of Music," and Breslauer's "Methodik des Klavierunterrichts."—Comp.s.: Operetta, mass, concert-overture, vin.-concertino, etc.

**Hartvigson, Frits**, pianist; b. Grenaa, Jutland, May 31, 1841. St. w. Gade, Gebauer, and Rée; from 1859-61, w. Bulow at Berlin. Settled in London in 1864, where he has since resided, with the exception of two years passed in St. Petersburg (1873-5). In 1873, app. pianist to the Princess of Wales; in 1875, mus.-prof. at the Norwood College for the Blind. From 1879-88, he was incapacitated from public recitals, by a slight failure in the nerve-power of the left arm. In 1887, became pf.-prof. at the Crystal Palace.—Anton, his brother, b. Aarhus, Oct. 16, 1845,

a pupil of Tausig and Edmund Neupert, also resides in London as pianist and teacher.

**Ha'se, (Dr) Oskar von.** See BREITKOPF UND HÄRTEL.

**Hä'ser, August Ferdinand,** b. Leipzig, Oct. 15, 1779, d. Weimar, Nov. 1, 1844. Educated at the Thomasschule, and student of divinity at the Univ., Leipzig. In 1817, music-teacher to the Duke of Weimar's family, and became church musical director, teacher of music in the Weimar Training-School, chorusmaster of the Court Opera, and finally theatre-Kapellm. —Works: Oratorio, *Der Triumph des Glaubens* (Weimar, 1828; Birmingham, 1837, words by Klopstock); masses, Te Deums, Paternosters, requiems, misereres, etc.; also orch. music, overtures, etc.; 3 operas, pf.-pcs., songs, etc. —Writings: "Versuch einer systematischen Uebersicht der Gesanglehre" (1820); "Chorgesangschule" (1831).—His sister,

**Hä'ser, Charlotte Henriette,** celebrated singer; b. Leipzig, Jan. 24, 1784; d. (?); made her début at the Dresden Opera, and afterwards sang at Vienna and in Italy. In 1813, married a lawyer named Vera, at Rome. Her youngest brother,

**Hä'ser, Heinrich,** prof. of medicine at Jena; b. Rome, Oct. 15, 1811, wrote "Die menschliche Stimme, ihre Organe, ihre Ausbildung, Pflege und Erhaltung" (1839)

**Ha'sert, Rudolf,** pianist and doctor of theology; b. Greifswald, Feb. 4, 1826. Intended for a lawyer, he turned to music through Robt. Franz's influence, and from 1848–50 st. pf. w. Kullak, and comp. w. Dehn, at Berlin. He made successful artistic tours, visiting Stockholm, Gothenburg, Christiania, Copenhagen, Paris (1855), and Weimar, where he met Liszt; settled in Berlin in 1860 as teacher, virtuoso, and composer. In 1870, he passed the gov.t exam. in theology, and became minister in the Strausberg penitentiary. In 1873, he came into the family-living at Gristow, n. his birth-place, and has resided there since, as pastor.

**Has'ler (or Hassler), Hans Leo von,** celebrated org. and comp.; b. Nuremberg, 1564; d. Frankfurt, June 5, 1612. The eldest of 3 sons of Isaac Hassler, town-musician of Nuremberg. St. w. his father, and was a fellow-pupil of G. Gabrieli under Andrea Gabrieli in Venice (1584). Was the first notable German comp. who went to Italy for study. 1585–1601, org. to Count Octavianus Fugger at Augsburg. 1601–8, court-mus. in Prague to Emperor Rudolf II., who ennobled him. In 1608, received an appointment at the court of the Elector of Saxony; he died of phthisis while travelling.—One of the most famous composers of his epoch, with Gumpeltzhaimer, Erbach, Melchior, and Franck, H. is considered one of the founders of German music; the style of his works is strongly influenced by the two Gabrielis.—Comp.s: "Canzonette a 4 voci" (1590); "Can-

tioncs sacrae . . . 4. 3 et plur. voc." (1591, 1597, 1607); "Madrigali a 5-5 voci" (1596); "Neue teutsche Gesang nach Art der welschen Madrigalen und Canzonetten" (a 4-5; 1596, 1604, 1609); "Missae 4-3 vocum" (1599); "Lustgarten neuer deutscher Ge-ang. Balletti, Gallarden und Intraden mit 4-5 Stimmen" (1601, 1605, 1610); "Sacri concentus, 5-12 voc" (1601, 1612), "Psalmen und christliche Gesänge" (a 4, "iugweis," 1607; new ed. in score, 1777), "Kirchengesänge, Psalmen und geistliche Lieder" (a 4, "simpliciter," 1608, 1637), "Litaney deutsch Herrn Dr. Martini Lutheri" (a 7, f. double chorus, 1619), "Venusgarten oder neue lustige liebliche Tanze teutscher und polnischer Art" (1615). Motets of his are in collections of the period. Also see Eitner's "Chronol. Verzeichniss" of H.'s printed works.—His brother **Jakob,** b. Nuremberg, 1566, d. Hechingen (?), 1601, was org. to Graf Lytel Friedrich von Hohenzollern-Hechingen. A famous virtuoso, he also comp. much sacred music.—The third brother, **Kaspar,** b. Nuremberg, 1570; d. there 1618 as org., edited a collection of church-mus., "Symphoniae sacrae" (Nuremberg, 1598–1600).

**Has'linger, Tobias,** Viennese mus.-publ.; b. Zell, Upper Austria, Mar. 1, 1787; d. Vienna; June 18, 1842. St. mus. w. Gloggl, *Kapellm.* at Linz; in 1810 went to Vienna as bookkeeper in Steiner's music-establishment, later became partner, and, on Steiner's retirement in 1826, sole proprietor. Cond. the business thenceforth under his own name; was on intimate terms with the most famous musicians of Vienna, especially Beethoven, whose musically-addressed letters to H. (such as "O Tobias Dominus Haslinger," in canon-form) are still extant.—He was succeeded by his son **Karl,** b. Vienna, June 11, 1816; d. there Dec. 26, 1868, a brilliant pianist and industrious comp.—Works: *Handa,* opera, and over 100 comp.s of various kinds. Carried on the business as "Karl H., late Tobias"; the present proprietor is Schlesinger (Lienau) of Berlin, who bought it from the widow in 1875.

**Has'se, Nikolaus,** abt. 1650, org. of the Marienkirche, Rostock. Under the title "Deliciae Musicae" (1656), publ. his own comp.s, consisting of Allemandes, Courantes, Sarabandes, f. stringed instr.s, clavicin or theorbo (2nd part, and "Appendix," 1658).

**Has'se, Johann Adolph,** dram. comp.; b. Bergedorf, n. Hamburg, Mar. 25, 1699; d. Venice, Dec. 16, 1783. His father, a schoolmaster and org., first instructed him. In 1717, at 18 yrs. of age, he went to Hamburg, where Ulrich Künig, the poet, recommended him to Keiser, dir. of the Hamburg Opera, as tenor, a position he held for 4 years. König's good offices again, in 1722, secured him an appointment at the Brunswick theatre, where H. successfully prod. his 1st opera, *Antigonus* (1723). In 1724, he went to Italy for study with Porpora, whom he soon left for A. Scarlatti. He secured Italian

fame with *Il Sesostrate* (Naples, 1726), written after the success (1725) of a serenade for two voices, sung by Farinelli and Signora Tesi. He was app. (1727) prof. at the Scuola degl' Incurabili, Venice, for which he wrote a celebrated *Miserere*. His talents, vocal and instrumental, and his handsome appearance, made him a society favorite, and he became known as "il caro Sassone" (the amiable Saxon). *Attalo, re di Bitinia* (Naples, 1728), was also a success. In 1730, at Venice, he married the celebrated *cantatrice* Faustina Bordoni, for whom he comp. the operas *Dalisa* and *Artaserse*. In 1731, August II. app. him *Kapellm.* and opera-dir. at Dresden, his wife being eng. as prima donna. Their rivalry with Porpora and his pupil Regina Mingotti ensued, and H. did not altogether shine in his efforts to place them at a disadvantage. He frequently obtained leave of absence, and visited Venice, Milan, and Naples, where he prod. several operas, also going to London, where Handel reigned supreme. Recognizing Handel's superiority, he did not contest the position, but returned to Dresden in 1739, when Porpora and the Mingotti had left, and remained there with his wife, popular favorites, till 1763. By the siege of Dresden, in 1760, H. suffered great losses, his MSS., prepared for a complete ed. of his works by command of the King of Poland, being destroyed. At the conclusion of the war, from economy, opera was suppressed, and H. and his wife were dismissed without pension, retiring to Vienna. Here he comp. several new operas to Metastasio's libretti, in successful rivalry with Gluck, and in his 75th year prod. at Milan (1744) his last opera, *Ruggiero*, for the marriage of Archduke Ferdinand. A dramatic serenade, *Ascano in Alba*, by Mozart (then 13 yrs. of age), being performed at the same time, "This boy will throw us all into the shade," was the elder's truthful prediction. The last ten years of his life were spent in Venice. His facility and fertility of composition were astounding, and he possessed a ceaseless flow of delightful melody. "Pallido è il sole," and "Per questo dolce amplesso," from his *Artaserse*, were the two airs which Farinelli sang every evening for 10 years, to soothe Philip of Spain's melancholy. Hasse's works include over 100 operas; 10 oratorios; 5 Te Deums w. orch.; a requiem, masses, magnificats, misereres, litanies, motets, psalms, cantatas, clavier-sonatas, flute-concertos, clavier-concertos, etc. A valuable collection of his MSS. is in the Dresden Library.

**Has'se, Faustina** (*née* Bordoni), wife of the preceding, and a famous dram. mezzo-soprano of noble birth; b. Venice, 1693 (1700); d. there 1783. St. w. Gasparini and B. Marcello; in 1716, achieved fame by her début in Pollarolo's *Artodante*, and became widely-known as the "New Syren." In 1719 sang at Venice with Cuzzoni and Bernacchi; in 1722 at Naples and Florence, where a medal was struck in her honor. In 1724, while singing at Vienna,

Handel eng. her for his London opera (1726-8), where she outvalled Cuzzoni. In 1729 she returned to Venice, and married Hasse, her life thenceforward being bound up in his, and both dying in the same year. In her zenith, she was unrivalled in the brilliance and finish of her vocalization.

**Has'se, Gustav**, popular song-composer; b. Peitz, Brandenburg, Sept. 4, 1834. St. at Leipzig Cons., afterwards in Berlin w. Kiel and F. Kroll. Settled in Berlin as music-teacher.

**Has'selbeck, Rosa.** See SUCIIFR.

**Has'selt-Barth, Anna Maria Wilhelmine** (*née* van Hasselt), renowned soprano, b. Amsterdam, July 15, 1813. St. at Frankfurt, at Carlsruhe w. J. Fischer, and in Florence (1829) w. Romani. Début at Trieste (1831). Sang on various Italian stages, and at Munich, 1833-38. In 1838, eng. at the Karthnerthor Th., Vienna, until her retirement with pension.

**Hass'ler.** See IIASLER.

**Hass'ler, Johann Wilhelm**, notable pf.-comp.; b. Erfurt, Mar. 29, 1747; d. Moscow, Mar. 25 (29?), 1822. Son of a cap-maker, he followed his father's trade, while studying the pf. and organ with his uncle, Kittel, and became org. of the Darfusserkirche, Erfurt, at the age of 14. During his apprenticeship wanderings, he gave concerts in the leading German towns. At Erfurt, in 1780, he founded winter concerts, and established a mus.-business. His wife **Sophie**, an esteemed singer, took part in these concerts, and after his departure to England, and to Russia, where, in 1792, he was app. Imp. *Kapellm.* at St. Petersburg, dir. the concerts, and also the mus. business, till 1797, when these enterprises failed, and she started to rejoin her husband, but returned, and remained in Erfurt the remainder of her life. In 1794, H. went to Moscow, and remained there much sought after as a teacher. His works form an interesting link in pf.-comp. betw. Bach and Beethoven, and consist of the well-known 1) min. gigue, sonatas, concertos, fantasias, variations, org.-pcs., songs, etc.

**Hass'linger-Hass'ingen.** See IIAGER.

**Hastings, Thomas**, b. Washington, Litchfield Co., Conn., Oct. 15, 1787; d. New York, May 2, 1872. A self-taught musician, teacher, and writer; 1823-32, editor of the *Utica, N. Y., "Recorder"*; then settled in New York as an organizer of church-choirs and teacher of psalmody. His writings, "The History of Forty Choirs" (1854), and "Dissertation on Musical Taste" (1822; 2nd enlarged ed. 1853), throw light on mus. development in the United States. He composed simple hymn-tunes and anthems.

**Hast'reiter, Helene**, fine dramatic contralto; b. Louisville, Ky., Nov. 14, 1858. St. under Lamperti, Milan. Married Dr. Burgunzio, an Italian physician. Home is now (1896) Genoa.

She is a great favorite in Italy, some of her leading rôles are Orfeo, Euridice, Dalilah, Senta, and Ortrud.

**Hatton, John Liphot**, cond. and comp., b. Liverpool, Oct. 20, 1809; d. Margate, Sept. 20, 1886. Excepting rudimentary instruction, was self-taught. Went to London in 1832, app. cond. at Drury Lane Theatre, 1842, and prod. *The Queen of the Thames*, his first operetta. The same year went to Vienna, and in 1844 prod. there the opera *Pascal Bruno*. Visited America in 1848. Mus. Dir. at the Princess' Th., Lond., 1853-8. Comp. much incid. mus. to stage-plays, publ. a number of successful songs under the pen-name of "Czapek," a cantata *Robin Hood* (1856), another opera, *Rose, or Love's Ransom* (1864), and a sacred drama, *Hesekiah* (1877).

**Hatt'staedt, John J.**, b. Monroe, Mich., Dec. 29, 1851. After study with several Amer. and Ger. teachers, he taught pf.-playing at Detroit, St. Louis, and for 11 years at the Chicago Coll. of Mus., where he also lectured on mus. history. Since 1886, Director of the Amer. Cons., Chicago, teaching pf., and conducting a Teachers' Normal Dept. He is an occasional contributor to the press, and has publ. a "Manual of Musical History."

**Hauck, Minnie**, b. New York, Nov. 16, 1852. Dramatic soprano, début as "Noima" in N. Y., 1869; enthusiastically received in London, the same year, in Ital. opera; eng. 1870 as *prima donna* of Vienna Court Opera; 1873-5, Berlin; has sung repeatedly in all European capitals, and in America. Principal rôles: Zerlina, Mignon, Rosine, Margaretha, Aïda, Fille du Régiment, Carmen, Katherine (in Goetz's *Widerspenstigen*), etc.

**Hauer, Karl Heinrich Ernst**, b. Halberstadt, Oct. 28, 1828; d. Berlin, Mar. 16, 1892. Son of the cantor and teacher, from 1844 he attended the Halberstadt Gymnasium. For two years he studied with Marx (Berlin), and for three years (distinguishing himself in comp.) at the Royal *Akademie* (Bach, Rungenhagen, and Grell). In 1853, won a silver medal with an orchestrated Psalm a 8. App. mus.-teacher at the Andreas Gymnasium, 1856; organist of the Markuskirche, 1866.—Comp.s: Ave Maria a 6 a cappella; Paternoster f. solo and chorus; "Luther Hymns," motets, sacred songs; quartets f. male and mixed voices, secular songs, etc.

**Hauff, Johann Christian**, theorist and comp.; b. Frankfort, Sept. 8, 1811; d. there Apr. 30, 1891. One of the founders and first professors of the Frankfort School of Music. Wrote a "Theorie der Tonsetzkunst" (1863-9; 3 vols. in 5 parts). Orchestral and chamber-music.

**Hauffe, Luise**. See HARTEN, LUISE.

**Haupt, Karl August**, organ-virtuoso; b. Kunern, Silesia, Aug. 25, 1810; d. Berlin, July 4, 1891. Pupil of A. W. Bach, Klein, and Dehn (Berlin), 1827-30. Org. in succession of

various Berlin churches; app. 1849 to the Paochialkirche, and became famous for his fine improvisations in the style of J. S. Bach. Was one of the experts consulted for the specification of the Crystal Palace grand organ. Teacher of theory and organ-playing for some years at the "Königliches Kirchenmusik-Institut," Berlin, and on A. W. Bach's death (1869) he was app. director of the musical section of the senate of the Akademie, at the same time receiving the title of Professor. Taught many distinguished pupils, including over 35 contemporary American organists.—In MS., numerous org.-comp.s. Publ. part-songs, songs, and a valuable "Choralbuch" (1869).

**Hauptmann, Moritz**, eminent theorist and comp.; b. Dresden, Oct. 13, 1792; d. Leipzig, Jan. 3, 1868. His father was State-architect, and hoped to bring up his son to that profession. But the results of his musical studies, pf. and harm. (Grosse), vln. (Scholz), comp. (Moriacchi), evinced such talent that no obstacle was allowed to interfere with its development. In 1811 he went to



Gotha to study vln. and comp. under Spohr, and became his life-long friend. In 1812 he was violinist in the Dresden court orch., became mus.-teacher to the family of the Russian governor of Dresden, Prince Repnin, and in 1815 went with them to Russia, where he stayed five years. Returning to Germany, he was admitted into Spohr's court. orch. at Kassel, in 1822. He exhibited remarkable ability as instructor in cpt. and comp., and in 1842, on the recommendation of Mendelssohn and Spohr, was app. cantor and *Musikdirector* at the Thomasschule, as Weinlg's successor, and prof. of cpt. and comp. at Leipzig Cons., retaining these posts until his death. A master of classic musical form, he followed a fundamental rule, that "unity of idea and perfection of form" were indispensable in all comp.s, and exemplified it in his own music, which is remarkable for architectonic symmetry of form and purity of part-leading; his vocal music, especially the motets, is particularly beautiful. Still, although a finished composer, he is more famous as a theorist and teacher; among his numerous distinguished pupils were Ferd. David, Burgmüller, Kiel, the Baches, Joachim, Sullivan, von Bülow, Cowen, etc. The scientific foundation of modern musical theory, amplified by A. v. Oettingen ("Harmoniesystem in dualer Entwicklung," 1866), Riemann ("Handbuch der Harmonielehre," etc.), and others, is laid by H. in "Die Natur der Har-

monik und Metrik" (1853, 2nd ed. 1873; Engl. 1888). His other writings are: "Erläuterungen zu J. S. Bach's Kunst der Fuge" (Peters); "Ueber die Beantwortung des Fugenthemas" (printed in the "Wiener Recensionen"); also short essays in various mus. periodicals, many of which were collected and publ. by H.'s son as "Opuscula" (1874). In 1868 a posthumous work, "Die Lehre von der Harmonik," appeared (edited by Oscar Paul). H.'s "Briefe an Franz Hauser" (ed. by A. Schone, 1871, 2 vol.s) and "Briefe an L. Spohr, und andere" (ed. by F. Hiller, 1876) have also been publ.—Comp.s.: Opera *Mathilde* (Kassel, 1826), string-quartets, vln.-duets, vln.-sonatas; also 2 masses, motets, part-songs f. mixed voices, canons a 3 f. sopr. voices, duets, and songs f. solo voice.

**Hauptner, Thuisikon**, b. Berlin, 1825; d. there Feb. 9, 1889. St. at the Berlin Royal Academy, and in 1850 became *Kapellm.* at the Vorstadtsches Th.; 1854-8, st. at the Paris Cons. Was a teacher in Berlin (1861), at the Basel school of music (1863), and for some years directed the Singakademie, Potsdam. Publ. a "Deutsche Gesangschule" (1861).—Comp.s. Operettas, farces, vaudevilles.

**Hauschka, Vincenz**, gifted 'cellist and barytone-player; b. Mies, Bohemia, Jan. 21, 1766; d. Vienna, Sept. 13, 1840. Pupil of his father, a school-teacher; became chorister in Prague cath. St. theory with Zoger, 'cello with Christ. App. 'cellist to Count Joseph von Thun in Prague (1782); made successful concert-tours through Germany.—Works: In MS., numerous comp.s f. 'cello, barytone, etc; publ. 9 sonatas f. 'cello and bass, and a book of vocal canons a 3.

**Hause, Wenzel**, prof. of double-bass at Prague Cons.; b. in Bohemia, abt. 1796. Publ. an excellent "Contrabassschule" (Hilscher, Dresden, 1828; in French and German, Mainz, 1829); also 3 collections of noteworthy studies for the instr.

**Hausegger, Friedrich von**, b. Vienna, Apr. 26, 1837. Pupil of Salzmann and Otto Dessoff; also std. law, and became a barrister at Graz. In 1872, qualified as teacher of history and theory of mus. at the Univ. of Graz. A contributor to mus. periodicals, his "Musik als Ausdruck" (Vienna, 1885) is a valuable addition to mus. æsthetics. Other writings: "Richard Wagner und Schopenhauer"; "Vom Jenseits des Künstlers" (1893).

**Hausser, Franz**, bass-baritone opera-singer; b. Crasowitz, n. Prague, Jan. 12, 1794; d. Freiburg, Baden, Aug. 14, 1870. Pupil of Tomaczek. Sang with conspicuous success at Prague (1817), Kassel, Dresden, Vienna (1828), London (1832), Berlin (1835), Breslau (1836), and retired from the stage the following year. Travelled in Italy, was vocal-teacher at Vienna, and from 1846-64 dir. and singing-teacher at

Munich Cons., retiring at its reorganization (1865) with a pension. From 1867, lived at Freiburg. A man of culture and an enthusiastic admirer of J. S. Bach, he formed a remarkable collection of that master's works, which included some valuable autographs. His "Gesanglehre für Lehrende und Lernende" (1866) is a recital of his personal experiences as a singing-teacher. Correspondence with Mendelssohn and Hauptmann has been publ.

**Hausser, Miska [Michael]**, violin-virtuoso; b. Pressburg, Hungary, 1822; d. Vienna, Dec. 9, 1887. Pupil of Josef Matalay and Kreutzer; also st. at Vienna Cons., under Mayseder and Sechter. From 1840-61, made concert-tours through Germany, Denmark, Sweden, Norway, Russia, France, England, North and South America, Australia, India, Egypt, Turkey, etc., being well received everywhere. Made his last public appearance in Cologne (1874).—Works: Operetta, *Der blinde Leiermann* (abt. 1860), fantasias, rondos, variations, and many other vln.-comp.s. His book "Aus dem Wanderbuch eines österreichischen Virtuosen" (Leipzig, 1858-9, 2 vol.s) was a reprint of his letters to the "Ostdeutsche Post" (Vienna) on his great American journey.

**Häuser, Johann Ernst**, b. Dittenroda, n. Quedlinburg, 1803. Teacher at Quedlinburg Gymnasium.—Works "Musikalisches Lexikon" (1828, 2 vol.s; 2nd ed. 1833; only Terminology); "Der Musikalische Gesellschafter" (1830, Anecdotes); "Elementarbuch für die allerersten Anfänge des Pianofortespiels" (1832; 1836 as "Neue Pianoforteschool"); "Musikalisches Jahrbuchlein (1833); "Geschichte des christlichen, insbesondere des evangelischen Kirchengesangs" (1834).

**Hausmann, Valentin**. Five musicians in direct lineal descent bore this name: V. i, the eldest; b. Nuremberg, 1484, comp. chorales, and was a friend of Luther and of *Kapellm.* Joh. Walter. His son, V. ii, was org. and councillor at Gerbstädt, and an industrious comp. of motets, canzonets, and dances (intade, paduane, etc.). V. iii, son of preceding, org. at Lobejtn, was an expert in org.-construction. His son, V. iv, occupied the posts of chapel-mus. to the Kothen court; org. of Alsleben Ch., and wrote a treatise on solmisation. V. v, Bartholomäus, son of preceding; b. Lobejtn, 1678, became cath.-org. at Merseburg and Halle, and d. as org. and burgomaster atlauchstadt after 1740. In MS. several theoretical works.

**Hausmann, Robert**, 'cellist; b. Rottlebode, Harz Mts., Aug. 13, 1852. To 1869, st. at the Brunswick Gymnasium. 1869-71, pupil of Theodor Müller at the Berlin "Hochschule," and finished studies with Pizzati in London. 1872-6, at Dresden, 'cellist of the "Hochberg" quartet; became teacher at the Berlin Royal "Hochschule." Since 1879, member of the Joachim quartet.

**Hautin** (or **Haultin**), **Pierre**, b. La Rochelle, abt. 1500; d. Paris, 1580, was the earliest French founder of musical types. He made his first dies, for the printing of Attaignant's 20 books of motets, in 1525.

**Hawes**, **William**, Engl. comp. and cond., b. London, June 21, 1785; d. there, Feb. 18, 1846. 1793-1801, Chapel Royal chorister; 1802, violinist at Covent Garden; became Gentleman of the Chapel Royal in 1805; vicar-choral and Master of Choristers at St. Paul's, 1814; Master of the Children of the Chapel Royal, 1817; and lay-vicar of Westminster Abbey, 1817-20. From 1824-36, director of English opera at the Lyceum. He adapted and prod. many operas for the English stage, and also comp. comic operas, glees, madrigals, etc.

**Hawkins**, (Sir) **John**, Engl. writer and musicograph, b. London, Mar. 30, 1719; d. at Spa, May 14, 1789. By profession an attorney, he was also an ardent mus. dilettante, he became a member of various societies, and wrote cantatas set to music by John Stanley. A wealthy marriage (1753) rendered him independent, and he devoted his leisure to literature, more especially that of music. In 1770 he publ. anonymously "An Account of the Institution and Progress of the Acad. of Ancient Music" He was knighted in 1772. The result of 16 years' labor was his "General History of the Science and Practice of Music" (1776, 5 vols. 4to, containing 58 portraits of musicians; republ. by Novello, 1875, 2 vols. 8vo). The 1st vol. of Burney's "General History of Music" appeared at the same time as H.'s complete work, and was then considered superior. For the other three vols. of his work, Burney drew on H., who was indebted to Cooke for the transcription of the old notation, etc., and to Boyce for the selection of the musical illustrations. Burney was brilliant, and the better musician, but frequently careless and inaccurate; while H., more painstaking and conscientious, made his compilation more reliable as a work of reference; Burney's never reached a 2nd edition. H. died of paralysis, and was buried in Westminster Abbey. The monograph on Corelli ("Universal Magazine of Knowledge and Pleasure," Apr., 1777) was not new, but a reprint from H.'s principal work.

**Haydn**, (**Franz**) **Josef**, renowned comp.; b. Rohrau-on-the-Leitha, Lower Austria, Mar. 31 (bapt. April 1), 1732; d. Vienna, May 31, 1809. He was the second son of Matthias Haydn, a wheelwright, the sexton and organist of the village church, and a fine tenor singer. His mother, Maria Koller, was a daughter of the market-inspector, sang in the village choir, and had been cook in the household of Count Harrach, the lord of the village. Of their twelve children, three became musicians. On Sundays and holidays there was music at home, the father accompanying the voices on

the harp, which he played by ear. At 5 years of age, Josef's musical aptitude was noticed by a paternal cousin, Johann Matthias Frankh, a good musician, *Chorregent* and *Schulrector* at Hainburg. He took the boy home with him and gave him elementary instruction, taught him Latin, singing, and to play the violin and other instr's. George Reutter, *Hofcompositeur* and *Kapellm.* at St. Stephen's, Vienna, had his attention drawn to the boy's talent, and engaged him as chorister for St. Stephen's, undertaking his further education. H. was 8 years of age when he went to Vienna. Besides the daily service, and 2 hours' choir-practice, he studied religion, Latin, writing, and arithmetic. He also received instruction in singing, and on the violin and clavir, from Finsterbusch and Gegenbauer. Harmony and comp. were supposed to be taught by Reutter, who did not trouble him-



self about the matter. Still, unaided, H. applied himself assiduously to comp., and at 13 wrote a mass; though ridiculed, instead of encouraged, by Reutter, he persisted, and spent a little money, begged from his father for the renewal of his clothing, in the purchase of Fux's "Gradus ad Parnassum" and Mattheson's "Vollkommener Kapellm.," the principles of which he labored to master. In 1748 his voice began to break, and he was supplanted by his brother Michael, who had joined him in 1745. Reutter made a practical joke which H. played on a fellow-student a pretext for punishment and dismissal. Some poor but kindhearted friends gave him shelter; he also obtained a few pupils, and a sympathetic Viennese tradesman lent him 150 florins, he was thus enabled to rent an attic-room for himself, together with a rickety harpsichord. Here he could practise uninterruptedly, and Emanuel Bach's first 6 sonatas became his chief source of study. He also assiduously practised the violin, but was (in his own words) "no conjuror on any instrument, though able to play a concerto." In the same house lived Metastasio, the poet, who taught him Italian, and recommended him as musical instructor to a Spanish family, the de Martines, for their daughter Marianne. Through playing her accompaniments at the house of Porpora, her singing-teacher, he became acquainted with that surly old master, and in the performance of various menial services gained his good-will sufficiently to receive some valuable instruction in comp. from him, and a recommendation to the Venetian ambassador for a stipend, which was granted, of 50 francs a month. H.



went with Porpora to the baths of Mannersdorf, and made the acquaintance of Bonno, Wagenseil, Dittersdorf, and Gluck. He was now 20 years of age, and had composed 6 trios, sonatas, and other instr. l music, his 1st Mass in F, and a comic opera, *Der neue krumme Teufel*, prod. at the Stadttheater, 1752 (a satire on the lame baron Affligio, official director of the court opera, and suppressed after the 3rd representation, but afterwards given in Prague, Berlin, and other cities). II. received 24 ducats for this work, of which the libretto alone has been preserved. One of his sonatas earned the good graces of Countess Thun, who engaged him as harpsichordist and singing-master. He also met Baron Karl Josef Furnberg, for whom he comp. his 1st quartet (1753), which was followed by seventeen others within a year. These two wealthy friends introduced him to Count Ferdinand Maximilian Morzin, who, in 1758, app. H. *Musikdirector* and *Kammercompositeur* at Lukavec, n. Pilsen. In 1759 Prince Paul Anton Esterházy heard his 1st symph. in D, and asked the count to give him his composer; in 1760 H. entered his service as 2nd *Kapellm.* at Eisenstadt, after the death of Werner becoming 1st *Kapellm.* The same year, H. married Maria Anna, the eldest daughter of an early benefactor, Keller, a wig-maker. He was in love with the second daughter, but she entered a convent, and H. was induced to marry the sister. Of an extravagant, vixenish, incompatible temperament, she made their married life miserable. In 1762 the "great" Esterházy, Prince Nikolaus, succeeded his deceased brother, and under his *régime* the status of music and musicians was much improved. For the Prince's new palace at Esterház, besides the daily music, H. had to provide two weekly operatic performances and two formal concerts; while in his service, H. comp. some 30 symphonies, 40 quartets, divertimenti, 6 string-trios, a concerto f. French horn, 12 orch l minuets, clavier-works of all descriptions, and nearly all his operas, besides other vocal comp.s. His music became known throughout Europe; the official gazette alluded to him as "our national favorite." In 1780 he was elected member of the Modena Philharmonic Society; in 1784 Prince II. Henry of Prussia sent him a gold medal and his portrait; in 1785 he was commissioned to write a mass, *The Seven Words on the Cross*, for the Cathedral of Cadiz; in 1787 King Friedrich Wilhelm II. gave him a diamond ring; and many other distinctions were conferred upon him. During his stay at Esterház, his friendship for Mozart developed. In 1790 Prince Nikolaus died, and his son Anton curtailed the chapel-music, retaining H., however, as *Kapellm.*, and increasing his stipend of 1,000 florins by an additional 400. He was virtually independent, his time was his own, and he added to his income by the sale of his works. For some time he had received pressing invitations to visit London. He had settled in Vienna, when Salomon appeared with a tempt-

ing offer, and induced him to accompany him, although his friends, especially Mozart, tried to dissuade him. In 1791 he arrived in England, and remained there eighteen months, fêted and petted by royalty and the nobility, the artistic "lion" of a brilliant and successful season. In July, Oxford conferred on him the inevitable hon. degree of Mus. Doc; and his best orch l works, the "Salomon symphonies," were written during this visit. During his absence, Mozart had died (Dec 5, 1791). In 1792 H. returned *via* Bonn to Frankfort, for the coronation of Emperor Franz II., and went thence to Vienna, also visiting his native place to witness the unveiling of a monument erected in his honor by Count Harrach, his mother's former employer. In this year he gave Beethoven the lessons with which the latter was so dissatisfied. In 1794 he revisited London; his former triumphs were repeated, and though pressed by the King to make England his home, he returned to his native land in affluence, at the invitation of a new Prince, to reorganize the Esterházy chapel. as *Kapellm.* But his fame, though great, was not yet in its zenith. In 1797 he comp. the Austrian National Anthem, "The Emperor's Hymn." In 1798, in his sixty-fifth year, was prod. his immortal oratorio *Die Schöpfung* (*The Creation*), and in 1801, *Die Jahreszeiten* (*The Seasons*). But his health began to fail, and thenceforward he lived in retirement. Only once did he again appear in public, in 1808, at a special performance of the *Creation*; but he had to be carried out before the finish, friends and pupils, among whom was Beethoven, surrounding him to take leave, B. bending to kiss the old man's hands and forehead. He lingered until 1809, when his end was hastened by the shock of the bombardment of Vienna by the French. He was buried in the Hundsturm churchyard; eleven years later he was reinterred at Eisenstadt. In 1887 a splendid monument was erected to II. in Vienna.

Although of unprepossessing personal appearance, stern, dignified in aspect, and laconic in speech, he was of a humorous, agreeable, and amiable temperament, and artistically liberal-minded. The religious side of his character is shown in the inscriptions of all his scores, with the motto "In Nomine Domini" or "Soli Deo Gloria," and all ending with "Laus Deo."

Haydn is justly called the father of modern orchestral music; he taught each instr. to speak with an individuality of expression unknown to previous eras; his melodic vein is original and inexhaustible; the frank gaiety and extravagant fun of "Papa Haydn's" lighter music went straight to the hearts of the impressionable Viennese, and lent new vivacity to European concert-halls; in his moods of tenderness or of passion he is a worthy forerunner of Beethoven. His genius expanded the "sonata-form" into the modern symphony and quartet (though in the latter Bononcini appears to have an equal claim to independence of invention); in oratorio

he rivals Handel in majesty and power. And to all this, which in itself stamps him as one of the greatest composers of all times, must be added the marvellous fertility—prodigality—of his creative resources. The list of his comp.s is enormous. It comprises 125 SYMPHONIES (incl. overtures, 11 himself reckoned his 66 divertimenti, cassations, sextets, etc., as symphonies), the meagre instrumentation of the earliest (strings, 2 oboes, 2 horns) contrasting strongly with that of the 12 "English" symphonies (strings, flute, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 kettle-drums) and others of his maturity. Some having distinctive titles are the "Farewell" (*Abschiedssymphonie*, 1772), the "Fire S." (*Feuersymph.*, 1774), the "Toy Symph." (*Kindersymph.*), "La Chasse" (1780), the "Oxford" (1788; perf. at Oxford in 1791), the "Surprise" (*Symph. mit dem Paukenschlag*, 1791), "S. with the drum-roll" (*S. mit dem Paukenwirbel*, 1795), "The 7 Words on the Cross" (*Die 7 Worte am Kreuz*, 1785; written for Cadiz Cathedral as a "passione instrumentale" for Good Friday; rearranged later as a quartet, and again [by M. Haydn] as an oratorio).—OTHER INSTR.L WORKS: 9 vln.-concertos, 6 'cello-concertos, 16 concertos for other instr.s (lyre, barytone, double-bass, flute, horn), 77 string-quartets, 32 trios for strings and other instr.l combinations (*excl. pf.*), 175 numbers f. barytone, 4 vln.-sonatas, 6 duets f. vln. and vla., 7 nocturnes f. lyre; numerous minor pcs.;—*f. harpsichord or pf.*: 20 concertos, 38 pf.-trios (35 w. vln. and 'cello, 3 w. flute and 'cello), 53 sonatas and divertimenti; 4 sonatas w. vln.; 9 minor pcs.—VOCAL: 3 oratorios (*Creation: Seasons; Il ritorno di Tobia*), several cantatas, 14 masses, 2 Te Deums, a Stabat Mater, 13 offertories, motets, arias, etc.; OPERAS: *Der neue krumme Teufel* [as above]; *La vera costanza* (written 1776 for the Vienna Court Th., but not perf. there; prod. as *Laurette* in Paris, 1791); *Lo Speciale*, 1-act comic opera (Esterházy, 1768; Vienna, private perf., 1770; revived, as *Der Apotheker*, at Dresden Court Th., 1895); 4 Italian comedies, 14 Ital. *opere buffe* (incl. *Lo Speciale*), and 5 marionette-operas (all probably prod. at Eisenstadt and Esterházy); *Orfeo* (written in London; unfinished); music to several plays; 22 detached arias; a cantata f. solo voice and pf., "Ariana a Naxos"; a cantata f. vocal solo and barytone, "Deutschlands Klage auf den Tod Friedrichs des Grossen"; "The 10 Commandments" in canon-form (later, with different words, as "Die 10 Gesetze der Kunst"); 36 German songs; 12 canzonets; the Austrian National Hymn; other songs; collections of Scotch and Welsh folk-songs; vocal duets, trios, etc.

BIOGRAPHICAL: "Brevi notizie storiche della vita e delle opere di Giuseppe H.," by S. Mayr, 1809; "Biographische Nachrichten von J. H.," A. K. Dies, 1810; "Biographische Notizen über Josef H.," G. A. Griesinger, 1810; "Le Haydine," G. Carpani, 1812 and (enlarged

1823; "J. H. in London 1791 and 1792," Th. G. Karajan, 1861; "Mozart and H. in London," K. F. Pohl, 1867; the only really comprehensive work is "Josef H.," K. F. Pohl, vol. i, 1st half, Leipzig, 1875; 2nd half, 1882, (completed, on the death of Pohl in 1887, by E. v. Mandyczewski) Haydn's London Note Book is given in *extenso* in Krehbiel's "Music and Manners" (New York, 1898).

**Haydn, Johann Michael**, organist and sacred composer, brother of preceding; b. Rohrau, Sept. 14, 1737, d. Salzburg, Aug. 10, 1806. Soprano chorister, with remarkable voice three octaves in compass, at St. Stephen's, Vienna, 1745-55, replacing his brother Josef St. vln. and organ, and became asst-org.; in 1757, *Kapellm.* at Grosswardein, in 1762, *Concertmeister* and director at Salzburg to Archbishop Sigismund, and, in 1777, organist of the Cathedral and St. Peter's church there. He married the daughter of *Kapellm.* Lipp, Maria Magdalena, an excellent soprano-singer, extolled by Mozart for her virtues. By the French occupation of Salzburg in 1800 he lost his property, but his brother and friends liberally assisted him, and the Empress Maria Theresa rewarded him handsomely for a mass composed at her command, in which she sang the soprano solos. He opened a school of composition, and educated many distinguished pupils, incl. Reicha and Carl M. v. Weber. In 1833 Martin Bischofsreiter, a Benedictine monk, published "Partitur-Fundamente," a coll. of thorough-bass exercises written by M. H. for his scholars. He comp. a mass and vespers for Prince Esterházy, who twice offered to make him vice-*Kapellm.* of his chapel; but H. refused, hoping the Salzburg chapel would be reorganized. He was elected a member of the Stockholm Academy. A prolific composer, his best works were his sacred comp.s, which his brother held in high estimation, ranking them above his own. He was chary of publication, and declined Breitkopf und Härtel's frequent advances.—WORKS: VOCAL: About 360 church-comp.s, including oratorios, masses, cantatas, 2 requiems, graduals, etc.; also operas, operettas, 4-part songs, songs, and canons in 4 and 5 parts. INSTR.L: 90 symphonies, 1 sextet, 3 quintets, serenades, marches, 12 orch.l minuets, a vln.-concerto, 50 short organ-pcs., etc.—A "Biographische Skizze," by Schinn and Otter, was publ. at Salzburg (1808).

**Hayes, William**, Engl. org. and comp.; b. Hanbury, Worcestershire, in Dec., 1706; d. Oxford, July 27, 1777. Chorister at Gloucester cath.; org. of St. Mary's, Shrewsbury, 1729-31; then of Worcester cath., 1731-4. Became org. of Magdalen Coll., Oxford, in 1734; Mus. Bac. 1735; Univ. prof. of mus., 1742; Mus. Doc. 1749. In 1763, cond. the Gloucester Mus. Festival.—Comp.s: Psalms, odes, glees, canons, catches, ballads, cantatas; a masque, *Circe*; etc. Wrote "Remarks on Mr. Avison's Essay

on Mus. Expression" (1758); "Anecdotes of the Five Music Meetings" (1768); and was co-editor of Boyce's "Cath. Mus."—His son and pupil,

**Hayes, Philip**, b. Oxford, Apr., 1738; d. London, Mar. 19, 1797. Chorister at Magdalen Coll., 1749–51; became Mus. Bac. Oxon., 1763; Gentleman of the Chapel Royal, 1767; org. of New College, Oxford, 1776; org. of Magdalen Coll. and Univ. Prof. of Mus. in succession to his father, 1777, the same year becoming Mus. Doc. Org. of St. John's Coll., 1790—Comp.s: Oratorio *Prophecy* (Oxford, 1781); a masque *Telemachus*; odes, anthems, services, psalms, glees; 6 concertos f. org., harpsich., or pf. (1769); and edited "Harmonia Wiccamica" (London, 1780).

**Haym** (or **Hennius**), Gilles, Belgian comp. of the 16th century. Singer and canon of the St. John's Collegiate Church, Liège; then *Kapellm.* to the Elector Prince-Bishop of Cologne, later to the Duke of Pfalz-Neuburg. Publ. masses, motets, hymns, etc. (Cologne and Antwerp, 1620–51)

**Haym** (Ital. Aimo), Niccolò Francesco, of German parentage; b. Rome, abt. 1679; d. London, Aug. 11, 1729. Received a brilliant education; distinguished himself in music and poetry, and became a fine cellist. In 1704, settled in London, rearranged operas, and wrote libretti for Clayton, Dieupart, Bononcini, Ariosti, and Handel.—Publ. comp.s: 2 books of sonatas f. 2 violins and bass.

**Hays, William Shakspeare**, Amer. song-comp.; b. Louisville, Ky., July 19, 1837. Wrote his first song at 16 years of age, and has publ. nearly 300, which have had an enormous total sale of several millions. The most widely-known are: *Evangeline, My Southern Sunny Home, Write me a Letter from Home, Driven from Home, Mollie Darling*, etc.

**Heap, Charles Swinnerton**, pianist and cond.; b. Birmingham, Engl., Apr. 10, 1847. As winner of the Mendelssohn scholarship, from 1865–7 pupil of Leipzig Cons. under Moscheles, Hauptmann, Richter, and Reinecke; 1867, org-pupil of Best, at Liverpool. Mus. Bac., Cambridge, 1871; Mus. Doc., 1872. Cond. of Birmingham Philharmonic (1870–86), Stafford, and other Societies, and of Wolverhampton Musical Festival. Since 1888, cond. of the N. Staffordshire Festivals; from 1895, also conducted the Birm. Fest. Choral Soc., and since 1897 has been chorusmaster of Birm. Festival. He is well known as an organist, concert-giver, and teacher, and in 1884 was app. Examiner for Mus. Degrees at Cambridge.—Comp.s: Oratorio *The Captivity*; cantatas *The Voice of Spring* (1882), *The Maid of Astolat* (1886), and *Fair Rosamond* (1890); 2 overtures; a quintet f. pf. and wind; a pf.-trio; sonatas f. pf., f. pf. and

vn., and f. pf. and clar.; anthems, pf.-music, organ-pcs., part-songs, songs, etc.

**He'benstreit, Pantaleon**, violinist; b. Eisleben, 1660 (9?); d. Dresden, Nov. 15, 1750. Was a dancing-master at Leipzig, but fled from his creditors to Merseburg, where the idea of improving the dulcimer was suggested to him, and he invented the instr. with which he made long and brilliant concert-tours and which Louis XIV. named the "Pantalon," after its originator's Christian name. As a precursor of the pf., it has disappeared in the process of evolution. In 1706 H. was app. *Kapellm.* and dancing-master to the court at Eisenach, in 1714, "pantalon" chamber-musician at the Dresden court.

**Hecht, Eduard**, pianist and comp.; b. Durkheim (Rhine Palatinate), Nov. 28, 1832; d. Didsbury, n. Manchester, Mar. 7, 1887. Pupil of his father, prof. of singing at Frankfurt; also of J. Rosenham. In 1851, went to Paris, and publ. his first comp.s. Settled in England (1854) as choral cond. at Manchester. From 1875, prof. of harm. at Owens College, Manchester.—Chamber-music; *salon*-music, marches, caprices, etc., f. pf.

**Heck'el, Wolf**, lutenist, living at Strassburg in the 16th century. Publ. a "Lautenbuch" (Strassburg, 1562), a valuable and interesting coll. of old German, French, and Italian songs, dances, fantasias, ricercari, pavanes, and salterelles, arr. f. 2 lutes. A copy of this rare work is in the Hamburg town-library.

**Heck'mann, Georg Julius Robert**, gifted violinist; b. Mannheim, Nov. 3, 1848; d. Glasgow, Nov. 29, 1891, during a concert-tour. St. at Leipzig Cons. under David, 1865–7. Cond. of the "Euturpe," Leipzig, 1867–70. Made artistic tours, 1872–5; and in 1881, leader of a renowned string-quartet in Cologne.—His wife **Marie** (née HARTWIG) was an excellent pianist; b. Greiz, 1843; d. Cologne, July 23, 1890.

**Hédouin, Pierre**, lawyer and *littérateur*; b. Boulogne, July 28, 1789; d. Paris, Dec., 1868. In 1809 st. law in Paris, became an advocate, and for 30 years practised in Boulogne. In 1842, app. *chef du bureau* at the Ministry of Public Works, and settled in Paris. A predilection for music and the arts was fostered by his relationship with Monsigny the composer, and he occupied his leisure moments with literature, especially that of music, and in composition. He wrote novels, contributed to the "Annales archéologiques," "Annales romantiques," and to several mus. periodicals; comp. nocturnes, romances, and songs, also writing the words, and furnished the libretti of several operas.—Mus. writings: "Éloge historique de Monsigny" (1821), "Gossec, sa vie et ses ouvrages" (1852), "De l'Abandon des anciens compositeurs," "Ma première visite à Grétry," "Richard Cœur de Lion de Grétry," "Lesueur," "Meyerbeer à Boulogne-sur-Mer," "Paganini," "Joseph

Dessauer" (publ. in the "Ménestrel"), "Trois anecdotes musicales" (on Lesueur, Mlle. Dugazon, and Gluck) in his "Mosaïque" (1856; a publ. coll. of his miscellaneous articles); "Gluck, son arrivée en France" (1859); etc.

**Heeringen, Ernst von**, b. Grossmehlza, n. Sondershausen, 1810, d. Washington, Dec. 24, 1855. In 1850 he tried to introduce a new notation, which abolished the  $\flat$  and  $\sharp$ , gave white notes for the 7 fundamental tones, black for the 5 intermediate, and simplified time-signatures, clefs, etc. Mortified at his want of success, he emigrated to America.

**He'gar, Friedrich**, b. Basel, Oct. 11, 1841. Pupil (1857-60) of Hauptmann, Richter, Rietz, David, and Plaidy, at Leipzig Cons. In 1860, leader of the Bilse Orch. in Warsaw; lived awhile in Paris and London, then (1861) became mus. dir. in Gebweiler, Alsatia; and in 1863 settled in Zurich, where he is still (1899) active as cond. of orch. and chorus. He became cond. of the Subscription Concerts, and also of the Choral Soc. ("Gemischter Chor Zurich") in 1865, and raised both to a high artistic level. In 1875 he founded a Cons. ("Musikschule") at Zurich; among its famous alumni are Frau Herzog-Welti, now of the Berlin Court Opera, and Willy Rehberg.—Works: Op. 1, 3 pf.-pcs; op. 2, Hymne an die Musik, f. ch. and orch.; op. 3, vln.-concerto in D; op. 4, "Morgen in Walde," f. male ch.; op. 5, "Das Abendmahl," f. male ch.; op. 7, 4 songs; op. 8, 3 songs f. male ch.; op. 9, "Die beiden Sarge," f. male ch.; op. 10, 3 songs; op. 11, "In den Alpen," f. male ch.; op. 12, 3 mixed ch.s; op. 13, "Waldlied," f. male ch.; op. 14, Waltz f. vln. w. pf.; op. 15, "Rudolf v. Werdenberg," f. male ch.; op. 16, *Manasse*, dram. poem f. soli, ch. and orch. [v. succ.]; op. 17, "Todtenvolk," f. male ch.; op. 18, male ch.; op. 19, 5 songs f. solo voice; op. 20, "Hymne an den Gesang," f. male ch.; op. 21, 2 songs f. male ch.; op. 22, "Weihe des Liedes," f. male ch.; op. 23, male ch.; op. 24, "Die Trompete v. Gravelotte," f. male ch.; op. 25, Festouverture f. orch., in F; op. 26, 4 songs f. solo voice.

**He'gar, Emil**, brother of preceding; b. Basel, Jan. 3, 1843. St. at Leipzig Cons. In 1866, 'cello-teacher at the Cons., and 1st 'cello in the Gewandhaus Orch. An excellent player, nervousness compelled him to abandon the instr. He then studied singing, and is now vocal-teacher at the Basel School of Music, and a concert-singer.—Julius, another brother, is 1st 'cello in the Zurich "Tonhalle" orch.

**Heg'ner, Anton**, fine 'cellist; b. Copenhagen, Mar. 2, 1861; st. in Copenh. Cons.; played with great success in Copenh. (1875), etc., Berlin (1892), N. Y. (1894), etc. Now (1899) teaching in N. Y.—Works: 4 quartets; 1 pf.-trio; many soli f. 'cello, violin; abt. 60 songs; also 2 concertos f. 'cello (op. 17, in A; op. 23, in D min.).

**Heg'ner, Otto**, b. Basel, Nov. 18, 1876. St. there with Fricker, Huber, and Glaus. Made his pianistic debut as a youthful prodigy at Basel, Baden-Baden, etc. Appeared in England and America in 1888, and at the Gewandhaus, Leipzig, 1890. Has comp. pf.-pcs.

**Hei'de, von der**. See VON DER HEIDE.

**Hei'den**. See HEYDEN.

**Hei'dingsfeld, Ludwig**, talented comp.; b. Jauer, Prussia, Mar. 24, 1854. Pupil of Stern Cons., Berlin, where he is now teacher. Mus. dir. at Glogau, 1878, at Liegnitz, 1884.—Works: Orch. comp.s, pf.-pcs., songs, etc.

**Hei'nfetter, Sabine**, celebrated soprano opera-singer; b. Mayence, Aug. 19, 1805 (1809?); d. Illenau, Nov. 18, 1872. Of humble parentage, she was noticed, as a strolling harpist, by a Frankfort musician, who gave her lessons. Her debut was successful, and in 1825 she went to Spohr at Cassel, who further instructed her. Sang in Berlin and Paris, where she st. with Tadolini. Achieved brilliant success in Vienna, Milan, and other cities. Her last appearance was at Frankfort in 1844. Among her chief rôles were Donna Anna (*Don Giovanni*) and Zelmira. In 1853 she married a Mons. Marquet of Marseilles. She died insane. Her five sisters also sang with success on various stages. **Clara** (Mme. Stöckel), b. Mayence, Feb. 17, 1816; d. (also insane) Vienna, Feb. 23, 1857; **Kathinka**, b. 1820; d. Dec. 20, 1858; **Fatima** (married to the nobleman Miklowitz); **Eva**, and **Nanette**.

**Hei'nemeyer, Ernst Wilhelm**, celebrated flutist; b. Hanover, Feb. 25, 1827; d. Vienna, Feb. 12, 1869. Son and pupil of the distinguished flutist and Hanoverian royal chamber-mus., **Christian H.** [1796-1872]. From 1845-7, he was a member, with his father, of the royal orch., Hanover. In 1847, went to St. Petersburg as 1st flute in the Imp. orch. and instructor at the Theatre-school. Pensioned in 1859, he returned to Hanover, but settled in Vienna in 1866.—Works: Concertos and other flute-comp.s, much esteemed.

**Hei'nichen, Johann David**, b. Krössuln, n. Weissenfels, Apr. 17, 1683; d. Dresden, July 16, 1729. Pupil of Schelle and Kuhnau at the Thomasschule, Leipzig; also st. law, and practised as a lawyer at Weissenfels. Returning to Leipzig, he comp. operas, and publ. a work on thorough-bass: "Neu erfundene und gründliche Anweisung . . ." (1711); 2nd ed. as "Der Generalbass in der Composition, oder Neu erfundene," etc. (1728). Councillor Buchta, of Zeitz, supplying the funds, H. accompanied him to Italy, where (1713-18) he studied, and prod. several operas, mostly in Venice; also for a time was eng. by and travelled with the Prince of Anhalt-Köthen; was app. (1718) Court *Kapellm.* to Augustus the Strong, at Dresden.—Comp.s (in the Royal Library, Berlin): Requiem masses, Kyrie and Gloria, Te Deum,

cantatas, etc.; (in the Royal Library, Dresden) 3 operas, 57 cantatas, 11 concertos, 7 masses, 2 requiems, and 6 serenades.

**Hein'rich XXIV.**, Prince Reuss j. L., b Dec. 8, 1855, has written a symphony, a sonata f. pf. and vln., a string-quintet, an octet f strings, clar., horn, and bassoon; etc. Is a good pianist.

**Hein'rich, Johann Georg**, b Steinsdorf, n. Hainau (Silesia), Dec. 15, 1807; d. Sorau, Jan. 20, 1882. Org. at Schwiebus, and in 1846 at Sorau. App. royal mus. dir., 1872.—Comp. cantatas, psalms, chorals, and org.-pcs. Writings An "Orgellehre" (1861), and "Der Orgelbau-Reviseur."

**Hein'richs, Johann Christian**, b Hamburg, 1760. St. at Lubeck and Riga, and settled in St. Petersburg. Wrote "Entstehung, Fortgang und jetzige Beschaffenheit der russischen Jagdmusik" (1796).

**Hein'richs, Anton Philipp**, b. Schonbuechel, Bohemia, Mar. 11, 1781; d. New York, May 3 (Nov. 23?), 1861. Spent a life of remarkable vicissitudes, and was known as "Father H." Publ. songs, pf.-pcs., and instr. l works of merit.

**Hein'roth, Johann August Günther**, b. Nordhausen, June 19, 1780; d. Gottingen, June 2, 1846. Son and pupil of Christoph Gottlieb Heinroth, for 62 years org. at Nordhausen. In 1818, app. mus. dir. of Gottingen Univ., in succession to Forkel, and instituted academical concerts. With Jacobson, he reorganized the Israelitish liturgy, and comp. several melodies still sung in the synagogues. He also attempted the introduction of a simplified notation by figures.—Comp.s: 169 choral melodies f. 4 voices (1820); 6 3-part songs; 6 male choruses. Writings: "Gesangunterrichts-Methode für höhere und niedere Schulen" (1821-23, 3 parts); "Volksnoten oder vereinfachte Tonschrift. . ." (1828), "Kurze Anleitung, das Clavierspiel zu lehren" (1828), "Musikalisches Hilfsbuch für Prediger, Cantoren und Organisten" (1833); contributions to G. Weber's "Cacilia," Schilling's "Universalexikon," etc.

**Heintz, Albert**, b. Eberswalde, Prussia, Mar. 21, 1822. Org. of the "Petrikirche," Berlin.—Works. Articles on the themes in Wagner's operas; paraphrases of Wagnerian themes f. pf. 2 and 4 hands.

**Hein'ze, Gustav Adolf**, composer; b. Leipzig, Oct. 1, 1820. Son and pupil of Wilhelm Heinrich H. [b. 1790], clarinet-player in the Gewandhaus orch. St. pf. with W. Haake. At 15 was clarinetist in the Gewandhaus. In 1840, st. comp. with Kotte (Dresden), and made concert-tours. In 1844, became 2nd *Kapellm.* at the Breslau Th. and prod. operas on his wife's libretti, *Lorelei* (1846), and *Die Ruinen von Tharandt* (1847) (FETIS ascribes these to the father). In 1850, app. *Kapellm.* of German Opera, Am-

sterdam; in 1853, dir. of the *Fueterpe Liedertafel*; in 1857, of the Vincentius Concerts, and in 1868 of the Excelsior church-mus singing-society—Works: The oratorios *Auferstehung*, *Sankta Cecilia*, *Der Feenschleuer*, and *Vincentus von Paula*; 3 masses, 3 overtures, numerous cantatas, hymns, songs, and male choruses

**Hein'ze, Sarah (née Magnus)**, talented pianist; b. Stockholm, 1830. St. with Kullak, Al Dreyschock, and Liszt. Lived in Dresden, then Hamburg; from 1890, again in Dresden.

**Hei'se, Peder Arnold**, b. Copenhagen, Feb. 11, 1830, d. there, July 5 (Sept. 16?), 1879. Student at Copenhagen Univ.; also pupil of Lund (pf.), Gade, and Berggreen; 1852-3 pupil of Leipzig Cons; 1857-65 mus.-teacher at Sorø Acad. Returned to Copenhagen, and after 5 years' unsuccessful endeavors prod his first opera, *The Pasha's Daughter* (1869). It met with success, as also *King and Marshal* (1878). Other comp.s. Ballad "Dornroschen," and many songs. Posthumous work, "Medieval Romances and Songs" (Leipzig, 1893).

**Hei'ser, Wilhelm**, b. Berlin, Apr. 15, 1816; d. Friedenau, n. Berlin, Sept. 9, 1897. Operasinger at Stralsund, Rostock, Berlin; 1853-66, bandmaster of the Fusilier Guards at Berlin; later singing-teacher. Best known as a composer of songs (over 500 are publ.), "Zieht im Herbst die Lerche fort," "Zerdrückt die Thron nicht in deinem Auge," and others are remarkably popular.

**Hell'er, Stephen**, pianist, teacher, and composer; b. Pesth, May 15, 1815; d. Paris, Jan. 14, 1888.

His father intended him for a lawyer, and he was educated at the College of the Pietistes. His first instructor in piano-playing was F. Brauer. At nine years of age he performed in public with such success that he was sent to Vienna to study under Czerny; but it was Anton Halm who continued his tuition. As early as 1827 he gave concerts in Vienna, and from 1829-32 made a concert-tour with his father through Hungary, Poland, and Germany. At Pesth he received a few elementary harmony-lessons from Czibulka. At Augsburg he was taken ill, and was adopted by a wealthy family, who furthered his musical instruction and with whom he remained, perfecting himself in composition, until 1838, when he went to Paris. He became the friend of Liszt, Chopin, Berlioz, and others, and as a concert-player and teacher was in high repute. His first compositions, written in Augs-



burg, and published at Leipzig and Hamburg, had received the praise of Schumann, and slowly but surely began to gain favor. In 1849 he visited London, where his thoughtful and refined playing charmed a large circle, though nervousness prevented frequent appearances in public. Again in 1862 he played at the Crystal Palace with Halévy. The rest of his life was spent in Paris. His music, solely for pt., is distinguished for elegance and refinement, varied and forceful rhythms, exquisite melody, bold and original thematic treatment, and, above all, for a poetic sentiment to which distinctive titles in many cases give the key. In pianistic style he far outshines Mendelssohn, though he does not reach the rugged intensity of Schumann or the pathetic charm of Chopin. There are several hundred (generally short) pf.-pieces comprised in over 150 opus-numbers—Characteristic pieces ("Traumbilder," op. 79; "Promenades d'un solitaire," op. 78, 80, 89; "Nuits blanches" [for "Blumen-, Frucht-, und Dornenstücke"], op. 82; "Dans les bois," op. 86, 128, 136; "Épilogues," op. 92; "3 Bergeries," op. 106; "Voyage autour de ma chambre," op. 140; "Tablettes d'un solitaire," op. 153; "Herbstblätter," op. 109; "Balletstücke," op. 111; "3 Ballades," op. 115; "3 Préludes," op. 117; "Tarentelles," op. 53, 61, 85, 137; etc.); admirable études (op. 125, 47, 46, 45, 90, 16—here progressively enumerated); other ballades, notably "La Chasse," op. 29; 4 sonatas, 3 sonatinas, waltzes, "Ländler," mazurkas, scherzi, caprices, nocturnes, Songs without Words, variations, etc., etc.—A biographical sketch of H. appeared in Westermann's "Monatshefte," 1859, by L. Hartmann. H. Barbadette also published a sketch (1876; English, 1877).

**Hellmesberger, Georg, Sr.**, renowned violin-teacher; b. Vienna, Apr. 24, 1800; d. Neuwaldegg, n. Vienna, Aug. 16, 1873. His father, a country school-master, gave him his first mus. instruction; he succeeded F. Schubert as soprano chorister in the Imperial chapel; in 1820, became a pupil of the Conservatory, under Böhm (vln.) and E. Förster (comp.); in 1821, became asst.-teacher; in 1825, titular prof.; in 1833, prof. Made successful concert-tours through Austria, Hungary, and Bohemia. In 1829, succeeded Schuppanzigh as cond. of the Imperial Opera; in 1830, member of the court chapel; in 1867, was pensioned. He formed many distinguished pupils, including Ernst, Hauser, Joachim, and his own sons, Georg and Joseph.—Comp.s: String-quartet, 2 concertos, variations, and solos f. vln.—His son and pupil,

**Hellmesberger, Georg, Jr.**, b. Vienna, Jan. 27, 1830; d. Hanover, Nov. 12, 1852. St. comp. with Rotter. Made successful concert-tour through Germany and England. At 21, app. *Concertmeister* of the Hanover Royal orch., and prod. 2 operas, *Die Bürgerschaft* and *Die beiden Königinnen*.—In MS., symphonies,

etc.—His daughter Rosa, in 1883, made her début as a singer at the Court Opera, Vienna.

**Hellmesberger, Joseph, Sr.**, distinguished violin-virtuoso, another son of Georg H., Sr., b. Vienna, Nov. 23, 1829, d. there Oct. 24, 1893. From 1849–87 he was 1st violin of the celebrated "Hellmesberger Quartett." In 1851, was app. artistic cond. of the "Gesellschaft der Musikfreunde" (till 1859, when he was succeeded by Herbeck), and Dir. of the Cons. till 1893, where he was violin-prof. 1851–77; *Concertmeister* at the Imperial Opera, 1860; solo violinist in the court orch. 1863; *Hofkapellm.*, 1877. From 1849–87 he led a famous string-quartet, which opened a new era for chamber-music in Vienna. Decorated with the Legion of Honor, as president of the jury for mus. instr.s, at the Paris Exhibition of 1855. On his 25th anniversary as Dir. of the Cons. he received the freedom of the city of Vienna. Comp.s of an educational character.—His son,

**Hellmesberger, Joseph, Jr.**, violinist and dram. comp.; b. Vienna, Apr. 9, 1855; was 2nd vln. in his father's quartet, 1875; solo violinist in the Imperial and the Opera orch.s, and prof. at the Cons., in 1878. *Kapellm.* at the Opéra Comique and at the "Karltheater," cond. of the ballet-mus., and leader, at the Court Opera, 1884; Court Opera *Kapellm.*, 1886; in 1887 he succeeded his father as leader of the quartet.—Works: 6 operettas, prod. (1880–90) at Vienna, Munich, and Hamburg; *Kapitän Ahlstrom*, *Der Graf von Gleichen*, *Der schöne Kurfürst Rikaki, oder Nelly, das Blumenmädchen* (1887); *Das Orakel* (3 acts; Vienna, 1889) and *Der bliche Gast*; the ballet *Fata Morgana*; a 2-act ballet, *Die verwandelte Katze* (1888); the 1-act pant.-ballet *Meissner Porcellan* (Leipzig, 1890); the 1-act ballet *Das Licht* (Leipzig, 1891); the ballet *Die fünf Sinne* (Vienna, 1893); etc.—His brother,

**Hellmesberger, Ferdinand**, b. Vienna, Jan. 24, 1863. Cellist in the court orch. from 1879; in his father's quartet from 1883. App. teacher at the Cons., 1885; solo cellist at the Court Opera, 1886.

**Hellwig, Karl Friedrich Ludwig**, org. and comp.; b. Kunersdorf, n. Wrietzen, July 23, 1733; d. Berlin, Nov. 24, 1838. Learned to play several instr.s without a teacher; st. theory and comp. with Schneider, Gürlich, and Zelter. From 1793, member of the Berlin *Singakademie*; in 1803, vice-cond.; in 1813, org. of Berlin cath. Became mus.-teacher in several public institutions.—Works: Operas, *Die Bergknappen*, *Don Sylvio* (Berlin, 1822); masses, motets, psalms, chorals; songs, and male choruses.

**Helm, Theodor**, musical critic; b. Vienna, Apr. 9, 1843. Son of a physician, he studied law, and entered the government service, but abandoned this in 1867 for mus. criticism. Contributed to the "Tonhalle," 1868; and since

1870 to the "Musikalisches Wochenblatt." Mus. critic to the "Wiener Fremdenblatt" (1867), "Pester Lloyd" (since 1868), the "Deutsche Zeitung" (since 1885). His criticisms are highly esteemed. In 1874, app. teacher of mus. history and æsthetics at Horak's School of Music.—Publ. "Beethovens Streichquartette Versuch einer technischen Analyse im Zusammenhang mit ihrem geistigen Gehalt" (1885; a reprint from the "Musikal. Wochenblatt," 1873).

**Helmholtz, Hermann Ludwig Ferdinand**, distinguished physician, physiologist, and physicist; b. Potsdam, Aug. 31, 1821; d. Charlottenburg, Sept. 8, 1894. His father was a professor in the Potsdam Gymnasium, and there H. received his education. His mother, Caroline Penn, was of English extraction. He studied medicine in the Military Institute of Berlin, graduated M.D., and was attached to the staff of La Charité hospital (1842). In 1843 he was appointed military surgeon at Potsdam; was recalled to Berlin as teacher of Anatomy (for artists) at the Academy of Fine Arts (1848); 1849, Prof. of Physiology at the University of Königsberg; 1855, Prof. of Anat. and Physiology at Bonn; 1858, Prof. of Physiol. at Heidelberg; elected correspondent of the Berlin Academy of Sciences (Physical section) in 1870; and app. Professor of Physics at Berlin in 1871. His principal publications, which enjoy a world-wide reputation, have been translated into various languages ("The Conservation of Force," 1847; "Manual of Physiological Operations," 1856-66; "Popular Scientific Lectures," 1865-76). The work of most interest to musicians, and indispensable for students of musical science, is his "Sensations of Tone as a Physiological Basis for the Theory of Music" [Lehre von den Töneempfindungen als physiologische Grundlage für die Theorie der Musik] (Brunswick, 1863; 4th ed. 1877; translated into English, by Ellis, 1875). By a long series of careful experiments, H. established a sure physical foundation for the phenomena manifested by musical tones, either single or combined. He supplements and completes the theories of Rameau, Tartini, Wheatstone, Corti, and others, furnishing impregnable formulæ for all classes of consonant and dissonant tone-effects, and proving with scientific precision what Hauptmann and his school sought to establish by laborious dialectic processes. The laws governing the differences in quality of tone (*timbre*, tone-color) in different instr.s and voices, covering the whole field of harmonic, differential, and summational tones; the physiology of the major triad, the nature and limits of musical perception by the human ear—these are the chief results at which H. has arrived. His explanation of the nature of the minor triad, and of dissonances, has been supplemented by the works of von Oettingen and H. Lotze (in theory) and Hugo Riemann (in practice). H.'s *magnum opus* likewise reviews at length, from a scientific standpoint, the

scales of the Arabians, Persians, Greeks, etc.; develops a theory of the pitch of vowel-sounds (important for vocalists), deduces a series of "sound-colors" (*Klangfarben*) corresponding to the arrangement of the solar spectrum, etc.

**Henderson, William James**, b. Newark, N. J., Dec. 4, 1855. Graduate, 1876, of Princeton. Chiefly self-taught in music, wrote scores of numerous light operas. 1883 reporter, 1887 mus. critic, on "N. Y. Times"; lecturer on mus. hist. in N. Y. Coll. of Music. Has written a "Story of Music," "Preludes and Studies," "What is Good Music?" (1898), "How Music Developed" (New York, 1899), and numerous tales and stories; contributor to most leading magazines.



**Hen'kel, Michael**, sacred comp.; b. Fulda, June 18, 1780; d. there Mar. 4, 1851. Pupil of Vierling; became town-cantor, chamber-mus. to the Prince-Bishop, and mus.-teacher at the Gymnasium of his native place.—Works: Numerous masses, chorals, etc.; pieces for org., pf., strings, and other instr.s.—His son and pupil,

**Hen'kel, Georg Andreas**, (*Dr. phil.*) b. Fulda, Feb. 4, 1805; d. there Apr. 5, 1871. St. law at Marburg Univ.; 1830-7, org. at Koburg; in 1837, app. mus.-teacher in the Fulda seminary.—Works: Masses, motets, male choruses; pf.- and org.-mus.; symphonies, overtures, etc.—His brother,

**Hen'kel, Heinrich**, pianist; b. Fulda, Feb. 14, 1822. Pupil of his father, also st. with Aloys Schmitt, and theory with Kessler and Anton André. Lived in Fulda and Leipzig, then settled in Frankfort in 1849, as teacher in the *Musikschule*. In 1883 was named Royal *Musikdirektor*.—Comp.s: Songs and choruses; pf.- and vln.-pcs.; études, etc., f. vln.—Also publ. a pf.-Method, "Vorschule des Klavierspiels" (technical studies), a biography of Aloys Schmitt, an abridged ed. of A. André's "Lehrbuch der Tonsetzkunst" (1875), "Mittheilungen aus der musikal. Vergangenheit Fuldas."—His son,

**Hen'kel, Karl**, studied at the Berlin Hochschule, and settled in London as a vln.-teacher; is a specialist in finger-exercises.

**Hen'nen, Arnold**, pianist and comp., b. Heerlen, Holland, 1820. First pf.-prize, Liège Cons., 1845. Went to Paris, 1847; settled in London, 1850; now lives at Heerlen.—Comp.s: Concertos, and other pf.-music.—His brother,

**Hen'nen, Frederik**, violinist, b. Heerlen, Jan 25, 1830. First vln.-prize, Liege Cons., 1846, medal, 1847. 1850-71, soloist in various prominent London orchestras. Retired to Struyhagen, n. Heerlen.—Comp. s. Vln.-pcs.—His son **Charles**, b. Dec. 3, 1861, is a violinist at Antwerp.

**Hen'nen, Mathias** (brother of Arnold), pianist, b. Heerlen, 1828. First pf.-prize, Liege Cons., 1852; since 1860, is teacher at Antwerp, and prof. at the Cons.—Works: Church and orch music; comp. s. for pf., vln., and 'cello.

**Hen'nes, Aloys**, b. Aux-la-Chapelle, Sept. 8, 1827, d. Berlin, June 8, 1889. A post-office official for 8 years, from his 17th year he st. for some time with Miller and Reinecke at the Rhenish School of Music, Cologne. Lived as pf.-teacher at Kreuznach, Alzey, Mayence, Wiesbaden, and from 1872 at Berlin. In 1881, app. teacher at X. Scharwenka's Cons.—Works: "Klavierunterrichts-briefe," containing clever educational pcs.—His daughter, **Therese**, b. Dec. 21, 1861, was a "youthful prodigy"; in 1873 she st. with Kullak. From 1877-8, met with great success as a pianist in London.

**Hen'nig, Karl**, b. Berlin, Apr. 23, 1819; d. there, Apr. 18, 1873. In 1847, org. of St. Paul's; from 1851, of the Sophienkirche. Also dir. of the *Lyra* male chorus. In 1863, named royal mus.-dir.—Comp. s.: Cantatas, psalms, *Lieder*, male choruses.—His son,

**Hen'nig, Karl Rafael**, b. Jan. 4, 1845; a law-student of mus. tendencies, he became a pupil of Richter (Leipzig) and Kiel (Berlin). In 1868, app. teacher of the "Wandelt" Institute of Mus., Berlin; from 1869-75, org. of St. Paul's ch., Posen, where he founded the successful "Hen'nig" Vocal Soc. in 1873. In 1877, app. mus.-teacher to the Institute f. Female Teachers; in 1883, app. Royal mus. dir.; in 1892, R. Professor.—Comp. Cantata (190th Psalm), pf.-sonata, songs, male and female choruses, etc.—Writings: "Methodik des Schulgesangunterrichts," "Die Gesangsregister auf physiologischer Grundlage," and profound analyses of Beethoven's 9th Symphony and *Missæ Solemnis*.

**Hen'nius**. See HAYM, GILLES.

**Hen'schel, (Isidor) Georg**, comp. and baritone singer, b. Breslau, Feb. 18, 1850. Pupil of Wandelt and Schaeffer at Breslau, Moscheles and Wenzel (pf.), Götze (singing), and Reinecke (theory and comp.), at Leipzig Cons., 1867-70. In 1870, st. in Berlin with Kiel (comp.) and Adolf Schulze (singing). Undertook concert-tours through Europe; 1877-80, lived in London; 1881-4, cond. of the Boston Symp. Orch.; since 1885, settled in London; founded the "London Symphony Concerts"; 1886-8, prof. of singing at the Royal Coll. of Mus.—Comp. s. Opera, *Friedrich der Schöne*; comic operetta, *A Sea Change, or Love's Castaway*; an oratorio; "Zi-

geuner" serenade f. orch.; Canon-Suite f. string-orch.; psalms, part-songs, songs, etc.—His wife, **Lillian H.** (né Bailey), b. State of Ohio, Jan., 1860, an excellent soprano-singer (*Lieder*), was a pupil of her uncle, C. Hayden, Mme. Viardot, and of G. Henschel, whom she married in 1881. She has since been associated with him in vocal recitals and on concert-tours.



**Hen'sel, Fanny Cécilia**, b. Hamburg, Nov. 14, 1805; d. Berlin, May 14, 1847. Eldest sister of Mendelssohn, she married the Prussian court painter H. in 1820. A brilliant pianist and composer. Brother and sister were devotedly attached, and the shock of her sudden death was so overwhelming that M.'s health declined, and he died six months after.—Comp. s. "Gartenlieder", part-songs, songs; pf.-liis.

**Hen'sel, Octavia**, (pseudonym of Mrs. G. A. Fonda), writer on music; d. May 12, 1897, n. Louisville, Ky., aged 60. Wrote "Life and Letters of Louis Moreau Gottschalk" (Boston, 1870), "The Story of Rheingold"; etc.

**Hen'selt, Adolf von**, distinguished pianist and comp.; b. Schwabach, Bavaria, May 12, 1814; d. Warmbrunn, Silesia, Oct. 10, 1889. First st. pf. and harm. with Geheimrathin von Fladt at Munich. In 1831, an allowance from King Ludwig I. enabled him to continue pf.-study with Hummel at Weimar, whence he went to Vienna, and learned theory for 2 years, under Sechter. Assiduous study and practice injured his health, and in 1836 he was ordered to Carlsbad. In 1837 he made a short tour through Germany, and aroused the greatest enthusiasm. He married at Breslau the same year, and went to St. Petersburg in 1838. He was appointed chamber-pianist to the Empress, and mus.-teacher to the princes. Later he was app. inspector of mus. instruction of the Imperial educational institutions for girls, and received the Order of Vladimir. His playing was of the most poetically inspired character, and highly individualized, his technical specialty being the *legato* execution of widely-extended





chords and arpeggios, for the practice of which he composed extremely difficult extension-studies. His principal works are The celebrated F min. pf.-concerto; Études, op. 2 and op. 13; "Poème d'Amour," op. 3, "Frühlingslied," op. 15; Impromptu, op. 17; Ballade, op. 31; Paraphrases de Concert (39 works with opus-no., and 15 without), a pf-trio; a 2nd pf.-part to a selection from J. B. Cramer's Études, etc.—A very sympathetic character-sketch is that by von Lenz in "Die grossen Pf.-Virtuosen unsrer Zeit" (Engl. ed. N. Y., 1899)

**Hent'schel, Ernst Julius**, b. Langenwaldau, n. Liegnitz, July 26, 1804; d. Weissenfels, Aug. 4, 1875. Principal of the Weissenfels training-school. Editor and co-founder of the musical journal "Euterpe." Publ. school song-books, and a book of chorales.

**Hent'schel, Franz**, b. Berlin, Nov. 6, 1814; d. there, May 11, 1889. St with Grell, A. W. Bach, and Marx. Theatre mus. dir. at Erfurt (1843), Altenburg (1845), Berlin (the "Urania," private theatre, 1848-51). Resided in Berlin as a mus.-teacher.—Works. Opera, *Die Hesperis*; operettas; marches, etc., f. orch. and military band; concertos f. wind-instr.s; pf.-music, songs, etc

**Hent'schel, Theodor**, b. Schingiswalde, Upper Lusatia, Mar. 28, 1830; d. Hamburg, Dec. 19, 1892. Chorister in Dresden; st. with Reissiger and Ciccarelli, then in Prague Cons. Concert-pianist at Leipzig, and became theatre *Kapellm* there; 1860-90 at Bremen, since 1890 at Hamburg.—Works: Operas, *Matrose und Sanger* (Leipzig, 1857); *Der Königsjäger* (Bremen, 1874); *Die Braut von Lusignan, oder die schöne Melusine* (Bremen, 1875); *Lancelot* (Bremen, 1878); *Des Königs Schwert* (Hamburg, 1891); overtures and symphonic marches f. orch.; pf.-music, songs; mass f. double chorus; etc.

**Herbart, Johann Friedrich**, eminent prof. of philosophy; b. Oldenburg, May 4, 1776; d. Göttingen, Aug. 14, 1841. St. at Jena under Fichte; became preceptor at Bern. In 1805, app. prof. of philosophy at Göttingen, 1809-35 at Königsberg; 1835 (to his death) again at Göttingen. He st. music from a mathematical standpoint, and the determination of the proportions of intervals is treated of in his "Psychologische Bemerkungen zur Tonlehre" (1811), and the æsthetics of music in the 9th chap. of his "Encyclopædia of Philosophy." While of interest to advanced musicians, they contribute but little to the knowledge of the natural laws of creative music.

**Herbeck, Johann Franz von**, b. Vienna, Dec. 25, 1831; d. there Oct. 28, 1877. Son of a poor tailor, he became soprano chorister at the "Heiligenkreuz" monastery. St. harm. with Rotter a few months, but virtually educated himself. A man of high ambition, he became choir-director of the Piaristenkirche, Vienna,

1853, chorusmaster to the Vienna *Mannergesangverein*, 1856; prof. at the Cons., and chorusmaster of the *Singverein*, 1858, cond. to the "Gesellschaft der Musikfreunde," 1859, chief court *Kapellm*, 1866; director of the Imperial opera, 1871, but resigned this position on account of intrigues and various annoyances, and resumed conductorship of the "Gesellschaft," two years before his death. As a conductor he was held in high esteem, and left an indelible impress of his individuality on music in Vienna.—Works Part-songs, some for male voices with horn-quartet, and some with orchestra, also several sets for mixed chorus; graduals, a mass f. male voices, and a grand mass, symphonies, Symphonic Variations, "Tanzmomente" f. orch., and a string-quartet.—Biographical "Johann Herbeck, ein Lebensbild," by his son, Ludwig II. (1885), contains portrait, and catalogue of his works.

**Herbert, Victor**, b. Dublin, Ireland, Feb. 1, 1859, is a grandson of Samuel Lover, the famous Irish novelist. At seven he was sent to Germany to begin his musical education. His first position of prominence was that of principal violoncello-player in the Court Orch. at Stuttgart, and he was heard in many important concerts throughout Europe before accepting in 1886 an engagement as solo 'cellist in the Metropolitan Orch. in New York. Here II, has been prominently connected with the best orchestral organizations, and as soloist and conductor has become favorably known in the principal cities of the United States. For a number of years he was 1st 'cello in the Theodore Thomas Orch., and more recently in Anton Seidl's orch., where he was also associate-conductor; in 1894 he was app. bandmaster of the famous 22nd Regt. band, succeeding P. S. Gilmore; he was chosen conductor of the Pittsburg, Pa., Orch. (70 performers) in 1898, a position he now (1899) holds. As a composer he has written several works for orch.; a 'cello-concerto; and songs; also an oratorio, *The Captive*, written for and perf. at the Worcester, Mass., Festival; and the comic operas *Prince Ananias*, *The Wizard of the Nile*, *The Sirenade*, *The Idol's Eye*, and *The Fortuneteller*, all perf. with success.

**Hering, Karl Gottlieb**, b. Schandau, Saxony, Oct. 25, 1765; d. Zittau, Jan., 1853. Pupil of Meissen Coll.; became student of theology and pedagogy at Leipzig Univ. From 1811 to his death, principal of Zittau seminary, and chief teacher of harmony.—Writings: "Praktisches Handbuch zur Erlernung des Clavierspielens" (1796), "Neue praktische Clavierschule für Kinder" (1805), "Neue sehr erleichterte Generalbass-Schule für junge Musiker" (1805), "Neue praktische Singschule für Kinder" (1807-1809, 4 small books), "Praktische Viollinschule" (1810), "Praktische Präludienchule" (1810), "Kunst, das Pedal fertig zu spielen" (1816), "Gesanglehre für Volksschulen" (1820); and several choral-books.—Comp. instructive pf.-

pcs, variations, exercises, etc. In 1830 he founded a "Musikalisches Jugendblatt für Gesang, Clavier und Flöte," continued by his son,

**He'ring, Karl Eduard**, b. Oschatz, Saxony, May 13, 1809, d. Bautzen, Nov 25, 1879. St. with his father at Zittau, and at Leipzig Univ. with Weinlig and Pohlenz. In 1839, app. org. at Bautzen. Publ. pf.-pcs., part-songs, songs, a coll. of school-chorales, and a "Buch der Harmonie" (1861). In MS. Oratorios, *Der Erlöser* (Leipzig, 1834), *Die heilige Nacht*, *David*, *Salomo*, *Christi Leud und Herrlichkeit*; a mass (prod. at Prague); two operas; masses, cantatas, hymns, etc.

**He'ring, Karl Friedrich August**, violinist; b. Berlin, Sept. 2, 1819; d. Burg, near Magdeburg, Feb. 2, 1889. St. with H. Ries and Rungenhagen (Berlin), Lipinski (Dresden), and Tomaschek (Prague). Made concert-tours, became violinist in the Berlin royal chapel, founded the *Sonatenverein* in 1848, and a music-school in 1851. App. royal mus. dir.—Comp.s: Symphonies, overtures, masses, chamber-mus., songs.—Author of educational works "Methodischer Leitfaden für Violinlehrer" (1857), "Ueber R. Kreutzers Etüden" (1858), and an elementary Violin-Method.

**He'riou, Abraham Adam**, b. Schonau in the Odenwald, Jan. 31, 1807; d. Dresden, Aug. 12, 1893. Pupil of M. Hauptmann in Kassel; settled in Dresden as pf.-teacher and comp. His pf.-pcs. are now generally forgotten.

**Heritte-Viardot, Louise-Pauline-Marie**, b. Paris, Dec. 14, 1841. Daughter of Louis Viardot and Pauline Garcia. Vocal-teacher at St. Petersburg Cons.; later at Dr. Hoch's Cons., Frankfurt; then lived in Berlin as a singing-teacher. She married Consul-General Hentze.—Comp.s: Opera *Lindora* (Weimar, 1879), cantatas, 2 pf.-quartets, vocal exercises, etc.

**Her'mann, Matthias**, surnamed *Verrecoiensis* (*Verrecorensis*) from his presumed birth-place Warken or Waikong, Holland. One of the Netherland contrapuntists of the 16th cent. not to be confounded with Matthias Le Maistre.—Works: "Cantuum 5 voc., quos motetta vocant" (1 vol., 1555); detached motets; "Die Schlacht vor Pavia" ("Battaglia [I]Taliana") a musical battle-sketch, reprinted in several coll.s; etc.

**Her'mann, Johann David**, brilliant pianist, b. in Germany abt. 1760; d. Paris, 1846. In 1785, settled in Paris, and became mus.-teacher to Marie Antoinette.—Comp.s: Pf.-concertos, sonatas, potpourris, etc.

**Her'mann, Johann Gottfried Jakob**, b. Leipzig, Nov. 28, 1772; d. there Dec. 31, 1848. Celebrated philologist and Hellenic scholar. Pupil of Leipzig and Jena Univ.s. In 1798, app. prof. of philosophy at Leipzig Univ.; in 1805, prof. of elocution; in 1809, prof. of poetry. Wrote valuable works on metre: "De metris

poetarum Graecorum et Romanorum" (1796), "Handbuch der Metrik" (1798), "Elementa doctrinae metricae" (1816), "Epitome doctrinae metricae" (1816 and '44), and "De metris Pindari" (1817).

**Her'mann, Friedrich**, violinist, comp., and distinguished teacher, b. Frankfurt, Feb. 1, 1828. In 1843 pupil, at Leipzig Cons., of David (vln.), Hauptmann and Mendelssohn (comp). From 1846-75, viola-player in the Gewandhaus and theatre-orchestras. In May, 1848, vln.-teacher at the Cons. In 1883 was app. Royal Saxon prof.—Comp.s: Symphony (Gewandhaus, 1852); quartet f. wind instr.s, tertzet f. 3 vlns., duo f. vln. and 'cello, etc. He edited Peters' and Augener's valuable publications of classical works f. stringed instr.s.

**Her'mann, Reinhold Ludwig**, violinist and dram. comp.; b. Prenzlau, Brandenburg, Sept. 21, 1849. Pupil, at Stern Cons., Berlin, of Ehrlich (pf.), Kiel (comp), and Stern (singing). From 1871-78, singing-teacher and cond. in New York; 1878-81, dir. of Stern Cons., Berlin; then returned to N. Y.; 1884, cond. of "Liederkrantz"; 1887, prof. of sacred history at the Theol. Seminary, 1898, cond. of Handel and Haydn Soc., Boston.—Works: Romantic opera *Tineia* (1872; Breslau, 1895, mod. succ.); heroic opera *Lancelot*; 3-act opera *Spielmannsgluck* (Kassel, 1894); 4-act grand opera *Wulfrun* (Cologne, 1896, mod. succ.). cantatas (*Brau' von Messina*, *The Bridge of Sighs* [Hood], *The Spirit of the Thuy*, *Sancta Cecilia*, *The Buried Song*); overtures; pf.-concerto; suites, sonatas; vocal sextets, quintets, quartets, etc.; songs.

**Her'mann, Robert**, b. Bern, Switzerland, Apr. 29, 1869. Gifted composer. Destined for a medical career, he st. at Geneva Univ. 1887-90, but finally obtained his father's permission to become a musician, and entered Frankfurt Cons. in 1891. Until then, he had been wholly self-taught (zither, pf., comp), and had already developed an obstinate originality (noticed and encouraged by Grieg), who made him burst the irksome bonds of conservatory-teaching in a few months. He applied himself (on Grieg's advice) to the study of master-works; st. with Humperdinck one year (1893-4), and then went to Leipzig (where some of his scores were publ.), and thence to Berlin, where, on Nov. 7, 1895, his Symphony in C, and a Concert-overture in D were brought out by the Philh. Orch. The division of opinion among the Berlin critics sufficiently proves that H.'s music has remarkable features. He is now (1899) living as a composer in Leipzig.—Works: *Petites Variations pour rire*, f. pf. and vln. (no opus-no.); op. 1, 12 Kleine Lieder f. mezzosopr.; op. 2, 5 pf.-pcs.; op. 3, *Romanza* and *Scherzino* f. pf. and vln.; op. 4, Concert-overture (D min.) f. orch., op. 5, 6 Lieder; op. 6, Pf.-trio (D min.); op. 7, Symphony No. 1 (C), f. orch.; op. 8, pf.-quintet; op. 9, 6 songs.

**Herman'us** (surnamed) **Contractus** on account of his paralyzed limbs, b. Sulgau, Swabia, July 18, 1013; d. Alleshausen, n. Biberach, Sept 24, 1054. Son of Hermann, Graf von Vohringen. Distinguished pupil of St. Gallen Abbey; became a monk in Reichenau monastery. His best-known work (containing valuable historical notices on music) is a chronology from the foundation of Rome to 1054. It has been republ. several times, and is to be found in Peres' (Pertz's) "Monumenta" (vol. v). Two small treatises, supposed to have been lost, were found in the Imperial Library, Vienna, by Gerbert, and publ. in his "Scriptores" (ii). The 1st, "Musical," is an exposition of the Greek modes, and gives an example of Hucbald's notation of the preceding cent. The 2nd, "Versus Hermanni ad discernendum," contains the key of an original notation by Greek and Latin letters. In the indication of a change in pitch, it had an advantage over neume-notation. It's notation is written above the neume-notation in some MSS. of the 11th and 12th centuries in the Munich Library.

**Hermes, Eduard**, b. Memel, May 15 (?), 1818. A merchant-composer in Königsberg (Prussia); has written songs and part-songs f. male ch.

**Hermesdorff, Michael**, b. Trier (Trèves), Mar. 4, 1833; d. there Jan. 17, 1885. Entered the priesthood, and was app. org. of Trier cath. Founded the Choral Society, chiefly for the exposition of Gregorian Church-Song, on which he was an authority by virtue of his study of original sources. He edited the "Gradual ad usum Romanum cantus S. Gregorii" publ. (Leipzig, 1876-82, 10 nos.) in the monthly supplements of the "Cacilia" journal (H. and Böckeler, Aix), but died before its completion. Revised the 2nd ed. of Luck's coll. of sacred comp.s (4 vol.s); publ. a German transl. of the "Micrologus" of Guido d'Arezzo; a "Kyriale," and "Harmonica cantus choralis" a 4; a graduale, anthems, and "Præfatio" (prayers used in the Trier diocese); and 3 masses of his own comp.

**Hermstedt, Johann Simon**, celebrated clarinetist, b. Langensalza, n. Dresden, Dec. 29, 1778; d. Sondershausen, Aug. 10, 1846. Pupil in the Annaberg school for soldiers' children. St. with Knoblauch and Baer. 1st clarinet in the regiment at Langensalza. In 1800, app. *Kapellm.* in Sondershausen. Made improvements in his instr.; comp. concertos, variations, etc., f. clar. Spohr wrote a clarinet-concerto for him.

**Hernan'dez, Pablo**, Spanish comp.; b. Saragossa, Jan. 25, 1834. Chorister at Nuestra Dama del Pilar, and pupil of Valentin Meton (org. pf., and harm.) and Rabanals (vln.). In 1856, entered the Madrid Cons. under Eslava; became org. of the Royal Basilica of Nuestra Dama d'Atocha, and was app. (1863) auxiliary prof. at the Cons.—Works: *Zarzuelas*; a Mass, Mise-

ere and Ave, Te Deum, Lamentations, motets; symphony, overture, 6 organ-fugues, and a Method for Organ

**Hernan'do, Rafael José Maria**, b. Madrid, May 31, 1822. 1837-43, pupil of R. Carnicer at Madrid Cons. In 1843, went to Paris, comp. a *Stabat Mater* and other works which were perf. by the *Société de Ste-Cécile*, but was unsuccessful in his endeavors to prod. a 4-act Italian opera at the Théâtre Italien. After his return to Madrid, from 1848-53, he successfully prod. the zarzuelas *Las sacerdotisas del sol*, *Palo de ciego*, *Colegiales y soldados*, *El duende*, *Bertoldo y Compañía*, etc., also collaborated with Barbieri, Oudrid, and Gaztambide in *Escenas de Chamberí*, and *Don Simplicio Bobadilla*. An enterprise was formed for the exploitation of comic operettas, the Théâtre des Variétés taken, and H. was app. dir. and comp. In 1852 he was app. sec. of Madrid Cons., later prof. of harmony, and founded a Mutual Aid Mus. Soc. of which he was elected secretary.—Other comp.s: Grand mass, cantatas, hymns, etc.

**Héroid, Louis-Joseph-Ferdinand**, dramatic composer and pianist; b. Paris, Jan. 28, 1791;

d at Thernes, n. Paris, Jan. 19, 1833. His father, François-Joseph II. [pupil of Ph. E. Bach], a pianoforte-teacher and composer of merit, did not desire his son to become a musician, and sent him to the Ilx school, where his aptitude for music was noticed by Fétis, then assistant-teacher there. But after his father's death (1802), H. could follow his natural bent; in 1806 he entered the Conservatoire, studying the piano under Louis Adam, and winning first prize for pf.-playing in 1810. He studied harmony under Catel, and (from 1811) composition under Méhul; in 1812 his cantata *Mlle. de la Vallière* gained the *Prix de Rome* (the MS. score is in the Conservatory Library with works composed during his three years' study in Rome). From Rome he went to Naples, where he became pianist to Queen Caroline; here he produced his first opera, *La gioventù di Enrico Quinto* (1815), which was well received. From Naples he went to Vienna, and after a few months' stay returned to Paris in 1815, where he finished the score of Boieldieu's *Charles de France*, an *opéra d'occasion*, produced at the Opéra-Comique, 1816. His flattering reception led to the production of *Les Rosières* (1817), which, as well as *La Clochette*, which followed in the same year, was very successful. Unable for a time to obtain good original libretti, he now wrote pf.-fantasias and minor pieces, and produced a few operas (*Le premier venu*, 1818; *Les Troqueurs*, 1819; *L'Amour platonique*, 1819



[only rehearsed]; and *l'Auteur mort et vivant*, 1820), the ill-success of which caused him to distrust his natural talent, and to imitate, in several succeeding stage-works, the style then in vogue—that of Rossini. With the 3-act comic opera *Marie* (1826) II. returned, however, to his true element, and won instant and brilliant success. Meantime (1824) he had obtained the post of pianist at the Italian Opera, but soon relinquished it for that of chorusmaster (1824-6); during this period he brought out *Les Mulâtres*, *l'Asthénie*, *Vendôme en Espagne*, *Le Roi René*, and *Le Lapin blanc*. In 1827 he was appointed *chef du chant* at the Grand Opéra, for which he wrote several poetic and graceful ballets (*Astolphe et Joconde*, *La Somnambule*, *Lydie*, *La Belle au Bois dormant*, and *La fille mal gardée*); *La Somnambule* furnished Bellini with the subject of his popular opera. In 1828 II. was received into the Legion of Honor. In 1829 appeared *l'Illusion*, a one-act opera, full of charming numbers. *Emmeline* (1830) was a failure, but the brilliant success of *Zampa* (1831) placed H. in the first rank of French composers. He wrote *l'Auberge d'Akrej* (1830) jointly with Carafa; *La Marquise de Brinvilliers* (1831) in collaboration with Auber, Balton, Berton, Blangini, Boieldieu, Carafa, Cherubini, and Paër; and also produced *La médicine sans médecin* (1832), a one-act opera. His last work, *Le Pré aux clercs* (1832), has had remarkable vogue in France. Shortly after the production of *Zampa* his health had begun to decline, and he died of consumption in his forty-second year. His unfinished opera *Ludovic* was successfully completed by Halévy.—Hérol's pf.-music, comprising 55 opus-numbers, consists of sonatas, caprices, rondos, divertissements, fantaisies, variations, and potpourris.—Busts of H. by Danton and Demesnay are in the foyer of the New Opera house; one by Charles Gauthier is in the library of the Conservatoire. "Hérol, sa vie et ses œuvres," by Jouvin (Paris, Heugel, 1868, 8vo), is the best of the many biographical notices that have appeared.

**Herrmann, Gottfried**, violinist and pianist, b. Sondershausen, May 15, 1808; d. Lübeck, June 6, 1878. Vln.-pupil of Spohr at Kassel, and st. comp. with Hauptmann. He became first violin at Hanover; and, under Aloys Schmitt, developed into a talented pianist. Organized a quartet-party, with his brother Karl, at Frankfurt; in 1831, was app. org. and dir. of the Marienkirche, Lübeck; in 1844, *Kapellm.* to the Sondershausen court; in 1852, city-*Kapellm.* of Lübeck, also directing the Lübeck theatre and the Hamburg *Bach-Verein*.—Works: Operas, orch. and chamber-music, songs, etc.—His niece and pupil, **Klara H.**, gifted pianist, residing at Lübeck, also a student of Leipzig Cons., is the daughter of his brother Karl [cellist, d. Stuttgart, Nov. 12, 1894].

**Herschel, Friedrich Wilhelm**, eminent astronomer (*anglicid* Sir William Herschel, K. C. H., D. C. L.); b. Hanover, Nov. 15, 1738;

d. Slough, n Windsor, Aug. 23, 1822. Son of a military musician, at 14 years of age he entered the band of the Hanoverian guards as oboist, and was stationed at Durham when that regiment came to England. Became org. of Halifax parish ch.; in 1766, of the Octagon Chapel, Bath. Devoted his leisure to astronomy, constructed the great "Herschel" telescope, discovered the planet Uranus, was app. "Astronomer Royal" (1781), and abandoned the musical profession. Received the honor of knighthood and an Oxford degree Comp.s: A symphony, and 2 concertos f. wind-instr.s.

**Her'tel, Johann Christian**, viola-da-gamba virtuoso, b. Oettingen, Swabia, 1699; d. Strelitz, Oct., 1754. St. singing and the gamba; pf., vln., and comp. with Kaufmann at Merseburg, later with Hess at Darmstadt. Became 1st violin of Eisenach court-chapel; from 1742-53, ducal *Concertmeister* at Mecklenburg-Strelitz.—In MS., symphonies, overtures, vln. and bass concertos, sonatas, trios, etc.; only 6 sonatas were publ.

**Her'tel, Johann Wilhelm**, violinist, pianist, and comp; b. Eisenach, Oct. 9, 1727; d. Schwerin, June 14, 1789; son and pupil of Joh. Chr.; also st. vln. with Benda. In 1757, *Concertmeister* and comp. to the Duke of Mecklenburg-Schwerin, subsequently *Kapellm.* In 1770, private secretary to Princess Ulrike, and councillor at Schwerin.—Works: 8 oratorios, descriptive of the principal events in the life of Christ; 12 symphonies; 6 pf.-sonatas; 1 pf.-concerto; songs. Also compiled, with translations and notes, "Sammlung musikalischer Schriften, grosstentheils aus den Werken der Italiener und Franzosen . . ." (1757-8, 2 parts).

**Her'tel, Peter Ludwig**, b. Berlin, Apr. 21, 1817. Son of Karl H., violinist [1784-1868], and pupil of Greulich (pf.), Rietz (vln.), Schneider and Marx (comp.). In 1858, app. court comp., in 1860 dir. of ballet, at the Berlin Royal Opera.—Works: Symphonies, overtures, but principally ballet-mus. (*Die lustigen Musketiere* (1852), *Flick und Flock* (1858), *Sardanapal* (1865), *Ellinor* (1869), *Fantaska*, *Die 4 Jahreszeiten*, etc.)

**Her'ther, F.**, pen-name of Hermann Günther, M.D. (brother of Dr. Otto Günther); b. Leipzig, Feb. 18, 1834; d. there Feb. 13, 1871.—Opera, *Der Abt von St. Gallen* (Berlin, 1864).

**Hertz'berg, Rudolph von**, b. Berlin, Jan. 6, 1818; d. there Nov. 24, 1893. Pupil of L. Berger and S. Dehn; 1847, singing-teacher; 1858, "Königl. Musikdirektor"; 1861-89, cond. of Domchor (cathedral choir), with title "Professor," succeeding Neithardt. Editor (as Franz Commer's successor) of the valuable coll. work "Musica Sacra."

**Hervé** (properly **Florimond Ronger**), a dram. comp., the creator of French operetta; b. Houdain, n. Arras, June 30, 1825; d. Paris, Nov. 4,

1892. Chorister and scholar of St.-Roch, he became org. at various churches in Paris. With his friend Kelm, in 1848, he sang in *Don Quichotte et Sancho Pança*, an interlude of his own comp., at the Opéra National. In 1859, *chef d'orchestre* at the Palais Royal Th. In 1855 he opened the "Folies-Concertantes," a small theatre for the production of pantomimes, *say-nètes* (musical comediettas for two persons), etc., and, with phenomenal activity, developed the light French operetta from these diminutive and frivolous dramatic comp.s, writing both libretti and music, and frequently appearing in the dual capacity of actor and orch.-cond. In 1856 he resigned, and (1856-69) was connected with theatres in Paris, Marseilles, Montpellier, and Cairo, 1870-1, cond. of Covent Garden Promenade Concerts, London; 1871-4, mus.-dir. of The Empire Th. He wrote over 50 operettas, which, however, were eclipsed by those of Offenbach. Some of the best-known are *L'ade au Cabaret*, *Le compositeur toqué*, *Fifi et Nin* (these 3 at the Fol.-Conc., 1855-6), *Femme à vendre* (1858); *L'Œil crevé* (1867); *Le petit Faust* (1869); *Fla-Fla* (1886); *La noce à Nin*; *La Roussotte* (collab. with Lecocq); *Le roi Chilpéric*, and *Les Bagatelles*. One of his latest, *Bacchanale* (Paris, '92), was a fiasco. Other works are the 3-act operetta *Mimi*; two 3-act opéras-bouffes, *Le Rubicon* and *Privoole*; and the 1-act opéra-comique *L'Elxir*.—He also publ. pf.-pcs., songs, and dances.

**Hervey, Arthur**, composer and writer; b. of Irish parentage at Paris, Jan. 26, 1855. Pupil of Berthold Tours (harm.) and Édouard Marlois (instrumentation). At first intended for the diplomatic service, he embraced a musical career in 1880; was for a time critic for "Vanity Fair"; since 1892 on the staff of the London "Morning Post."—Works: A 1-act opera, *The Fairy's Post-box* (London, 1885); dram. overture "Love and Fate" (1890); Suite f. orch. (MS.); Romance f. vln. and orch.; pf.-music; he is also a song-writer of repute: "6 Liebeslieder," 8 "Neue Liebeslieder," and 6 other songs, "Herzensstimmen," all by Heine; "Love of my life," "May Song," "Once," "Mine all," etc.—Author of "Masters of French Music" (London, 1894).



**Herz, Jacques Simon**, b. Frankfort, Dec. 31, 1794; d. Nice, Jan. 27, 1880. Of Jewish parentage; went to Paris when young; in 1807 ent the Cons., studying the pf. with Pradher. Became a distinguished pianist and teacher in

Paris; taught for some years in London; returned to Paris in 1857, as acting-prof. for his brother Henri, at the Cons.—Comps. Much pf.-mus.; vln.-sonatas, and a horn-sonata.—His brother,

**Herz, Henri**, brilliant pianist; b. Vienna, Jan. 6, 1806; d. Paris, Jan. 5, 1888. Taught by his father, and by Hüntten at Koblenz, later (1816) by Pradher, Reicha, and Dourlen at the Paris Cons., and won 1st pf.-prize; improved himself in Moscheles' style after that virtuoso's visit in 1821; was in high repute as a fashionable teacher and composer, his comp.s realizing 3 and 4 times the price of those of the best musicians. In 1831 he made a brilliant tour of Germany with the violinist Lafont; visited London in 1834; and at his first concert Moscheles and Cramer played duets with him. In 1842, was app. pf.-prof. at the Paris Cons. Lost considerably by partnership with a pf.-manufacturer Klepfer, and thereupon undertook a concert-tour through the United States, Mexico, and the W. Indies (1845-51). Returning, he established a successful pf.-manufactory, his instr.s receiving 1st prize at the Paris Exhibition of 1855. Resigned professorship at the Cons. in 1874. H. acknowledged that he catered to the popular taste; of his numerous works (over 200), at which Schumann frequently poked fun, only his *Études*, and a *Pf.-Method*, are likely to survive. They include pf.-concertos, variations, sonatas, rondos, vln.-sonatas, nocturnes, dances, marches, fantasias, etc. "Mes voyages en Amérique" (1866) is a reprint of his letters to the *Moniteur Universel*, describing his American tour.



**Herzberg, Anton**, pianist, b. Tarnow, Galicia, June 4, 1825. St. with Bocklet and Preyer in Vienna. Made concert-tours through Hungary, Prussia, Turkey, Greece, Italy, France, Holland, and England, and received various decorations. In 1866, settled in Moscow as pf.-teacher.—Works: About 130 pcs. of salon-music.

**Herzog, Johann Georg**, organ-virtuoso, b. Schmölz, Bavaria, Sept. 6, 1822. Pupil of Bodenschatz, and of the Seminary at Altdorf, Bavaria. 1841-2, teacher at Bruck, n. Hof; 1842, org. of Munich Protestant ch., cantor in 1848; org.-prof. at the Cons., 1850; mus. director at Erlangen Univ., 1854; in 1866, *Dr. phil.*; later, professor, retiring in 1888. Resides at Munich.—Organ-works: "Präludienbuch," "Kirchliches Orgelspiel" (3 parts), "Choräle mit Vor-

Zwischen- und Nachspielen," "Evangelisches Choralbuch" (3 books), "Chorgesänge für den kirchlichen Gebrauch" (5 books), "Geistliches und Weltliches" (collections), "Orgelschule," fantasias, etc.

**Herzog, Emilie**, brilliant *coloratura*-singer and soubrette, b. Diessenhofen, Thurgau, abt. 1860. Pupil of the Zurich School of Music under K. Gloggnier, 1876-8; at Munich, under Ad. Schimon, 1878-80. Made her theatrical debut as the Page in *Les Huguenots*, at Munich, (1879?). In 1889, eng. for the Berlin Court Opera.

**Herzogenberg, Heinrich von**, pianist and comp., b. Graz, Styria, June 10, 1843. Pupil of Dessoff at Vienna Cons., 1862-4. Lived at Graz until 1872, then removed to Leipzig, and with P. Spitta, F. v. Holstein, and A. Volkland founded the Bach-Verein in 1874; in 1875 he succeeded Volkland as its dir. In 1885, app. prof. of comp. at the Berlin "Hochschule für Musik," as successor to F. Kiel; he retired in 1892, and was succeeded by M. Bruch. Is president of the "Meisterschule" for comp., and a member of the Akademie.—Works: Oratorio *Die Geburt Christi*; symphonic poem, "Odysseus"; 2 symphonies (C min and B $\flat$ ); "Deutsches Liederspiel" f. soli, ch., and pf. 4 hands; "Der Stern des Liedes," f. ch. and orch; "Die Weihe der Nacht," f. alto solo, ch., and orch; 96th Psalm, op. 34; 116th Psalm, f. double ch and orch.; 94th Psalm, op. 60, f. soli, ch., and orch.; "Nannas Klage," op. 59; a cantata, *Columbus*; 2 pf.-trios and two string-trios, op. 27; 3 string-quartets; a quintet for wind-instr.s; pf.-works f. 2 and 4 hands; Variations for 2 pf.s, on a theme from Brahms; 3 songs, 2 duets, 1 part-song.—His wife, **Elizabeth, née von Stockhausen**, talented pianist, b. 1848, d. San Remo, Jan. 7, 1892.

**Hess, Joachim**, organist and carillonneur of St. John's Ch., Gouda, Holland, for 44 years, 1766-1810. An erudite and industrious musician. Writings: "Korte en eenvoudige handleiding tot het leeren van clavencimbel of orgelspel" (1766, etc.); "Luister van het orgel" (1772); "Korte schets van de allereerste uitvinding en verdere voortgang in het vervaardigen der orgeln" (1810); "Dispositien der merkwaardigste kerk-orgeln" (1774); and "Verreichten in eenen organist" (1779).—His brother, **A. H. H.**, was a distinguished org.-builder at Gouda.

**Hes'se, Ernst Christian**, viola-da-gamba virtuoso; b. Grossen-Gotturm, Thuringia, Apr. 14, 1676; d. Darmstadt, May 16, 1762. Court secretary for Hesse-Darmstadt; then, at the Prince's expense, he st. in Paris with Marin Marais and Forqueray; made concert-tours and played at the Viennese and Dresden courts. 1713-19, *Kapellm.* at Vienna.—In MS.: Sonatas and suites f. gamba, and other instr.l mus.; much church-music.

**Hes'se, Adolf (Friedrich)**, organ-virtuoso; b. Breslau, Aug. 30, 1809; d. there Aug. 5, 1863. Son of an organ-builder; pupil of Berner and E. Kohler. The Breslau authorities granted him a sum which enabled him to visit Leipzig, Kassel, Hamburg, Berlin, and Weimar, his talents gaining him the acquaintance and instruction of Hummel, Rinck, and Spohr. In 1827, app. assist-org at St. Elizabeth's ch., Breslau, and in 1831, org. of St. Bernard's. Visited Paris in 1844, for the inauguration of the new org. of St. Eustache, and astonished the Parisians by his pedal-playing. In 1846 visited Italy, and England in 1852, performing on the organs in the Crystal Palace, and protesting against their unequal temperament. For many years dir. of the Breslau symphony concerts.—Works: Oratorio *Tobias*; dram. cantata *Hersog Ernst v. Schwaben*, f. soli, male ch., and orch., op. 21; other cantatas; 6 symphonies, 4 overtures, motets, pf.-concerto, string-quintet, 2 strg.-quartets, and pf.-pcs.; organ-comp.s (preludes, fugues, fantasias, etc.), and an "Orgelschule" (Practical Organist).

**Hes'se, Julius**, b. Hamburg, Mar. 2, 1823; d. Berlin, Apr. 5, 1881. He originated and successfully introduced a new measurement for pf.-keys, and publ. "System des Klavierspiels"

**Hes'se, Max**, mus.-publ.; b. Sondershausen, Feb. 18, 1858. In 1880, founded a publishing-house at Leipzig, and in 1883, the printing establishment Hesse u. Becker, for music and books.

**Hetsch, (Karl Friedrich) Ludwig**, pianist and violinist; b. Stuttgart, Apr. 26, 1806; d. Mannheim, June 26, 1872. Pupil of Abeille and Weiss, and protégé of the King of Württemberg. In 1835, mus. dir. at Heidelberg; in 1846, 2nd *Kapellm.* of Munich Court Th.—Works: Opera *Ryno* (Stuttgart, 1833); oratorios, symphonies, chamber and vocal music, *Lieder*; his 130th Psalm and a duet f. pf. and vln. won prizes.

**Heu'berger, Richard Franz Joseph**, dram. comp.; b. Graz, Styria, June 18, 1850. St. music under good masters; he was by profession a civil engineer, and obtained the Government certificate in 1875. In 1876 devoted himself to music. App. *Chormeister* of the Vienna academical *Gesangverein*, and in 1878 cond. of the *Singakademie*.—Works: Operas, *Abenteurer einer Neujahrsnacht* (Leipzig, 1886); *Mannuel Venegas* (do., 1889), remodelled as the 3-act grand opera *Mirjam, oder Das Maifest* (Vienna, 94; succ.); "Tanzspiel" (ballet) in 3 acts, *Die Lautenschlagerin* (Prague, '96; succ.); cantata, "Geht es dir wohl, so denk' an mich," f. soli, male ch., and orch., from "Des Knaben Wunderhorn"; overture to Byron's "Cain"; rhapsody from Rückert's "Liebesfrühling," f. mixed ch. and orch.; suite in D, f. orch.; a symphony; orch.l variations on a theme by Schubert; serenades f. orch., op. 7; part-songs, songs. His last dram. works are 2 operettas, *Der Opernball* (Munich, 1898; succ.) and *Ihre Excellenz*, Vienna, 1899).

**Heubner, Konrad**, talented comp., b. Dresden, 1860. Pupil of the "Kreuzschule" there; also of Leipzig Cons. (1878-9), and, at the Univ., of Riemann. St. under Nottebohm at Vienna, and in 1881 under Wullner, Nicodé, and Blassmann at Dresden. In 1882, cond. of the Liegnitz *Singakademie*; in 1884, assist.-cond. of the Berlin *Singakademie*. In 1890, succeeded R. Maszkowski as dir. of the Koblenz Cons. and Mus. Soc.—Works: Overtures, symphony in A (1892), quintet f. pf., 2 vlms., vla., and 'cello; pf. and vin.-sonata; pf.-trio (op. 9); songs, etc.

**Hen'gel, Jacques-Léopold**, b. La Rochelle, 1815; d. Paris, Nov. 12, 1883. Ed. and publ. from 1834 of "Le Ménestrel." Founder and dir. of the Paris mus.-publ. establ. "H. et Cie.," well known for its excellent publications, which include the famous "Méthodes du Conservatoire" in all branches.

**Heu'mann, Hans**, song-comp.; b. Leipzig, Aug. 17, 1870. From his 18th year he filled temporary engagements as a double-bass player or tuba-player in orch.s at Kassel, Geneva, St. Petersburg, Vienna, and London; studying when his means permitted with W. Rust at Leipzig Cons., and Kretschmer at Dresden; later (on Brahms' recommendation) with von Herzogenberg at Berlin. He has publ. over 100 songs, and is equally at home in the simple "folk-song," the powerful, dramatic "ballade," and the playful or passionate love-song. Has also publ. a suite in sonata-form f. violin and pf.; psalms f. alto w. organ, etc. Resides in Berlin.

**Hewitt, John H.**, b. New York, 1801. From 1845, resided at Baltimore.—Works: Oratorios, among which *Jephtha* is especially noteworthy; operas, ballads, songs, etc.

**Hey, Julius**, singing-teacher; b. Irmelshausen, Lower Franconia, Apr. 29, 1832. First st. painting, but turned to music, and was a pupil of Franz Lachner (harm. and cpt.) and F. Schmitt (singing). He became an ardent Wagnerian after his introduction to the master by King Ludwig II., and worked under the direction of Bülow at the Munich School of Music (estab. by the King in accordance with Wagner's plans). After Bülow's departure (1869), he vainly essayed, from a German national standpoint, a reform in the cultivation of singing, but met with so many obstacles that he resigned when Wagner died (1883), and devoted himself to finishing the important method of singing "Deutscher Gesangsunterricht" (4 parts; 1886). It contains a complete and logical exposition of Wagner's views on vocal training. Part I relates to Speech; Part II, to the Development of Tone in, and the Formation of, Women's Voices; Part III, do. of Men's Voices; Part IV, letterpress explanations. This work was written with the ulterior motive of forming a "Stilbildungsschule" (school for the formation of style), which Wagner and H. were convinced could alone bring about the needed reform. Many pupils of H.

are to be found in the principal German theatres Wagner considered him "the chief of all singing-teachers" Settled 1887 in Berlin—Comp.s Songs, duets, 16 easy songs f. children, etc.

**Hey'berger, Joseph**, b. Hettstadt, Alsatia, June 18, 1831; d. Paris, Feb., 1892. Till 1871, teacher, org., and cond. at Muhlhäusen; then chorusmaster at the Opéra-Com., Paris. Prof. of solfeggio in Paris Cons.; composer.

**Hey'den, Sebald**, b. Nuremberg, 1498 (1497?), d. there July 9, 1561. In 1519 app. cantor of the Hospital school, in 1537 rector of the ch. of St. Sebald.—Works "Musicae, i.e. artis canendi libri duo" (1527; 3rd ed., as "De arte canendi," etc., 1540), an important treatise on measured music; similar to it are "Stichiosie musicae, seu rudimenta musicae" (1529), "Musicae stichiosis, worin vom Ursprung und Nutzen der Musik . . ." or "Institutiones musicae" (1535)—His son **Hans**, b. Nuremberg, 1540; d. there 1613, org. of the ch. of St. Sebald, invented the "Geigenclavicimbal" ("Nurnbergisch Geigenwerk"), which he described in "Musical instrumentum reformatum" (1610).

**Hey'drich, Bruno**, b. Leuben, n. Lommatsch, Saxony, in 1865. Pupil of Dresden Cons. 1879-82, taking prizes as a double-bass player, pianist, and comp.; was for one year double-bass in Bülow's Weimar orch., and for 4 years in Dresden court orch.; also pursued vocal studies, at first under Prof. Scharle, then Hey (Berlin) and v. Milde (Sondershausen); his début at the Sondershausen th. as "Lyonel" was successful; after short engagements at Weimar (1888), Stettin ('89), Magdeburg ('90), and Aachen ('91), he succeeded Emil Gotze as dramatic tenor in Cologne (1892-6); now (1899) dram. tenor at Brunswick. Wagner rôles are his *forte*.—Works: "Amen" Op.-Drama in einem Akte und einem musikalisch-pantomimischen Vorspiel Reinharde Verbrechen" (Cologne, 1895; v. succ.); over 30 songs ("Kusslieder," "Schwarzmereien," "Liebeslieder," etc.).

**Heymann-Rheineck** [**Karl August Heymann**], pianist and comp.; b. Burg-Rheineck on the Rhine, Nov. 24, 1852. St. at Cologne Cons., and at the R. *Hochschule*, Berlin, under Rudorff (pf.) and Kiel (comp.); since 1875, teacher at the *Hochschule*.—Comp.s: Pf.-pcs. (Novelletten, op. 5; Fantasiestücke, op. 3) and songs ("Einen Brief soll ich schreiben").

**Hey'mann, Karl**, pianist; b. Filehne, Posen, Oct. 6, 1854. [His father, Isaac H., was cantor successively at Filehne, Graudenz, Gnesen, and now at Amsterdam.] Pupil of Hiller, Gernsheim, Breunung, at Cologne Cons., and of Kiel at Berlin. Ill-health compelled him to abandon the career of a virtuoso, on which he had successfully entered; but in 1872 he reappeared with Wilhelmj, and became mus. dir. at Bingen. He was app. court pianist to the

Landgrave of Hesse, and from 1877-80, was teacher at the Hoch Cons., Frankfort—Comp.s: Pf.-concerto; also "Elfenspiel," "Mummenschanz," "Phantasiestucke," and other brilliant and effective pieces for piano.

**Heyne van Ghizeghem** (also Hayne, or Ayne, "Henry"), a chapel-singer at the court of Charles the Bold of Burgundy about 1468; composed motets in Netherland contrapuntal style, some of which are printed in Petrucci's "Odhecaton" (1501).

**Hiebsch, Josef**, violinist and teacher; b. Tyssa, Bohemia, Oct. 7, 1854; d. Karlsbad, May 10, 1897. Chorister of the Dresden Royal Chapel, 1866, and at the Letmeritz Seminary, 1869. Vln.-pupil of Dont, Vienna. Settled as a music-teacher in Vienna.—Writings: "Leitfaden fur den elementaren Violinunterricht" (1880; enlarged ed., 1884); 12 books of vocal duets of like character, "Methodik des Gesangunterrichts" (1882; 1893); "Methodik des Violinunterrichts" (1887); "Allgemeine Musiklehre" (1890); and "Lehrbuch der Harmonie" (1893).

**Hientzsch, Johann Gottfried**, b. Mokrehna, n. Torgau, Aug. 25, 1787; d. Berlin, July 1, 1856. Pupil of the Thomasschule, and the Univ., at Leipzig. As a teacher, he lived for some years in Switzerland, with Pestalozzi, to learn that master's method. In 1817, app. mus.-teacher at the Neuzeulle Seminary; in 1822, director of the Breslau Seminary; in 1833, at Potsdam; 1852-4, dir. of the Berlin Institute for the Blind. From 1828-37 he edited the *Witonia*, an educational mus. journal and in 1856 commenced a new paper, *Das musikalische Deutschland*, which reached only 3 numbers. He publ. collections of church-melodies for school use; also treatises on singing.

**Hieronymus de Moravia**, abt. 1260 Dominican friar of the Rue St.-Jacques monastery, Paris. One of the earliest writers on measured music. Coussemaker printed his treatise "De musica" in the "Scriptores," 1.

**Hignard, (Jean-Louis-)Aristide**, b. Nantes, May 20, 1822; d. Vernon, Mar. 20 (?), 1898. Pupil of Halévy in Paris Cons., 1845-50, taking the 2nd *Gr. Prix de Rome*. He was an earnest composer of lofty aims; but was able to bring out only works of secondary importance, with the exception of *Hamlet*, a "tragédie lyrique" prod. at Nantes, 1888. His other stage-works were the comic operas, *Le Visionnaire* (1 act; Nantes, 1851); *Le Colin-Maillard* (1 act; Paris, Th.-Lyr., 1853); *Les compagnons de la Marjolaine* (1 act; ibid., 1855); *M. de Chimpanzé* (1 act; Bouffes-Par., 1858); *Le nouveau Pourceaugnac* (1 act; ibid., 1860); *L'Auberge des Ardennes* (2 acts; Th.-Lyr., 1860); and *Les Musiciens de l'orchestre* (2 acts; Bouffes-Par., 1861). 2 "opérettes de salon," *Le Fumeur d'orgue* and *À la porte*, and 2 more comic operas never perf., *Les Mules de Fleuratte* and *La mille et unième Nuit*,

complete the list. He also publ. "Valses romantiques" and "Valses concertantes" f. pf. 4 hands, choruses f. men's and women's voices; songs, etc.

**Hil'dach, Eugen**, b. Wittenberge-on-the-Elbe, Nov. 20, 1849.—A fine baritone singer, he was twenty-four years of age before he began vocal lessons. Pupil at Berlin of Frau Prof. El. Dreyschock, he met and married another pupil,

**Hil'dach, Anna, née Schubert**, a powerful mezzo-soprano; b. Königsberg, Prussia, Oct. 5, 1852. From 1880-6, both were teachers with Fr. Wullner at the Dresden Cons. Now devote themselves to concert-singing.

**Hil'debrand, Zacharias**, b. Saxony, 1680; d. 1743; a clever organ-builder, and G. Silbermann's best pupil. He built the organs of the Dresden Catholic ch., and of St. Wenceslaus, Naumburg. His equally eminent son, **Johann Gottfried H.**, built the great organ of St. Michael's ch., Hamburg.

**Hiles, John**, English organist, b. Shrewsbury, 1810; d. London, Feb. 4, 1882. Org. at Shrewsbury, Portsmouth, Brighton, and London. Comp. pf.-pcs. and songs; also wrote didactic works, catechisms of the pf., org., harm., thorough-bass, part-singing, and a Dictionary of Musical Terms (1871).

**Hiles, Henry**, b. Shrewsbury, Dec. 31, 1826. Brother and pupil of the preceding. Filled various positions as organist. 1852-9, owing to ill-health, he spent in travelling. In 1862, Mus. Bac., Oxon; 1864-7, org. of St. Paul's, Manchester; Mus. Doc. in 1867. In 1876, app. lecturer on harm. and comp. at Owens College, Manchester; in 1879, at Victoria University. In 1882 was co-founder of the National Society of Professional Musicians; later, prof. of harm. and comp. at R. Manchester Coll. of Music. From 1885, editor of the Quarterly Musical Review. Writings: "Grammar of Music" (2 vol.s; 1879); "Harmony of Sounds" (3 editions, 1871, '72, '78), "First Lessons in Singing" (1881); "Part Writing, or Modern Counterpoint" (1884); "Harmony versus Counterpoint" (1894). Comp.s: 2 oratorios, *David* (1860) and *The Patriarchs* (1872); the cantatas *Fayre Pastoral*, *The Crusaders*, and *Watchfulness*; psalms, anthems, services, part-songs; an operetta, *War in the Household* (1885); and an historic opera, *Harold* (1893; not perf.); also odes, and music f. org. and pf.





**Hilf, Arno**, celebrated violin-virtuoso; b. Bad Elster, Saxony, Mar. 14, 1858. Pupil of his father, **Wilhelm Christoph H.**, and from 1872 of the Leipzig Cons. under David, Rontgen, and Schradieck. Second *Concertmeister* and teacher at Moscow Cons. in 1878, and at Sondershausen in 1888. The same year, he succeeded Petri as leader of the Gewandhaus orch., Leipzig. Also leader of an excellent quartet.

**Hill, William**, English organ-builder; b. London, 1800; d. there Dec. 18, 1870. With Dr. Gauntlett, introduced the CC compass. Mendelssohn frequently said that the organ of St. Peter's, London, built by H., was the finest in the world.

**Hill, William Ebsworth**, b. London, 1817; d. Hanley, Apr. 2, 1895. Celebrated violin-maker, grandson of Joseph Hill. Took gold medals at World's Fairs in Paris and London.

**Hill, Thomas Henry Weist**, violinist and conductor; b. London, Jan. 3, 1828; d. there Dec. 26, 1891. Pupil of Sainton at R. A. M. Made concert-tours in America and Europe. Member of the orchestras of the Opera, Philh., and Sacred Harmonic. In 1879, cond. at Alexandra Palace; 1880, Principal of the Guildhall School of Music.—Pieces for vln. and f. 'cello; and a "Civic Anthem."

**Hill, Urelli C.**, b. New York, 1802 (?); d. Sept., 1875. Violinist, a pupil of Spohr at Kassel (1836) Founder and first President of the N. Y. Philh. Soc. (1842), playing with the first violins.

**Hill, Junius Welch**, b. Hingham, Mass., Nov. 18, 1840. Pupil, in Boston, of J. C. D. Parker. Entered Leipzig Cons. 1860 (Moscheles, Plaidy, Richter, Reinecke, Hauptmann), studying (also privately) until 1863. After occupying, since 1860, important positions as organist and director at Tremont Temple, Shawmut Ch., Tremont St. Methodist Ch., and Harvard Ch. (Brookline), in Boston, he was app. Prof. of Music at Wellesley College, where he raised the standard of music to a very high degree of excellence, giving (during 13 years) more than 200 concerts of real artistic merit (with fine soloists, quartets, and orchestras). H. resigned his position in 1897, and now devotes himself to teaching, with marked success. He has publ. numerous female choruses, and edited several valuable instructive coll.s f. pf.; among them being "Treasures of Lyric Art," "Arabesques," "Mosaïques," "Characteristic Piano-pieces," etc.

**Hill, Karl**, baritone stage- and concert-singer; b. Idstein, Nassau, 1840; d. insane in an asylum at Sachsenberg, Mecklenburg, Jan. 21, 1893. A post-office official, he occasionally appeared as a concert-singer, but in 1868 went on the stage, was attached to the Schwerin court th., and also sang at the Gewandhaus, Leipzig, and the Gürzenich Concerts, Cologne. Held in high esteem

by Wagner, he sang the rôle of Alberich at Bayreuth in 1876.

**Hill, Wilhelm**, pianist; b. Fulda, Mar. 28, 1838. Pupil of H. Henkel and Hauff. In 1854 he settled in Frankfurt, where his opera *Aloha* was awarded the 2nd prize in the competition for the inauguration of the new opera-house. Has publ. vln.-sonatas, op. 20 and 28, trios, op. 12 and 43; pf.-quartet, op. 44; songs, pf.-pcs., etc.

**Hil'le, Eduard**, b. Wahlhausen, Hanover, May 16, 1822; d. Gottingen, Dec. 18, 1891. From 1840-2, student of philosophy at Gottingen; also learned music under Heinroth. For several years lived as mus.-teacher at Hanover, was cond. of a male choral society, and founded the "Neue Singakademie." Visited Berlin, Leipzig, Prague, Vienna, etc., for study, and founded the "Singakademie" at Gottingen, where, in 1855, he had been app. academical mus. dir. He revived the academical concerts.—Comp s. Songs and part-songs.

**Hil'le, Gustav**, excellent violinist, b. Jerichow-on-Elbe, n. Berlin, May 31, 1851. Studied 1864-8 at Kullak's Acad., Berlin, under R. Wuerst (theory); 1869-74 at the Hochschule f. M., under Joachim (vln.). Lived in Berlin, as a solo-player and comp., till 1879, when he was invited to join the Mendelssohn Quintet Club of Boston, Mass.; after 9 months' touring, he accepted an engagement at the Mus. Acad. in Phila., a position still (1898) held.—Works: 5 vln.-concertos w. orch.; 1 Doppelconcert f. 2 vlns.; 1 canonic vln.-suite, 2 suites f. solo vln.; 2 sonatas f. pf. and vln.; many pcs. f. solo pf.; songs, etc. Last opus-number (1898) is 63.

**Hil'lemacher**, two brothers; **Paul-Joseph-William** (b. Paris, Nov. 25, 1852) and **Lucien-Joseph-Édouard** (b. Paris, June 10, 1860); both studied at the Cons., and took the 1st Grand prix de Rome, the elder in 1876, the younger in 1880. Well-known composers, they are remarkable for writing all their scores in collaboration.—Works: Symphonic legend *Loreley* (1882; won City of Paris prize); 4-act opera *St. Mégrin* (Brussels, 1886; succ.); 1-act com. op. *Une aventure d'Arlequin* (Brussels, 1888); orch. suite "La Cinquantaine"; 1-act com. op. *Le Régiment qui passe* (Royan, 1894); music to Harancourt's *Iléro et Léandre* (1893); 3-act lyr. drama *Le Drac* (prod. Karlsruhe, 1896, as *Der Fluthgeist*).—Also songs, etc.

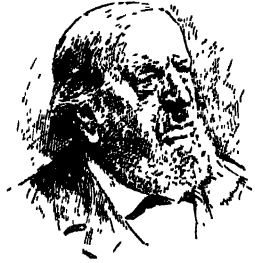
**Hil'ler (Hüller), Johann Adam**, dram comp.; b. Wendisch-Ossig, n. Görlitz, Dec. 25, 1728; d. Leipzig, June 16, 1804. His father, a schoolmaster, cantor, and parish-clerk, d. when the boy was 6 years of age. His fine soprano voice obtained him free instruction at the Görlitz Gymnasium, whence he proceeded to the Kreuzschule, Dresden, as a pupil of Homilius (pf. and thorough-bass), and later (1751) to the Univ. at Leipzig. While in Leipzig, he earned a meagre subsistence as flutist and singer in Doles' grand

concerts, and as a music-teacher. In 1754 he became tutor to the son of Count Bruhl at Dresden, whom he accompanied in 1758 to Leipzig. Here he finally settled, and devoted himself to a revival of the Subscription Concerts in 1763. These developed into the famous "Gewandhaus" concerts, of which he was app cond. In 1771 he founded a singing-school, and from 1789-1801 was Cantor and *Musikdirector* of the Thomasschule as successor of Doles. As composer, cond., teacher, and author his industry was astonishing—II. was the originator of the "Singspiel," the precursor of German "comedy-opera," which had a distinct development, contemporaneously with Italian *opera buffa* and French *op.-com.* A peculiar (and not wholly unjustifiable) notion of his was, to let the "gentry" in his dramatic works sing arias and the like, while to persons of low degree were given simple songs, etc. His *Singspiele*, all prod at Leipzig, were the following: *Lottchen am Hofe* (1760); *Der Teufel ist los* (1st part, *Der lustige Schuster*, 1768; 2nd part, *Die verwandelten Weiber*, 1766); *Lisuart und Dariohette* (1767); *Die Liebe auf dem Lande*; *Der Dorfbarbier*, *Die Jagd*, *Die Musen* (1772); *Der Ernstebrunn*, *Der Krieg* (1773); *Die Jubelhochzeit*, *Das Grab des Mufti* (1779); *Pottis, oder Das gerettete Tjoja* (1782). The songs of these operettas became, and many of them are still, exceedingly popular. Among his other comp.s may be mentioned: A Passion cantata, funeral music in honor of Hasse, the 100th Psalm, symphonies and partitas. He edited Ch. Felix Weisse's "Lieder fur Kinder," also "50 geistliche Lieder fur Kinder," "Choral-Melodien zu Gellerts geistlichen Oden," "Vierstimmige Chorarien," a "Choralbuch," cantatas, etc. His writings include: "Wochentliche Nachrichten und Anmerkungen, die Musik betreffend" (1766-70, the earliest musical paper), "Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler" (1784); "Nachricht von der Aufführung des Handel'schen Messias in der Domkirche zu Berlin, 19. Mai 1786"; "Ueber Metastasio und seine Werke" (1786); "Anweisung zum musikalisch richtigen Gesang" (1774); "Anweisung zum musikalisch zierlichen Gesang" (1780); "Anweisung zum Violinspiel" (1792). He prepared the 2nd ed. of Adlung's "Anleitung zur musikalischen Gellahrtheit" (with comments, 1783), arranged Pergolesi's *Stabat Mater* for four-part chorus, and publ. Handel's *Jubilate*, Haydn's *Stabat Mater*, Graun's "Tod Jesu," and Hasse's "Pilgrime auf Golgatha."—Biography by Carl Peiser (Leipzig, 1895).—His son and pupil,

**Hil'ler, Friedrich Adam**, violinist and tenor singer; b. Leipzig, 1768; d. Königsberg, Nov. 23, 1812. App. mus. dir. of Schwerin th., 1790; of Altona th. 1796; in 1803 became *Kapellm.* of Königsberg th.—Works: 4 operettas, 6 string-quartets, grand pf.-sonata, and other instr. and vocal works.

**Hil'ler, Ferdinand von**, distinguished com-

poser, conductor, pianist and writer; b. Frankfurt, Oct. 24, 1811; d. Cologne, May 12, 1885. Scion of a wealthy Jewish family, he early became a pupil of Hofmann (vln.), Aloys Schmitt (pf.), and Vollweiler (harm. and cpt.), at 10 he played a Mozart concerto in public, and at 12 began composition. From 1825 he was a pupil of Hummel at Weimar; accompanied him to Vienna in 1827 (where his op. 4, a string-quartet, was publ.), and, as a boy of 15, saw Beethoven on his death-bed. From 1828-35 he lived in Paris, teaching for a time in Choron's School of Music, but afterwards living independently, perfecting himself as a pianist and composer, and on intimate terms with celebrated musicians. He gave concerts with Fétis and Baillet, and shone as an interpreter of Beethoven. In 1836, on his father's death, he returned to Frankfurt, and during Schellble's illness cond. the *Cacilien-Verein*. Aided by Rossini, in 1839 he (unsuccessfully) prod. his opera *Romilda* at Milan, and commenced an oratorio, *Die Zerstörung Jerusalems*, which impressed Mendelssohn, who invited him to Leipzig to superintend its production at the Gewandhaus (1840). In 1841, at Rome, he studied church-music under Baini. During one winter (1843-4) he cond. the Gewandhaus concerts at Leipzig. At Dresden he prod. the operas *Traum in der Christnacht* (1845) and *Conradin* (1847). In 1847 he was app municipal *Kapellm.* at Düsseldorf, in 1850 at Cologne, and organized the Cons. As cond. of the Gützenich Concerts, and of the Lower Rhine festivals, he became the most notable musical figure in the Rhenish provinces. During the season of 1852-3 he cond. the *Opéra Italien* at Paris. In 1849 he was elected a member of the Royal Academy of Fine Arts, Berlin; in 1868 Bonn Univ. gave him the hon. title of Dr. In 1884 he retired—Although he freely expressed his antipathy to many features of the "new school" of German music, he was liberal-minded, and placed many of Wagner's works on his concert-programs. His easy circumstances, classical training, and artistic and friendly association with Spohr, Hauptmann, and especially Mendelssohn, naturally influenced his style, which also has a strong leaning toward romanticism; his compositions, numbering over 200, are not so remarkable for originality and profundity as for their elegant form, flowing melody, sparkling rhythm, and clarity of harmony. They include 6 operas (the 3 noted above, and *Der Advokat*, Cologne, 1854; *Die Catacomben*, Wiesbaden, 1862; and *Der Deserteur*, Cologne, 1865); 2 oratorios (*Saul*, 1858, was the second); 6 cantatas (*Lorelei*, *Nal und Damayanti*, *Israels Sie-*



*gesesang, Prometheus, Rebecca, Prinz Papageni*); a ballad (*Richard Lowenherz*, 1883) f. soli, ch., and orch.; psalms, motets, etc., quartets for male chorus, mixed chorus, and female chorus; over 100 songs f. solo voice w. pf., over 30 duets w. pf., 24 3-part songs f. female voices and pf., 29 4-part songs; pf.-music (concertos in A $\flat$ , F $\sharp$  min. and C; sonatas, suites, "Moderne," "Sérieuse"; about 30 numbers of smaller pcs.; études; "Operette ohne Text" f. 4 hands); fine chamber-music (vln.-sonatas, canonical suite f. pf. and vln., Concertstück in A min. f. pf. and 'cello, 'cello sonatas, five pf.-trios, 3 pf.-quartets, 5 string-quartets); 3 overtures, 3 symphonies, etc. He was also a very successful lecturer, and a contributor to the "Kolnische Zeitung", some of his papers were publ. in collected form as "Die Musik und das Publikum" (1864); "L. van Beethoven" (1871), "Aus dem Tonleben unsrer Zeit" (1868, 2 vols.; new series, 1871). Other writings are: "Musikalisches und Personliches" (1876); "Briefe von M. Hauptmann an Spohr und andre Componisten" (1876); "Felix Mendelssohn-Bartholdy, Briefe und Erinnerungen" (1876); "Briefe an eine Ungenannte" (1877); "Künstlerleben" (1880); "Wie horen wir Musik?" (1880); "Goethe's musikalisches Leben" (1880); and "Erinnerungsblätter" (1884).

**Hil'ler, Paul**, b. Seifersdorf, n. Liegnitz, Nov., 1850. In 1870, assist.-org., and since 1881 org. of St. Maria-Magdalena, Breslau.—Works. Pf.-pcs., songs, etc.

**Hil'mer, Friedrich**, b. Berlin, abt. 1762; d. there May 15, 1847. Viola-player in the court orch. in 1811; pensioned in 1831. Occupied himself in improving and constructing stringed and keyed instr.s. Invented the "Alldrey," "Tibia," and an improved "Polychord."

**Hil'pert, W. Kasimir Friedrich**, b. Nuremberg, Mar. 4, 1841; d. Munich, Feb. 5, 1896. Fine 'cellist, pupil of Friedr. Grützmacher and Leipzig Cons.; co-founder (with Jean Becker) and (1867-75) member of the famous "Florentiner Quartett." Later solo 'cellist in Imp. orch. at Vienna, then in the Meiningen orch.; 1884, teacher at the Royal Music-school, Munich.

**Hil'ton, John**, English comp. of the 17th century, buried at St. Margaret's, Westminster, Mar. 21, 1657. Graduated Mus. Bac., Cambridge, 1626. App. org. and parish-clerk of St. Margaret's, Westminster (1628). Works: *Faire Oriana, beautie's Queene, 5-part madrigal in the "Triumphes of Oriana"* (London, 1601); "Ayres, or Fa-las for 3 voyces" (1627; reprinted by the Mus. Antiq. Soc.); "Catch that catch can, or, a Choice collection of catches, rounds, and canons for 3 or 4 voyces" (1652); 2 services in G min.; *Elegy*; anthems. The British Museum has other MSS.

**Him'mel, Friedrich Heinrich**, pianist and comp., b. Treuenbrietzen, Brandenburg, Nov. 20, 1765; d. Berlin, June 8, 1814. A student

of divinity, he also cultivated music. Friedrich Wilhelm II., hearing him play the pf., gave him a stipend to continue his mus. studies in Dresden, with Naumann. On his return, the excellence of his comp.s gained him further royal favor; he was named royal chamber-comp.; studied in Italy for two years, and there prod. 2 operas, *Il primo navigatore* (Venice, 1794) and *Semiramide* (Naples, 1795). He succeeded Reichardt as couit *Kapellm.* at Berlin in 1795; in 1798 he went to St. Petersburg, where he prod. his opera *Alessandro*; lived at Riga in 1799; in 1800 returned to Berlin *via* Sweden and Denmark, and in 1801 visited Paris, London, and Vienna. After the battle of Jena, he went with the court to Pyrmont, then to Kassel and Vienna, subsequently returning to Berlin. His operas were very popular, and include *Vasco di Gama*, Ital. op. (Berlin, 1801), operetta *Frohmann und Schwarmerei* (1801), *Faucher, das Leiermädchen*, his most successful work (1804), *Die Sylphen* (1806); *Der Kobold* (Vienna, 1811) Many of his songs had great vogue ("An Alexis," "Es kann ja nicht immer so bleiben," etc.). He also comp. O. Oratorio, *Isacco figura del Redentore* (1791); cantata, *La Danza* (1792), *Paternoster*, a mass, vespers, psalms; a concerto, sonatas, fantasias, rondos, etc., f. pf., quartet f. pf., flute, vln., and 'cello; sextet f. pf., 2 violas, 2 horns, and 'cello.

**Hin'ke, Gustav Adolf**, b. Dresden, Aug. 24, 1844; d. Leipzig, Aug. 4, 1893. A fine oboist, son of *Gottfried H.* [d. 1851]. Pupil of Dresden Cons. (Hiebendahl, oboe); in 1867, first oboist in theatre-orch. and Gewandhaus, Leipzig. Said to have introd. the bass tuba into the Dresden orch.

**Hin'richs, Franz**, b. Halle-on-the-Saale, abt. 1820; d. Berlin, Oct. 25, 1892, as a judge of the Supreme Court (*Oberjustizrath*). Comp. songs in the style of his friend and brother-in-law, Robert Franz, and wrote an essay on "R. Wagner und die neue Musik" (1854).—His sister, *Marie H.*, b. 1828; d. Halle, May 5, 1891; wife of R. Franz, was also a song-composer.

**Hip'kins, Alfred James**, F.S.A., authority, lecturer, and expert performer on ancient mus instr.s; b. Westminster, June 17, 1826. He was connected in business with the Broadwoods; to his indefatigable researches are due many valuable contributions to the "Encyclopædia Britannica" and Grove's "Dictionary of Music." He wrote, besides, a "Guide to the Loan Collection of Mus. Instr.s, etc., at the Albert Hall" (1885); "Musical Instr.s, Historic, Rare, and Unique" (1888); "The Standard of Musical Pitch" (1896); and "A Description and History of the Pianoforte, and the Older Keyboard Stringed Instr.s" (1896).

**Hirn, Gustav Adolf**, distinguished physicist, b. Logelbach, n. Colmar (Alsatia), Aug. 21, 1815; d. Colmar, Jan. 14, 1890, as dir. of the meteorological institute. A voluminous writer

on physics, in "La musique et l'acoustique" (1878) he combats the idea that the beautiful in music is explicable by purely physical laws

**Hirsch, Carl, b. Wemding, Bavaria, Mar. 17, 1858.** St. in Munich; has held the following positions 1876-8, teacher in the Violin-makers' School at Mittenwald; 1878-80, at the King Max Music-school, Tegernsee; 1880-2, *regens chori* at Erding, 1882-4, cantor, mus. dir., etc., at Sigmaringen; 1884-5, *Kapellm.* at St.-Imier, Switz.; 1885-7, church mus.-dir. at Munich; 1887-92, Music-director at Mannheim; 1892-3, do. at Cologne; since 1893, do. at Elberfeld (Dir. of the "Gesangsschule," the "Liedertafel," the Mixed Chorus, the Instrumental Socy, and the Philharm. concerts).—Works II. is one of the most prolific among present-day male-ch. composers; his *a-cappella* choruses, numbering several hundred, are prime favorites in Germany His cantatas have also received the stamp of popular approval: Cantata *Die Krone im Rhein*, f. male ch. and orch. (op. 45); cantata *Landsknechtsleben* (op. 74); "Lieder-Cantate" in 4 parts, *Reiterleben*, f. soli, male ch. and orch. (op. 106); "Der Rattenfänger v. Hameln," f. solo voices, male ch. & boys' voices, orch. and org. (op. 111); "Weinher," dram. poem f. S. A. T. B. soli, mixed ch. & orch. (op. 119); "Bilder aus der alten Reichsstadt," f. soli, male and boy-ch., orch. and org. (op. 120); "Vagantensang," song-cycle f. soli, male ch., and orch.; "Der Trompeter von Sackingen," dram. cantata in 6 scenes, f. soli, male ch., orch., and org. (op. 101); "An das Meer," *Concertstück* f. male ch. and orch. (op. 75); "Fahr' wohl," ballade f. soli, mixed ch., and orch. (op. 51).—Also numerous songs.

**Hirsch, (Dr.) Rudolf, musical critic, comp., and poet; b. Napagedl, Moravia, Feb. 1, 1816; d. Vienna, Mar. 10, 1872.** His "Galerie der lebenden Tondichter" (1836) is remarkable for its original criticisms; he also wrote "Mozart's Schauspielfdirector" (1859), an apology for Mozart. Comp. vocal pcs., etc.

**Hirschbach, Hermann, instrumental composer; b. Berlin, Feb. 29, 1812; d. Gohlis, n. Leipzig, May 19, 1888.** Pupil of Birnbach. Settled in Leipzig (1842), and founded and edited the "Musikalisch-kritisches Repertorium" (1843-5). His caustic and intemperate criticisms made him so many enemies that he abandoned the musical for a mercantile career. He was an original and prolific composer of characteristic music.—Comp.s: 13 string-quartets (*Lebensbilder*, op. 1; etc.); 2 string-quintets w. 2 violas, and 2 string-quintets w. 2'celli; 2 quintets w. clarinet and horn; septet, octet, 14 symphonies, overtures, and 2 operas, *Das Leben ein Traum* and *Othello*.

**Hirschfeld, Robert, b. Moravia, 1858.** Graduate of Breslau and Vienna Universities, also st. at the Vienna Cons. From 1882, was lecturer at the Cons.; in 1884, app. teacher of

mus. aesthetics, and the same year took his degree of *Dr. phil.* (dissertation, "Johannes de Muris"). He wrote a noteworthy polemical pamphlet against Hanslick, in defence of old *a-cappella* music, and founded the "Renaissance-Abende" to promote its cultivation.

**Hitzler, Daniel, b. Haidenheim, Württemberg, 1576, d. Stuttgart, Sept. 4, 1635.** Magistrate and church-councillor at Stuttgart. Author of "Neue Musica oder Sing Kunst" (1628), combating the *boedisation* of Calvisius, and favoring *bebisation*. He also publ. a collection of figurate chorales (1634).

**Ho'brecht [Obrecht, Obrecht, Obertus, Hobertus], Jakob, distinguished Netherland contrapuntist, and one of the most famous musicians of the 15th cent.; b. Utrecht, abt. 1430, d. Antwerp, abt. 1506.** In 1465 he was app. Cath. *Kapellm.* at Utrecht; in 1492, succeeded Barbireau as *Kapellm.* at Notre-Dame, Antwerp, and received a chaplaincy in 1494. He was a prolific and facile composer; his masses, motets, hymns, etc. are to be found in various collections of the period, in MS in the Munich Royal Library, and in the archives of the Papal chapel. Petrucci printed "Missae Obrecht" (1503), containing the masses "Je ne demande," "Grecorum," "Fortuna desperata," "Malheur me bat," "Salve diva parens", and his "Missae diversorum" (vol. i) contains II.'s mass "Si dedero"

**Hochberg, Bolko (Graf von), pseudonym J. H. Franz, dram. comp.; b. at Fürstenstein Castle, Silesia, Jan. 23, 1843** Instituted, and for several years maintained, the "Hochberg" quartet, at Dresden; in 1876 founded the Silesian music-festivals. In 1886 he was appointed general intendant of the Prussian Court Theatres.—Works. Operas, *Claudivine von Villabella* (Schwerin, 1864); *Der Wahrwolf* (or *Die Falkensteiner*) (Hanover, 1876); symphonies, songs, etc.

**Hodges, Edward, b. Bristol, Engl., July 20, 1796; d. Clifton, Sept. 1, 1867.** Org. of Clifton ch., and later of St. James, and St. Nicholas, Bristol In 1825, Mus. Doc., Cantab. Contributed to the "Quarterly Musical Magazine," and "The Musical World." In 1838, went to Canada as org. at Toronto; in 1839, became org. of St. John's Episcopal Chapel, New York; in 1846, app. org. of Trinity Ch., inaugurating the new organ built after his specifications; returned to England in 1863. He wrote "An Essay on the Cultivation of Church Music" (N. Y., 1841), and comp. 1 Morning and Evening Service, 2 anthems, and other church-music.—His daughter, Faustina Hasse H., d. New York, Feb., 1896, formerly organist in Brooklyn, and (1878) of two churches in Philadelphia, composed songs and instr. pcs.—His son, Rev. John Sebastian Bach H., D.D., rector of St. Paul's Ch., Baltimore, is also a fine organist.

**Hoffman, Richard**, b. Manchester, Engl., May 24, 1831. Pianist, taught by his father, and by de Meyer, Pleyel, Moscheles, Rubinstein, Dohler, Thalberg, and Liszt. Has lived in New York since 1847, where he was for years at the head of the pianistic fraternity. In 1848 he made a tour in the United States, with Burke, the violinist, he accompanied Jenny Lind on her tours, as solo pianist, and played with Gottschalk; also with von Bulow at the latter's first concerts in N. Y. (1875). A distinguished pianist and remarkable sight-reader; a successful and popular teacher; and a noteworthy composer (op. 124 has been publ.), chiefly of pf.-music, part-songs, songs, anthems, etc.



**Hoffmann, Eucharius**, b. Heldburg, Franconia; cantor, and later co-rector, at Stralsund. Composer and didactic writer.—Works: "Doctrina de tonis seu modis musicis," etc. (1582); "Musicae praecepta ad usum juventutis" (1584); "Deutsche Sprüche aus den Psalmen Davids mit vier Stimmen" (1577), "Geistliche Epithalamia" (1577), etc.

**Hoffmann, Ernst Theodor** [Amadeus] Wilhelm [he added Amadeus to his Christian names from love of Mozart], celebrated writer, poet, composer, and caricaturist; b. Königsberg, Jan. 24, 1776; d. Berlin, June 25, 1822. While a law-student, he studied music with the organist Podbielski; was app. assessor at Posen, but on account of an irrepressible penchant for offensive caricaturing, was removed to Plozk in 1802; in 1803, obtained a position at Warsaw, but in 1806 the war cut off his resources, and he became a music-teacher. He was app. mus. dir. of the Bamberg th. in 1808; in 1810, contributed piquant articles to the Leipzig *Allgemeine musikalische Zeitung* under the pen-name of "Kapellmeister Johannes Kreisler" (republ. as "Phantasiestücke in Callot's Manier," with preface by Jean Paul; 2 vol.s, 1814). From 1813-14, he cond. the orch. of Sekonda's "Schauspielergesellschaft" at Leipzig and Dresden. From 1816 to his death, he occupied a judicial position in Berlin. A man of wonderful versatility, he was admired by Beethoven, Weber, Schumann, and Carlyle.—Comp.s: Operas: *Scherz*, *List und Rache* [Goethe] (Posen, 1801); *Der Renegat* (Plozk, 1803); *Faustine* (ib., 1804); *Die ungeladenen Gäste, oder der Canonicus von Mailand* (Warsaw, 1805); *Liebe und Eifersucht* (ib., 1807); *Der Trank der Unsterblichkeit* (Bamberg, 1808); *Aurora* (ib., 1811); *Undine* [his best] (Berlin, 1816); *Julius Sabinus*

(MS., only Act 1).—Also a ballet, *Harlekijn*; music to plays, etc.; a mass, *Miserere*, and other vocal works; a symphony, an overture, a quintet f. harp and strings, pf.-sonatas, etc.

**Hoffmann, Heinrich August**, called **H. von Fallersleben**, distinguished poet and philologist; b. Fallersleben, Hanover, Apr. 2, 1798; d. at Castle Korvei, Jan. 29, 1874. In 1823, app. librarian, in 1830, assist.-prof., and, in 1835, prof.-in-ordinary of German, at Breslau Univ. His political views caused his dismissal and exile in 1842. In 1848 he returned to Prussia, and afterwards became librarian to Prince Lippe at Korvei.—Works: "Geschichte des deutschen Kirchenlieds" (1832; 2nd ed 1854); "Schlesische Volkslieder mit Melodien" (1842); "Kinderlieder" (1843); "Deutsche Gesellschaftslieder des 16-17. Jahrhunderts" (1844).

**Hoffmann, Carl**, b. Prague, Dec. 12, 1872; st. violin-playing in Prague Cons. 1885-92; then founded, with Suk, Nedbal, and Wihan, the "Bohemian String-quartet," now (1899) famous in Germany, Austria, etc., in which he plays 1st violin.

**Hoffmeister, Franz Anton**, composer; b. Rotenburg-on-the-Neckar, 1754; d. Vienna, Feb. 10, 1812. St. law in Vienna; became a church *Kapellm.*, and founded a book, art, and music business, in 1784. With Kühnel he established a "Bureau de Musique" (now C. F. Peters) at Leipzig in 1800. In 1805 he returned to Vienna and devoted himself to composition.—Works. 9 operas, a Paternoster, symphonies, serenades, and other orch. l. pcs.; 30 concertos, 18 quintets, 156 quartets, 44 trios, 96 duos, f. flute; 12 pf.-sonatas, 5 pf.-quartets, 11 pf.-trios; 42 string-quartets, 18 string-trios; variations, nocturnes, etc., f. various instr.s; much ch.-music; and songs.

**Hofhaimer** [Hofheimer, Hofhaimer, Hoffhaymer], **Paulus von**, b. Radstadt, Salzburg, 1459, d. Salzburg, 1537. Cuspinian and Luscinus both wrote of him as an unrivalled organist and lutenist, and the best composer of the age. He was court org. and comp. at Vienna; in 1515 he was ennobled by Emperor Maximilian I., at the same time being made Knight of the Golden Spur by the King of Hungary, and in 1518 received the freedom of the town of Augsburg. Among his distinguished pupils were Johann Büchner of Constance, Conrad of Speier, Schachinger of Padua, Wolfgang of Vienna.—Works: "Harmoniae poeticae" (odes of Horace and other Latin poets set f. 4 voices; 33 by II., and 11 by L. Senfl, 1539; republ. by Achtleitner, 1868); German *Lieder*, a 4, in various collections of the period; in MS. in the Vienna Library, chorals and lute-music; in the Berlin Royal Library, org.-music, copied by Kleber (1515).

**Hofmann, Christian**, cantor at Krossen abt. 1668.—Publ. "Musica synoptica," etc. (guide to the art of singing, 1670), which went

through several editions, both in Latin and German.

**Hofmann, Heinrich (Karl Johann)**, dram. comp.; b. Berlin, Jan. 13, 1842. Pupil of Kul-

lak's Akademie under Grell, Dehn, and Wuerst. Became famous as a pf.-virtuoso and teacher; but after the success of his opera *Cartouche* (Berlin, 1869), and his orch l works, "Hungarian Suite" (1873) and "Fritzhof" symphony (1874), he devoted himself to composition. He has received the title of "Professor," and is a member of the Berlin R. Acad. of Arts.—Works: Operas *Cartouche*; *Der Matador* (Berlin, 1872); *Armin* (Dresden, 1872); *Aennchen von Tharau* (Hamburg, 1878); *Wilhelm von Oranien* (ib., 1882); *Donna Diana* (Berlin, 1886); and the comic opera *Lully* (Stettin, 1889); the "secular oratorio" *Prometheus* (1896); the cantata "Selig sind die Todten" (op. 64) f. alto solo, ch., and orch.; choral works f. solo, female (or mixed) ch., and orch. ("Nonnengesang," op. 21; "Märchen von der schonen Melusine," op. 30; "Aschenbrödel," op. 45; "Festgesang," op. 74; the *Musikdrama* "Editha," op. 100; "Nornengesang"); "Johanna von Orleans" f. soli, male ch., and orch. (1892); "Champagnerlied" f. male ch. and orch. (op. 17); "Lieder Raouls le Preux und Iolanthe von Navarre," f. baritone and orch.; "Die Verlassene," vocal scene f. sopr. and orch. (op. 118); part-songs f. mixed and male ch.—FOR ORCHESTRA, 3 Charakterstücke, the suites "Hungarian" and "In Schlosshof," the "Schauspiel" overture, "Bilder aus Norwegen," a scherzo "Irrlichter und Kobolde," a Serenade (f. strings, op. 72), a "Trauermarsch";—F. PIANOFORTE, the beautiful duets "Italienische Liebesnovelle," "Liebesfrühling," "Silhouetten aus Ungarn," "Ekkehard," "Steppenbilder," "Suite hongroise," "Der Trompeter von Sakkingen," "Aus meinem Tagebuche," and many more; numerous charact. pcs.; pf.-quartet; pf.-trio; Concertstück f. flute (op. 98); an octet (op. 80), a sextet (op. 65), a string-quartet, a cello-serenade, a violin-sonata; etc.—In Hofmann's music sensuous charm and perfection of finish preponderate over individualism.

**Hofmann, Richard**, b. Delitzsch, Prussian Saxony, April 30, 1844. His father was municipal mus. dir. Pupil of Dreyschock and Jadassohn; settled in Leipzig as a mus.-teacher. Has publ. instructive comp.s f. pf., strings, and wind-instr.s; a valuable and exhaustive "Praktische Instrumentationsschule" (7 parts;

Leipzig, 1893); a catechism of mus. instr.s; and Methods for the various orchestral instr.s.

**Hofmann, Josef**, concert-pianist, b. Cracow, Jan 20, 1877. Pupil of his father Casimir [prof. of harm. and comp. at Warsaw Cons., cond of W. opera] till 1892, 1892-4 of Rubinstein. Played in public at 6; at 9 made tour of Germany, Denmark, Norway, Sweden; played also in Vienna, Paris, London, and 1887-8 in America (53 concerts in 2½ mos.). Rested then in Berlin till début in Dresden, 1894; after which he played in London, Berlin, Vienna, etc.—Works. Pcs. f. pf. (Hainauer, Breslau).

**Hofmeister, Friedrich**, b 1781; d. Sept. 30, 1864. Founded, in 1807, the music-business at Leipzig which bears his name. From 1838, publ the *Musikalisch-literarischer Monatsbericht*, a monthly classified list of the musical works appearing in Germany. His son and successor, **Adolf H.**, b. abt. 1818; d. Leipzig, May 26, 1870, publ. a 3rd and enlarged ed. of Whistling's "Handbuch der musikalischen Literatur" (1845), and supplementary vol.s (from issues of the *Monatsbericht*). These excellent works are continued by the firm, under the proprietorship of **Albert Rothing**, b Leipzig, Jan. 4, 1845.

**Ho'garth, George**, b. Carrae Mill, n. Oxton, Berwickshire, 1783; d. London, Feb. 12, 1870. St. law and practised in Edinburgh. Was an amateur musician, cellist and comp., and became a mus. critic and historian. From 1830 contributed to the "Harmonicon" In 1834 settled in London as sub-editor and mus. critic of the "Morning Chronicle"; from 1846-66 mus. critic of the "Daily News." In 1850 was app. sec. to the Philharmonic Socy. Comp. glee and songs. Wrote "Musical History, Biography, and Criticism" (1835; 2nd ed. in 2 vol.s, 1838); "Memoirs of the Musical Drama" (1838; 2nd ed. 1851 as "Memoirs of the Opera . . ."); "How's Book of British Song . . ." (2 vol.s, London, 1845); "The Philharmonic Socy of London, 1813-62" (1862). He was son-in-law of Thomson (Beethoven's Scotch publisher), and father-in-law of Charles Dickens.

**Hohl'feld, Otto**, violin-virtuoso, b. Zeulenroda, Voigtland, Mar. 10, 1854; d. Darmstadt, May 10, 1895. Was a pupil of cantor Solle; later at the Greiz seminary under cantor Urban and dir. Regener; then for 3 years at Dresden Cons. under Rietz, Lauterbach, and Kretschmer. Became member of the Dresden court orch., and in 1877 was app. *Concertmeister* at the Darmstadt court th. Made several successful concert-tours.—Works: String-quartet, op. 1; "Zigeunerklänge" f. pf., op. 2; Elegie f. trombone w. org., op. 3; Elegie f. vln., op. 4; songs.

**Hohn'stock, Carl**, violinist, pianist, and comp.; b. Brunswick, 1828; d. there Aug. 5 (?), 1889. He came of a musical family, with whom he made a professional European tour in 1846. In 1848 he went to America, established himself at Philadelphia as mus.-teacher, and gave

concerts ; here the degree of Mus. Doc was conferred upon him. In 1860 he returned to Brunswick and settled in Blankenburg. — Comp. (mostly unpubl.). Symphonies, overtures, pf. and vln.-concertos, and vocal music.

**Hol, Richard**, pianist, org., and comp.; b. Amsterdam, July 23, 1825. Pupil of Martens (org.) and of Bertelman (harm. and cpt.). After travelling in Germany he became mus.-teacher at Amsterdam, was app. director of the choral society "Amstels Mannenchor" in 1856, and of the Society for the Promotion of Music in 1857. In 1862 he succeeded Kufferath as city mus. dir. at Utrecht. In 1869, became cath.-org., and in 1875 dir. of the School of Music. He is also cond. of the "Diligentia" Concerts at The Hague, and of the Classical Concerts at the People's Palace, Amsterdam. He has received various orders; was elected Officer of the French Academy (1878), and is a member of several learned societies. His compositions belong to the modern romantic German school, and include an oratorio *David*, op. 81; an opera *Floris I.* (Amsterdam, 1877); the 1-act opera *Wit de branding* (Amsterdam, 1894, not succ.); masses, songs, chamber-music, 2 symphonies (in C min. and D min.), overtures, and other orch. l. mus., several ballads f. soli, mixed ch. and org. (e.g., "De vliegende Hollander," op. 70); fine male choruses w. orch., etc., also a *cappella*; female choruses; etc. H. is also a contributor to the Dutch mus. journal "Cicilia," and is the author of a monograph on J. P. Sweelinck ("Swelingh, jaarboekje aan de toonkunst in Nederland gewijd" (1859-60).

**Holden, Oliver**, the composer of the hymn-tune "Coronation," was a resident of Charlestown, Mass., and a carpenter by trade. Before 1792 he gave up this occupation to become a music-teacher, music-seller, and publisher; and comp. many other psalm-tunes, anthems, and odes of a commonplace character. He died in 1834.

**Hol'lander, Jans (de Hollandere)**, or **Jean de Holland**, Netherland contrapuntist. His chansons a 4-6 are printed in the 1st and 12th books of Tylman Susato's collections, publ. 1543 and 1558.—His son,

**Hol'lander, Christian Janszone**, b. probably at Dordrecht, Holland, abt. 1520; d. probably at Munich, abt. 1570. From 1549-57 was *Kapelmester* at St. Walburg, Oudenarde; then entered the service of Ferdinand I., remaining after the latter's death (1564) with Maximilian II.—Works. "Cantiones variae" a 4-8 (Munich, 1570); "Neue teutsch geistliche und weltliche Liedlein" a 4-8 (1570; 2nd ed. 1575); "Trincinia" (1573); motets in various collections; etc.

**Hol'lander, Alexis**, pianist; b. Ratibor, Silesia, Feb. 25, 1840. Pupil of Schnabel and Hesse at Breslau, and cond. of the Gymnasium scholars' singing-society. From 1858-61, st. at the Berlin Royal Akademie under Grell and A. W. Bach; privately under K. Böhmner. In 1861,

became instructor at Kullak's Academy; in 1864, cond. of a choral society, and in 1870 of the "Cacilienverein." In 1888 II was named Professor—Works: *Sarabande and Gavotte* f. pf., op. 23; 6 *Intermezzi* f. left hand alone, op. 31; *Intro and Fugue*, op. 37; op. 39 and 45, pf.-pcs.; "Musik Bilderbuch," op. 41, Suite f. vl. and pf., op. 40, Pf.-quintet (G min.), op. 24; songs (op. 29, op. 30, op. 32, op. 43), duets (op. 16, 20, 34), Songs for male ch. (op. 26, 42), mixed ch. (op. 17, 35, 36), female ch. (op. 33, 38).

**Hol'länder, Gustav**, talented violinist; b. Leobschütz, Upper Silesia, Feb. 15, 1855. Taught by his father, a physician, he played in public when very young; was from 1867-9 a pupil of Leipzig Cons. (David), and 1869-74 of the Kgl. Hochschule, Berlin, under Joachim (vln.), and Kiel (theory). In 1874, principal vln.-teacher at Kullak's Academy, and royal chamber-musician; made a concert-tour in Austria with Carlotta Patt. From 1871-81 he gave subscription-concerts of chamber-music with X. Scharwenka and H. Grunfeld at Berlin. In 1881, orch. leader of the Gurzenich concerts, and teacher at the Cons., Cologne; in 1884, leader at the Stadttheater, succeeded Japha as leader of the "Professoren-Streichquartett," and in 1894 was app. Dir. of the Stern Cons., Berlin; in 1896, eng. as *Concertmeister* of a new orch. in Ilamburg. His concert-tours in Belgium, Holland, and Germany have been very successful.—Works (for vln. and pf.): *Spinnerlied*, op. 3; *Am Strande*, op. 8; *Romanze*, op. 10; *Ständchen*, op. 11; *Wiegeliied*, op. 12, "Robin des bois" [Weber], op. 18; *Don Juan Fantasy* [Mozart], op. 19; *Impromptu*, op. 32; *Spanische Serenade*, op. 49; "Waldmarchen," op. 50.

**Hol'länder, Victor**, b. Leobschütz, Apr. 20, 1866. Pupil of Kullak.—Works: Pf.-pcs. and the 1-act comic opera *Carmosinella* (Frank-on-M., 1888, succ.); 1-act operetta *The Bey of Morocco* (London, 1894, succ.).

**Hol'ly, Franz Andreas**, pianist, org., and dram. comp.; b. Luba, Bohemia, 1747; d. Breslau, May 4, 1783. Mus. dir. of the Kotzen-theater, Prague, until 1769; at Koch's Th., Berlin, to 1775; later at Wäser's, Breslau. Comp. for them "Singspiele" (German operettas) which became very popular: *Der Bassa von Tunis* (Berlin, 1774), *Die Jagd*, *Das Gartnermädchen*, *Der Zauberer*, *Das Gespenst*, *Der Tempel des Schicksals*, *Der lustige Schuster*, etc.

**Holmes, Edward**, b. near London, 1797; d. United States, Aug. 28, 1859. A pupil of V. Novello, he became a pf.-teacher. In 1827 he visited Germany, and publ. "A Ramble among the Musicians of Germany . . ." (1828; 3rd ed. 1838), which obtained him the position of mus. critic of "The Atlas." Other works: "The Life of Mozart" (1845; 2nd ed. E. Prout, 1878); "Life of Purcell," for Novello's "Sacred Music"; "Analytical and Thematic Index of Mozart's

Pf.-works"; articles for the "Musical Times" and other journals. In 1849 he settled in America as editor and mus. critic.

**Holmes, William Henry**, English pianist; b. Sudbury, Derbyshire, Jan. 8, 1812, d. London, Apr. 23, 1885. Pupil of the R. A. M. from its establishment in 1822; he won two medals, became assist. pf.-professor in 1826, and later principal professor for piano. Formed many distinguished pupils, including Sterndale Bennett, the two Macfarrens, and Davison—Works: *The Elf in the Lake*, opera; symphonies; a pf.-concerto, a sonata f. pf. and vln., pf.-sonatas, and songs.

**Holmes, Alfred**, violin-virtuoso, b. London, Nov. 9, 1837; d. Paris, Mar. 4, 1876. Pupil of his father, a self-taught musician. In 1846 was principal soprano chorister at the Oratory; made his début with his brother Henry in 1847; they visited Brussels in 1855, Darmstadt, Leipzig, Kassel, Vienna, etc., 1856-7; Sweden, 1858-9; played in Copenhagen in 1860, in Amsterdam in 1861, and settled in Paris in 1864, making another tour to Russia, Belgium, Holland, and Germany, in 1867.—Works: Opera *Inez de Castro* (Paris, 1875); symphonies "Jeanne d'Arc," "The Youth of Shakspeare," "Robin Hood," "The Siege of Paris," "Charles XII," and "Romeo and Juliet"; overtures "The Cid" and "The Muses" (London, 1874).

**Holmes, Henry**, b. London, Nov. 7, 1839, the equally famous and talented brother of the preceding, was associated with him until 1865. He then visited Copenhagen, Stockholm, etc., and returning to London, became vln.-prof. at the Royal College of Music.—Comp.: 4 symphonies, 2 cantatas (*Praise ye the Lord and Christmas*), vln.-concerto, concert-overture, 2 string-quintets, vln.-pcs., and songs.

**Holmès** (properly Holmes), **Augusta Mary Anne**, b. Paris, Dec. 16, 1847, of Irish parents. At first a pianist, she devoted herself to the study of comp. under Lambert, Klosé, and César Franck; brought out a psalm, "In Exitu" (1873); a 1-act "symphony" *Héro et Léandre* (1874, Châtelet); an Andante pastoral (1877); the symphonies "Lutèce" (1879) and "Les Argonautes" (1880); a symph. poem "Les 7 Ivresses" (1883); symph. "Irlande" (1885); an ode triomphale "Patrie" (1889); and in 1895 the 4-act lyric drama *La montagne noire* (Gr.-Opéra), which last had hardly a *succès d'estime*. Besides over 100 songs, Mme. H. has also prod. an allegorical cantata, "La Vision de la Reine"; and



the *symphonies* (f. soli, ch., and orch.) *Lutin, Hymne à la Paix*; and symphonic poems *Roland* (Orlando Furioso), *Pologne, Au Pays bleu*. In MS. 2 operas, *Astarte* and *Lancelot du Lac*.

**Holst, Edward**, b. Copenhagen, 1843; d. New York, Feb. 4 (?), 1899. He settled in N. Y. about 1874, and was in turn an actor, stage-dancer, dancing-master, and playwright; all the time being also a diligent composer of songs and pf.-pieces of a light description, pieces for military band ("Marine Band March," "Battle of Manila," etc.), and a comic opera *Our Flats* (N. Y., 1897)—in all over 2,000 works. One of his comedies was *Hot Water*.

**Holstein, Franz (Friedrich) von**, dram. comp.; b. Brunswick, Feb. 16, 1826, d. Leipzig, May 22, 1878. At the desire of his father, an officer of high rank, he entered the army after a course at the Brunswick cadet school, where he studied mus. theory under Richter. While a lieutenant, he privately prod. an operetta, *Zwei Nächte in Venedig* (1845). After the Schleswig-Holstein campaign he wrote the 5-act grand opera *Waverley*, and sent it to Hauptmann at Leipzig, who advised him to adopt a musical career. In 1853 he resigned his position in the army, and became a pupil of Hauptmann's at Leipzig Cons. From 1856-9 he travelled for the purpose of study, visiting Rome, Berlin, and Paris, finally settling in Leipzig, where he devoted himself to composition. He was also a poet and artist, and wrote his own libretti—Works: Operas *Der Haudechacht* (Dresden, 1868); *Der Erbe von Morley*, com. opera (Leipzig, 1872); *Die Hochländer* (Mannheim, 1876); and *Marino Faliero* (unfinished); a few numbers publ. separately), overtures *Lorelei* and *Frau Aventure*, "Beatrice," scene f. sopr. solo w. orch.; a pf.-trio; other chamber-music; part-songs f. mixed and male voices; songs. He left a valuable legacy for the benefit of indigent mus. students.—His "Nachgelassene Gedichte" were publ. in 1880.

**Holten, Karl von**, pianist and comp.; b. Hamburg, July 26, 1836. Pupil of J. Schmitt, Avé-Lallemant, and Gradener, and 1854-6 at the Leipzig Cons. Since 1874, instructor at the Hamburg Cons.—Comp.s: *A Kinder-symphonie*, vln.-sonata, pf.-concerto, trio, pf.-pcs., songs.

**Holýoke** [hól'-yòk], **Samuel**, composer of church-music, and teacher of vocal and instr. music, was b. at Boxford, Mass., 1771; d. Concord, N. H., 1816. His hymn-tune "Armheim" still survives.

**Holz'bauer, Ignaz**, dram. comp.; b. Vienna, 1711; d. Mannheim, Apr. 7, 1783. Destined for the law, he secretly taught himself music with the aid of Fux's "Gradus ad Parnassum." On Fux's advice he went to Italy, but owing to illness was obliged to return. Parental opposition overcome, he became *Kapellm.* to Count Rottal in Moravia, and at the Vienna Court Th. in 1745. In 1747 he made a concert-tour through



Italy with his wife, an excellent singer; in 1750, became court *Kapellm.* at Stuttgart, and in 1753 at Mannheim. He again visited Rome (1756), Turin (1757), and Milan (1759), for the production of various operas. An erudite musician, his works were held in high esteem, and highly eulogized by Mozart. They include eleven Italian operas *Il figlio delle selve* (Schwetzinger court th., 1735), *Alessandro nell'Indie* (Milan, 1759), *La clemenza di Tito* (Mannheim, 1780), etc.; a German opera, *Günther von Schwarzburg* (Mannheim, 1776); 5 oratorios, 26 orch. masses a 4 (1 German); 37 motets; 196 instrumental symphonies, 18 string-quartets, 13 concertos f. various instrs; etc.

**Hölzel, Karl**, b. Linz-on-Donau, Apr. 8, 1808; d. Pesth, Jan. 14, 1883. A singing-teacher at Pesth, he comp. many popular songs.

**Hölzel, Gustav**, b. Pesth, Sept. 2, 1813; d. Vienna, Mar. 3, 1883. Filled several positions as operatic buffo-bass, and was pensioned in 1869. Visited America in 1870. Comp. popular songs, pf.-pcs., etc.

**Hölzl, Franz Severin**, b. Malaczka, Hungary, Mar. 14, 1808; d. Funfkirchen, Aug. 18, 1884. Pupil of Kessler and Seyfried, Vienna, in 1843, app. Cath. *Kapellm.* at Funfkirchen. In 1852 he received the gold medal for art and science for his grand mass in D. Comp.s: An oratorio *Noah* (1844), much church-music; *Die Colonna*, rom. op. (1847); a symphony, overtures, chamber-music, etc.

**Hörmeyer, Paul Joseph Maria**, famous organist; b. Osterode, Harz, Oct. 26, 1853. His grandfather, **Joh. Just. Adam H.**, edited a Roman Catholic choral-book, "Cantus Gregorianus"; his father, **Heinrich H.** [b. 1832; d. Dec. 31, 1891], was org. at Lamspringe. He st. at the Josephinum Gymnasium, Hildesheim; at the Leipzig Cons. and Univ.; and was also a pupil of his uncle **J. M. H.** [d. Oct. 5, 1894], org. at Duderstadt. Is now org. at the Gewandhaus, and teacher of org. and theory at the Leipzig Cons.

**Homilius, Gottfried August**, eminent org. and ch.-comp.; b. Rosenthal, Saxony, Feb. 2, 1714; d. Dresden, June 1, 1785. Pupil of J. S. Bach. App. org. of the Frauenkirche, Dresden, in 1742; cantor at the Kreuzschule, and mus. dir. of the three principal churches, in 1755.—Publ. works: A "Passion" cantata (1775); a Christmas oratorio, *Die Freude der Hirten über die Geburt Jesu* (1777); *Sechs deutsche Arien* (1786).—In MS. in the Berlin Royal Library, and in the Dresden Kreuzchor archives: Passion acc. to St. Mark; ch.-mus. f. each Sunday and Feast-day in the year; motets, cantatas, fugued chorals, a Thorough-bass Method, 2 choral-books, etc.

**Hood, Helen**, composer; b. Chelsea, Mass., June 28, 1863. St. with B. J. Lang (pf.) and Chadwick (comp.) in Boston; and in Berlin one year with Moszkowski (pf.). Resides in Boston.

—Works (publ. if not marked MS.): Op. 1, 4 songs; op. 2, 2 songs; op. 3, "The Robin," part-song, op. 5, 2 part-songs (MS.); op. 6, 5 pcs. f. vln. and pf.; op. 7, "Song-etchings" (6 song-); op. 8, 3 pf.-pcs.; op. 9, 3 songs; op. 10, 3 pcs. f. vln. and pf.; op. 11, pf.-trio (MS.); op. 12, 2 pcs. f. 2 vlins and pf.; op. 13, 2 songs; op. 14, 4 songs; op. 15, Te Deum in E♭ (MS.); op. 16, string-quartet in D; op. 18, Sacred songs.

**Hook, James**, Engl. org. and comp.; b. Norwich, June 3, 1746, d. Boulogne, 1827. Pupil of Garland, org. of Norwich cath., he became mus. dir. at Marylebone Gardens, London, 1769-73, and at Vauxhall Gardens, 1774-1820. He was org. at St. John's, Horsleydown, for many years. An industrious composer of songs (over 2,000 songs, catches, and cantatas); the songs "Within a mile of Edinboro' Town" and "Sweet Lass of Richmond Hill" are about the only ones now remembered. His other works include an oratorio, *The Ascension* (1776), operas, pf.-sonatas, org.-concertos, rondos, and transcriptions, and an instruction-book, "Guida di musica" (1796), for pf.

**Hopekirk, Helen**, Scotch pianist and comp.; b. n. Edinburgh, where she st. under Lichtenstein and A. C. Mackenzie; then for 2 years, at Leipzig, later with Leschetizki at Vienna. Pianistic début at Gewandhaus, Leipzig, Nov. 28, 1878, she gave many concerts in Great Britain and (1883-4) in the U. S. She resides in Edinburgh.—Works: *Concertstück* f. pt. and orch. (1894); orchestral pcs.; a pf.-concerto; sonata f. pf. and vln.; serenade f. pf.; over 100 songs (the serenade and some songs have been publ.).

**Hopffer, Ludwig Bernhard**, dram. comp.; b. Berlin, Aug. 7, 1840; d. Niederwald, n. Rudesheim, Aug. 21, 1877. St. at Kullak's Akademie, 1857-60. 1872-5 visited Southern Germany, Switzerland, and Italy.—Works: 2 operas, *Fritjof* (Berlin, 1871) and *Sakuntala*; festival-play *Barbarossa* (Berlin, 1871); *Der Student von Prag*, comic opera; the choral works *Pharao*, *Darthulas Grabesang*, and the 23rd psalm; symphonies, overtures, chamber-music, songs, etc.

**Hopkins, Edward John**, b. Westminster, June 30, 1818. Chorister of the Chapel Royal (under Wm. Hawes) 1826-33; then pupil for harm. and cpt. of T. F. Walmisley. A self-taught organist, his first appointment was at Mit-cham ch (1834-38); the next, St. Peter's (Islington), whence he went (1841) to St. Luke's (Berwick St.), and finally (1843) to the Temple Church, London (retired 1898; successor Dr. Walford Davies), where he raised the mus. services to a very high



degree of excellence. He is a member of the chief British mus. associations, and in 1882 received the title of Mus. Doc from the Archbishop of Canterbury, and in 1886 from Trinity Coll., Univ. of Toronto, Canada. His comp.s for the church are of sterling quality, some anthems—"Out of the deep" (1838), "God is gone up" (1840), "Thou shalt cause the trumpet of the jubilee to sound" (1887)—have taken prizes; his very numerous hymn-tunes and chants have made his name a household word in Great Britain; his church-services are favorites. His book "The Organ; its History and Construction," written in cooperation with Rimbault, is a standard work (3 editions. 1855, 1870, 1877, London). He contributed valuable articles to Grove's Dict. of Mus., and has edited many series of English compositions, ancient and modern.

**Hopkins, Edward Jerome**, b. Burlington, Vt., Apr. 4, 1836; d. Athenia, N. J., Nov. 4, 1898. Excepting 6 lessons in harmony, from T. E. Miguel, he was a wholly self-taught musician. Had a regular position as org. at 10; began composing at 4. Studied at the Univ. of Vt., and at the New York Medical Coll. (chemistry, for 3 years); from his 20th year he devoted himself wholly to music. Played in various N. Y. churches down to 1869; founded (1856) "The Amer. Music Assoc." for perf. native works; founded and supported (1865-87) the N. Y. "Orpheon Free Schools" (over 30,000 pupils); founded and edited the "N. Y. Philh. Journal" (1868-85). He originated the popular "Lecture-Concerts"; made many concert-tours in the U. S., also to England (1890); and was an indefatigable composer.—Works: Symphony "Life," f. full orch.; "Child's Symphony," f. string-orch.; pf.-concerto; pf.-trio in D; 2 org.-preludes and fugued fantasias; the very original works "Easter Festival Vespers" (f. 3 choirs, echo-choir, 2 org.s and orch., harp obbl., and Cantor Priest), "Bible Opera" (f. 2 troupes, one singing, one speaking), a School-Opera *Toffee and Old Munch*, a "Piano-Trio-Concerto" (or "Trio w. orch."), a Fantasia on an original theme (f. 5 pfs.); also 2 operas, *Samuel* (N. Y., 1877) and *Dumb Love*; an Andante grazioso in G, Adagio cantabile in D, Allegro moderato in A, Siciliano in G, and other pf.-music; etc. (in all over 700 works, few of which are publ.). Also 2 coll.s of church-music, and an "Orpheon Class-book."

**Hoplit.** See POHL, RICHARD.

**Ho'rák, Wenzel [Václav] Emanuel**, b. Mscheno-Lobes, Bohemia, Jan. 1, 1800; d. Prague, Sept. 5, 1871. Pupil of Josef Schubert and the Prague Gymnasium; st. comp. and theory from the works of Türk, Vogler, Albrechtsberger, and Cherubini. Org. and choirmaster, in succession, of various churches in Prague; as a teacher and ch.-comp. he was highly esteemed.

**Ho'rák, Eduard**, b. Holitz, Bohemia, 1839; d. Riva, Lake of Garda, Dec. 6, 1892. Co-founder

of, and teacher at, the "Ho'rák" Pianoforte-School, Vienna. In collaboration with F. Spigl, he publ. "Der Klavierunterricht in neue, natürliche Bahnen gebracht" (1892, 2 vol. s.).

**Ho'rák, Adolf**, b. Jankovic, Bohemia, Feb. 15, 1850. With his brother, the preceding, he founded, and taught at, the "Ho'rák" Pf.-School, Vienna.—Publ. "Die technische Grundlage des Klavierspiels," and (with his brother) a "Klavierschule" (2 vol. s.).

**Horn, Karl Friedrich**, b. Nordhausen, Saxony, Apr. 13, 1762; d. Windsor, Engl., Aug. 5, 1830. Pupil of Schroter; at 20 years of age he went to London, and with the patronage of Count Bruhl, Saxon Ambassador, became a fashionable teacher. To 1811 he was music-master to Queen Charlotte and the Princesses. In 1823 he succeeded Sexton as org. of St. George's Chapel, Windsor. With Wesley he prepared an English ed. of Bach's "Wohltemperirtes Clavier"; also wrote a treatise on thorough-bass, comp. pf.-sonatas, 12 sets of pf.-variations w. accomp. of flute or violin, and "Military Divertimentos."—His son and pupil,

**Horn, Charles Edward**, b. London, June 21, 1786; d. Boston, Mass., Oct. 21, 1849. In 1809 made his début, and for several years lived in London as opera-singer and composer. In 1833 he went to America and prod. several operas at the Park Th., New York. His voice failing, he became a music-teacher, and later an importer and publisher of music. He prod. an oratorio, *The Remission of Sin*; returned to England in 1843, and in 1845 this oratorio, re-named *Satan*, was perf. by the Melopheon Soc.y. He was app. mus. dir. of the Princess' Th.; returned to America in 1847, and became cond. of the Handel and Haydn Soc.y, Boston.—Works: Another oratorio, *Daniel's Predication* (1848); a cantata, *Christmas Bells*; 26 Engl. operettas (1810-30); canzonets, glees, songs, etc.

**Horn, August**, b. Freiberg, Saxony, Sept. 1, 1825; d. Leipzig, Mar. 25, 1893. Pupil of Mendelssohn at the Leipzig Cons. From 1862-8, lived at Dresden, then settled in Leipzig, and became favorably known by his pf.-arrangements of symphonies, operas, etc., for 2 and 4 hands.—Works: A 1-act comic opera, *Die Nachbarn* (Leipzig, 1875); orch.1 music (overture; "Festmarsch"); pf.-pcs.; his part-songs f. male chorus, and songs, were very successful.

**Horneman, Johan Ole Emil**, vocal comp.; b. Copenhagen, 1809; d. there May 29, 1870. His "Tappere Landsoldat" became a national melody.

**Horneman, Christian F. Emil**, son and pupil of the preceding; b. Copenhagen, Dec. 17, 1841. Also st. at Leipzig Cons., 1857-60. Dir. of school of music in Copenhagen. Has comp. overtures ("Aladdin," "Heldenleben"), pf.-caprices, songs, etc.

**Hornstein, Robert von**, b. Stuttgart, Dec. 6, 1833; d. Munich, June 19, 1890. Pupil of

Leipzig Cons; teacher at the Munich Royal School of Music.—Works. Operas, *Adam und Eva*, *Der Dorfadvokat*; incid. mus. to Shakespeare's *As You Like It* and Mosenthal's *Deborah*; pf.-pcs., songs, etc.

**Horsley, William**, b. London, Nov. 15, 1774; d. there June 12, 1858. Org. of various churches in London; in 1800 he graduated Mus. Bac., Oxon. His suggestion resulted in the foundation of the *Concitores Sodales* (1798–1847), to some extent a revival of the catch- and glee-clubs. He publ. "An Explanation of Mus. Intervals, and of the Major and Minor Scales" (1825); "Intro. to . . . Harm. and Modulation" (1847); edited a collection of glees, etc., by Callcott (with biography and analysis), Book 1 of Bird's "Cantiones Sacrae," and publ. 5 collections of glees, 40 canons, a coll. of psalms-tunes with interludes, sonatas, pf.-pcs., songs, etc.—His son and pupil,

**Horsley, Charles Edward**, born London, Dec. 16, 1822; d. New York, May 2, 1876, also st. with Moscheles (pf.), Hauptmann and Mendelssohn (comp.). Became org. of St. John's, Notting Hill, London, in 1868 went to Australia, and later to America. Contributed interesting articles on music in America to the "Mus. Standard," London.—Comp. 3 oratorios, *Gideon*, *David*, *Joseph*; ode *Euterpe*, f soli, ch., and orch. (1870; for opening of Melbourne Town Hall); mus. to Milton's *Comus*; instr. and pf.-pcs.; songs; and wrote a "Text-Book of Harmony," publ. posthumously.

**Horwitz, Benno**, violinist and comp.; b. Berlin, Mar. 17, 1855. Pupil of the Royal *Hochschule*, and of Kiel and Albert Becker.—Works: Symph. poem "Dionysos"; choral works; chamber-music, part-songs, and songs.

**Hostinsky, Ottokar**, writer on musical aesthetics; born Martinoves, Bohemia, Jan. 2, 1847. Pupil of the Prague Gymnasium, also st. law and philosophy. From 1867–8 continued the study of philosophy at Munich, and took degree of *Dr. phil.* at Prague. After residence in Salzburg and Munich, and a visit to Italy in 1876, in 1877 he passed the teacher's examination for aesthetics and the history of music, at Prague Univ.; in 1884 he was app. prof. of aesthetics.—Works: A brief biography of Wagner (in Bohemian; 1871); "Das Musikalisch-Schöne und das Gesamtkunstwerk vom Standpunkt der formalen Aesthetik" (1877, German); "Die Lehre von den musikalischen Klängen" (1879, German); "Ueber die Entwicklung und den jetzigen Stand der tschechischen Oper" (1880); and "Ueber die Bedeutung der praktischen Ideen Herbarts für die allgemeine Aesthetik" (1883).

**Hothby** (or **Hothobus, Otteby, Fra Ottebi**), **Johannes**, English Carmelite monk; d. London, Nov., 1487, was famous for his skill in the science of music. From 1467–86 he lived as a teacher in the Carmelite monastery of St. Mar-

tin, Lucca. MS. copies of his works are in libraries at Ferrara, Bologna, Paris, and in the British Museum. Coussemaker printed his treatise "De proportionibus et cantu figurato," etc., in his "Scriptores", iii; and his "Calliopea leghale" (Italian) in "Histoire de l'harmonie."

**Hotteterre, Louis**, nicknamed "Le Romain," from having lived in Rome, was the finest flutist of his period, and chamber-musician at the courts of Louis XIV. and XV. His father, **Henri H.** (d. 1683), was a famous instr.-maker, player on the musette, and also court mus.; and another son, **Nicolas H.** (d. 1695), was a celebrated bassoonist and oboist. Louis wrote "Principes de la flûte traversière ou flûte d'Allemagne, de la flûte à bec ou flûte douce et du hautbois" (probably 1699; republ. several times); "Méthode pour apprendre, etc." (1738); "L'art de préluder sur la flûte traversière, sur la flûte à bec, etc." (1712; 2nd ed., under title "Méthode pour apprendre, etc." abt. 1765); also comp. sonatas, duos, trios, suites, rondes (*chansons à danser*), and menuets for flute.

**Ho'ven, J.** Pen-name of **VRSQUE VON PUTTLINGEN**.

**Howard, George H.**, b. Norton, Mass., Nov. 12, 1843. Pupil of John W. Tufts (theory), and B. F. Baker (singing), at the Boston Music School, where he afterwards taught 1864–9. St. 1869–70 in Leipzig Cons. (Moscheles, Richter, Pappertz), then in Berlin under Haupt and Kullak (pf.). He again taught in Boston and (1874) in London; then for several years in the Mich. Cons. of Music at Olivet, Mich., and 1882–4 in the N. E. Cons. at Boston, where he gave 41 lectures. In 1891 he organized the Boston School for Teachers of Music, of which he is the Director, and in which he leads the classes in psychology. He is widely known as a teacher and lecturer of exceptional ability.—Publ. comp.s. Songs.—In MS.: Organ-pcs., anthems, and sacred songs.

**Hrimaly, Adalbert**, violinist, comp., and cond.; b. Pilsen, Bohemia, July 30, 1842. Pupil of Mildner at the Prague Cons. He was app. cond. of the Gothenburg orch. in 1861, at the National Th., Prague, in 1868, at the German Th. there in 1873, and at Czernowitz, Bukowina, in 1875. His opera *Der verzauberte Prinz* (1871) is in the repertory of the National Th., Prague.—Publ. (Prague, 1895) "Tonale und rhythmische Studien für die Violine."

**Hu'bay [Huber], Karl**, b. Varjas, Hungary, July 1, 1828; d. Pesth, Dec. 20, 1885. Cond. of the National Th., Pesth, and vln.-prof. at the Cons.—Works: Operas, *Suekler Mädchen* (1858), *Lustige Kumpane*, and *Des Königs Kuss* (1875). His son and pupil,

**Hu'bay, Jenö** (also known as **Eugen Huber** in Germany), famous violinist; b. Budapest, Sept. 14, 1858. Also st. with Joachim at Berlin. Gave concerts in Hungary (1876); and

scored a success at a Padeloup concert, Paris. Became principal vln.-prof. at Brussels Cons. (1882), and in 1886 at Pesth Cons., in succession to his father. Married, 1894, Countess Rosa Cebrian.—Works 2-act opera *Der Geigenmacher von Cremona* (Pesth, Nov. 10, 1893; v succ); 4-act opera *Athenor* (Pesth, 1892); Hungarian opera *A Falu Kossza (Der Dorfstump)* (Budapesth, 1896; succ.); songs; a symphony; a "Concerto dramatique" f vln., op 21, "Sonate romantique" f. pf. and vln., "Szenen aus der Czárda" (op 9, 13, 18, 32-34, 41) f. pf and vln; "Les Fileuses," f. vln and pf., op. 44, No 3; and other vln -pcs.

**Hu'ber, Felix**, distinguished Swiss vocal composer and poet; d. Berne, Feb. 23, 1810. Publ. 6 "Schweizer Lieder," "Lieder fur eidgenossische Krieger," "Lieder fur Schweizer Junglinge," etc.

**Hu'ber, Ferdinand**, another popular Swiss song-composer, b. Oct. 31, 1791, d. St. Gallen, Jan. 9, 1863. His songs were highly praised by Mendelssohn.

**Hu'ber, Karl.** See HUBAY, KARL.

**Hu'ber, Joseph**, dram. comp; b. Sigmaringen, Apr 17, 1837; d. Stuttgart, Apr. 23, 1886. Pupil, at Stern Cons., Berlin, of L. Ganz (vln.), Marx (theory), and at Weimar of E. Singer and P. Cornelius. He became violinist in the Prince of Hechingen's orch. at Lowenberg; in 1864 was app. *Concertmeister* of the Euterpe orch., Leipzig; in 1865, violinist in the royal orch., Stuttgart.—Works (in which the influence of Liszt and P. Lohmann is seen): 2 operas, *Die Rose von Libanon* and *Irene* (both publ., but not perf.); 4 one-movement symphonies, songs, instr. music, etc.

**Hu'ber, Hans**, dram. comp; b. Schonewerd, n. Olten, Switzerland, June 28, 1852. St. at Leipzig Cons. (1870-4) under Richter, Keinecke, and Wenzel; was private mus.-teacher at Wessertling for two years, then at the music-school at Thann (Alsatia), later at the Basel Music School. In 1892, Basel Univ. gave him the hon. title of *Dr. phil.*, and in 1896 he was app. Director of the Music School, succeeding Bagge.—Works: 3-act opera *Waltzfrühling* (Basel, 1894; succ.); opera *Gudrun* (Basel, 1896; v. succ); cantatas, *Pandora*, f. soli, ch., and orch., op 66; *Aussonnung*, f. male ch. and orch.; "6 Lieder im Volkston," op. 29, f. male ch.; "Frühlingsliebe" (7 *Lieder*), op. 25, "Stimmungen" (7 *Gedichte*), op. 53; violin-sonatas (op. 18, 42, and 67); trios (op. 30, 65); 'cello-sonata, op. 33; pf.-concertos in C min., op. 36, and G maj.; vln.-concerto, op. 40; overtures, "Lustspiel" overture, op. 50; "Tell" symphony, op. 63; suite f. pf. and vln., op. 82; "Triophantasia," op. 84; "Sommernächte" serenade, op 87; suite f. pf. and 'cello, op. 89; pf.-quartet, op. 110; pf.-quintet, G min., w. 2 vlns., viola, and 'cello, op. 111; pf.-sonatas, suites f. 2 and 4 hands, fugues, string-quartets, a new "Wohltemperiertes Clavier" (4 hands), etc.

**Hu'ber, Eugen.** See HUBAY, JENŐ.

**Hu'bert, Nikolái Albertovitch**, b. Mar. 7, 1840, d. Sept 26, 1888. Prof of theory at Moscow Cons.; in 1881 became Director as successor to N. Rubinstein. Also contributed brilliant mus articles to the *Wedomosti* ("Moscow News").

**Huber'ti, Léon-Gustave**, distinguished composer; b Brussels, Apr. 14, 1813. Pupil of Brussels Cons., where he won the *Prix de Rome* in 1865. From 1874-8 he was Dir. of Mons Cons.; from 1880-9, prof. and inspector of singing in the schools of Antwerp. He is now (1899) prof at Brussels Cons. and Dir. of the Mus.-school of St-Josse-ten-Noode-Schaarbeek. In 1891 he was elected a member of the Belgian Academy, and in 1893, chevalier of the Legion of Honor.—Works: 3 oratorios, *Een laatste Zonnestral* (1874), *Bloemardinne*, and *Willem van Oranjes dood*; the dram. poem *Verlichting* ("Fiat lux"), f. soli, ch., org. and orch.; the symph. poem *Kinderlust en Leed*, f. ch. and orch.; and several other works of the same class; —F ORCH ALONE. a Symphonie funèbre, a Suite romantique, a *scène de genre* "In den Gaarde," and *Triomffest* (w. org.); also various festival marches, etc.; a score of vocal soli with orch accomp; numerous French, Flemish, and German songs w. pf.; an "Andante et intermezzo," f. 4 flutes and orch; a pf.-concerto; F. PF. SOLO: an Étude, a Conte d'enfant, a Tarantelle, Impromptu, Historiette, Étude rythmique, and Valse lente, and an *a cappella* male chorus, "Van Maerlantszang."

**Hucbald'** [Hugbal'dus, Ubaldus, Uchubaldus], b. abt. 840; d. St-Amand, n. Tournay, June 25 (or Oct. 21), 930, or June 20, 932. Pupil of his uncle Milo, mus. dir. at the St.-Amand monastery. At 20 years of age, owing to his uncle's jealousy, he retired to Nevers, where he established a singing-school. He continued his studies at St.-Germain d'Auxerre abt. 860, and in 872 succeeded his uncle at St.-Amand. In 883 he dir. a similar school at St.-Bertin, and abt 893, with Rémi d'Auxerre, was called by the Archbishop of Rheims to reestablish the old church-schools in the diocese. On the death of the Archbishop (June, 900), II. returned to St.-Amand. His "Harmonica institutio" or "Liber de musica" contains the earliest known examples of notation practically illustrating the rising and falling of pitch; parallel lines being employed, and the distances of whole notes and semitones shown at the beginning by s = *semitonium*, t = *tonus*. The following works, printed in Gerbert's "Scriptores," vol. i, are (probably wrongly) ascribed to H.: "De Harmonica institutione," "Musica enchiridiadis," fragments entitled "Alia musica," and "Commemoratio brevis de tonis et psalmis modulandis."

**Hue, Georges-Adolphe**, b. Versailles, May 6, 1858. Pupil, in Paris Cons., of Reber and

Paladilhe; took 1st *Grand prix de Rome* in 1879, and the *Prix Cressent* in 1881; now living in Paris as teacher and comp.—Works: *Les Fantoms*, 2-act op. com. (Op.-Com., 1881); "Rubezahl," symph. legend in 3 parts (Concerts Colonne, 1886); "Féerie dramatique" *La Belle au bois dormant* (Paris, 1894; succ.); *Résurrection*, "épisode sacré" (Cons. Concerts, 1892); *Le Berger*, ballade, and a *Fantaisie f. vln.* (1893), a pantomime, *Cœur brisé*; also 1 symphony, a symphonic overture, choral works, songs; 2 operas, *Vasantu* (3 acts) and *Le Roi de Paris* (4 acts), have not been perf.

**Hueffer, Francis**, b. Munster, 1843; d. London, Jan. 19, 1889. St. modern philology and music in London, Paris, Berlin, and Leipzig. The Göttingen Univ. conferred upon him the degree of Ph. D. for his first publication (1869), a critical edition of the works of Guillem de Cabestant, troubadour of the 12th cent. In 1869 he settled in London as a writer on music, and from 1878 was mus. critic of the Times. He warmly espoused the cause of national English opera, and wrote the libretti of Mackenzie's *Colomba* and *The Troubadour*, also of Cowen's *Sleeping Beauty*. Other works "Rich. Wagner and the Music of the Future" (1874), "The Troubadours: a History of Provincial Life and Literature in the Middle Ages" (1878), "Musical Studies" (1880; reprints of his articles from The Times and Fortnightly Review [Ital. transl. by Visetti, Milan, 1883]); "Italian and other Studies" (1883); he also translated the correspondence of Wagner and Liszt into English.



**Hugo von Reutlingen**, surnamed "Spechzhart"; b. 1285 (1286?); d. 1359 (1360?). Priest at Reutlingen, Württemberg; wrote in 1332 a didactic poem in 635 verses on ecclesiastical mus., entitled "Flores musicae omnis cantus Gregoriani" (Strassburg, 1488, etc.). It was transl. into German by Karl Beck and publ. by the "Litterarischer Verein" (Stuttgart, 1868). [See "Monatshefte für Musikgeschichte," ii, 57, with list of errata in new ed. II, 110.]

**Hul'ah, John Pyke**, b. Worcester, June 27, 1812; d. London, Feb. 21, 1884. Pupil of W. Horsley (1829); st. singing under Crivelli at the Royal Academy of Music (1833). First became known as a comp. of opera, producing *The Village Coquettes* [libretto by Charles Dickens] (London, 1836), *The Barbers of Bassora* (1837), and *The Outpost* (1838). In 1841, with the sanction of the national education committee, he opened his "Singing-school for Schoolmasters" at Ex-

eter Hall. The system of tuition was the French one of Wilhem, which II had st. in Paris (1840), and modified to suit English requirements. Notwithstanding jealous and bitter criticism, it became so successful and popular that from 1840-60 25,000 persons passed through its classes. In 1847 his scholars and admirers erected, and presented him with, St. Martin's Hall for the public performances of his pupils. Inaugurated 1850, it was burned in 1860. From 1844-74 H. was prof. of singing at King's College, and later held similar positions at Queen's and Bedford Colleges. On the death of Horsley (1858) he was app. Charter House organist. He cond. the R. A. M. concerts, 1870-3, and for several years the annual concert of the Metropolitan School-children at the Crystal Palace. In 1872, app. Inspector of Training Schools. Received the hon. degree of LL.D. from Edinb. Univ. in 1876, and was elected member of the Cecilia Soc., Rome, and of the Acad. of Mus., Florence. He edited some admirable collections of vocal music, and Wilhelm's "Method of Teaching Singing, adapted to English use." Wrote "A Grammar of Vocal Music"; "A Grammar of Harmony"; "A Grammar of Counterpoint"; "The History of Modern Music" (1862), "The Third or Transition Period of Musical History" (1865); "The Cultivation of the Speaking Voice"; "Music in the House" (1877); and numerous historical and scientific mus. essays publ. in various periodicals. Besides the operas mentioned, he comp. motets, anthems, concerted vocal music, and many songs, of which "O that we two were Maying," "The Storm," and "Three Fishers" still remain popular.

**Hül'ler, J. A.** See HILLER.

**Hüll'mandel, Nicholas-Joseph**, celebrated pianist and performer on the harmonica; b. Strassburg, 1751; d. London, Dec. 19, 1823; nephew of the famous horn-virtuoso, Rodolphe. He first st. music in the Strassburg Cath. school; became a pupil of the "Hamburg Bach" (Ph. Em.); went in 1775 to Milan, in 1776 to Paris, and for ten years was a fashionable teacher. In 1787 he made a wealthy marriage and retired, but the Revolution drove him to London, and he again gave lessons. Napoleon restored a portion of his property, and he again retired into private life. II.'s playing and compositions had considerable influence on French art of the period. He publ. 12 pf.-



trios, op. 1-2; 14 vln.-sonatas w. pf., op. 3, 4, 5, 8, 10, 11; 6 pf.-sonatas, op. 6, Divertissement, op. 7; and 2 sets of airs and variations for solo pf., op. 9

**Hüll'weck, Ferdinand**, b. Dessau, Oct. 8, 1824, d. Blasewitz, n. Dresden, July 24, 1887. Fine concert-violinist. Pupil of Fr. Schneider; in 1884, 2nd leader of Dresden court-orch. Teacher in Dresden Cons.; retired 1886. Publ. educational works f. vln.

**Hüll'weck, Karl**, b. Dresden, Apr. 15, 1852; son of Ferd. H. Pupil of Fr. Grutzmacher (cello) from 1865-70; harm. and cpt., Ad. Reichel and G. Merkel; pf., G. Schmole. 1870, "aspirant" in Dresden court orch; 1877, full member (*Kammermusik*), and, till 1882, teacher of 'cello, Dresden Cons.—Works: Mazurka f. 'cello and pf., op. 6; Arioso f. 'cello and org (or pf.), op. 7; Capricci of. 'cello and pf., op. 9.

**Hüls'kamp, Henry [Gustav Heinrich]**, pf-maker; b. Westphalia. In 1850 he established a manufactory at Troy, N. Y., and gained prizes (New York, 1857, and London, 1862). In 1866 he moved the factory to New York. His "symmetrical" pfs have a good name.

**Humfrey [Humphrey, Humphrys]**, b. London, 1647; d. Windsor, July 14, 1674. Important early English comp., lutenist, and lyricist. In 1660, Chapel Royal chorister, and became known as a comp. In 1664 Charles II. sent him to Paris to study under Lully, and also to Italy. During his absence (1666) he was app. Gentleman of the Chapel Royal; in 1672 he succeeded Cooke as master of the Chapel Royal children, and comp. (with Purcell) for the King's private string-orch. Two years later he died at the early age of 27. He introd. new and beautiful effects, after Lully's style, into his comp.s, and had a predilection for minor keys.—Works. Evening Service in E min.; 2 odes f. the King's Birthday; anthems, songs.

**Hummel, Johann Nepomuk**, celebrated pianist and comp.; b. Pressburg, Nov. 14, 1778; d. Weimar, Oct. 17, 1837. Son and pupil of Joseph H., music-master of the Wartberg Military School. In 1786 the father was app. *Kapellm.* of Schikaneder's Th., Vienna, and there Mozart interested himself in young H., took him into his house, and for two years instructed him. He made his début in 1787 at a concert given by Mozart in Dresden. From 1788-93 he accomp. his father on professional concert-tours as pianist, visiting Germany,



Denmark, Scotland, England, and Holland. On his return to Vienna he applied himself to serious study in cpt. under Albrechtsberger, and profited by the counsel of Haydn and Salieri in comp. From 1804-11, he acted as deputy-*Kapellm.* for Haydn, in Prince Esterházy's service. From 1811-16 he taught and comp. in Vienna; in 1816, was app. court *Kapellm.* at Stuttgart, and in 1819 at Weimar. He obtained frequent leaves of absence for professional tours; in 1822 he went to St. Petersburg with the Grand Duchess Marie Paulovna; in 1825 to Paris, where he was made Chevalier of the Legion of Honor; in 1826 visited Belgium and Holland, in 1827 Vienna, in 1828 Warsaw, and France again in 1829. In 1830 and '33 he went to England, and cond. a season of German opera at the King's Th., London. The last years of his life were marked by ill-health and much suffering. He was one of the most famous pf.-virtuosi and extemporists of his period, and at one time was considered the equal of Beethoven. His comp.s are distinguished for excellence of construction and brilliancy of ornament. They number 124, and include 4 operas, cantatas, ballets, now forgotten; 3 masses f. 4 voices, orch., and org., in B $\flat$ , E $\flat$ , and D, a Graduale and Offertorium, still in use in Austrian churches; a long list of pf.-comp.s,—7 concertos and some sonatas remain standard pcs.—and much concerted music, of which the septet in D min., op. 74, is considered a masterpiece. H.'s "Anweisung zum Pianofortespiel" (1828), an elaborate instruction-book, and one of the first to give a sensible method of fingering, appeared too late to be of much use.—His wife, Elisabeth H., nee Röckl, b. 1793, d. Weimar, March, 1883, was an opera-singer.

**Hummel, Joseph Friedrich**, b. Innsbruck, Aug. 14, 1811. Pupil of Munich Cons. From 1861-80 theatre-*Kapellm.* at Glarus, Aix-la-Chapelle, Innsbruck, Troppau, Linz, Brunn, and Vienna. Since 1880, dir. of the Mozarteum, Salzburg, mus.-teacher at the Training College, and cond. of the *Liedertafel*.

**Hummel, Ferdinand**, comp.; b. Berlin, Sept. 6, 1855. Son and pupil of a musician, at the age of 7 he was a harp virtuoso; from 1864-7 made a concert-tour of Europe with his father, and was the recipient of a royal grant for additional study. Pupil at Kullak's Akademie (1868-71); 1871-5 at the Royal High School of Music under Rudorff and Grubau (pf.); at the Akademie school f. comp. under Kiel and Bargiel.—Works: 3 1-act operas, *Mara* (Berlin, 1893; succ.); *Ein treuer Schein* (Prague, 1894); *Angia* (Berlin, 1894, unsucc.); a 3-act opera, *Assarpai* (Gotha, 1898; succ.); "Märchen-Schwank" *Das heilige Lachen* (Berlin, 1892); "Marchendichtungen" f. solo and 3-part female chorus: *Rumpelstilchen*, *Frau Holte*, *Hänsel und Gretel*, *Die Meerkönigin*, *Die Nnyaden*; overture, op. 17; "Columbus" and "Jung Olaf" f. soli, mixed chorus, and orch.; songs;

4 'cello-sonatas; Phantasiestücke f. 'cello and pf. ("Marchenbilder" and "Waldleben"); Notturmo f. 'cello, harp, and harmonium; pf.-quintet, pf.-quartet; pf.-trio; vin-sonata, horn-sonata, pf.-suite f. 4 hands; Concertstück f. pf., op. 1; 2 concert-polonaises f. pf., and other pf.-pcs.—A concert-fantasia f. harp and orch. and a symphony, in MS., have been frequently performed.

**Hum'perdinck, Engelbert**, b. Siegburg, n. Bonn, Sept. 1, 1854. St. architecture in Cologne, where Ferd. Hiller persuaded him to devote himself to music. Ent. Cologne Cons., st. harm. and comp. with Hiller, Gernsheim, and Jensen; pf. (Seiss and Mertke); 'cello (Rensburg and Ehlert). After 4 years, won Mozart scholarship at Frankfurt; then st. 2 years at Munich with Franz Lachner, also in Cons. under Rheinberger and Barmann. Publ. several comp.s, *Humoreske* f. orch. and *Die Wallfahrt nach Kevelaar* f. chorus. In 1878 he won the Mendelssohn prize (3,000 marks) in Berlin; in 1880, Meyerbeer prize (7,600 marks); visited Italy and France; prof. in Barcelona Cons., 1885-6; then returned to Cologne and taught there till 1887, when he went to Mayence in the employ of Schott and Co.; in 1890 he was called to the Hoch Cons., Frankfurt. He was a special protégé of R. Wagner in Bayreuth, 1881-2; made pf.-arr.s of his music-dramas, and assisted in the preparation of *Parsifal* for the stage.—The 2-act fairy-opera *Hansel und Gretel* [prod. at Milan, 1897, as *Nino e Rita*] (Weimar, Dec. 23, Munich, Dec. 30, 1893), first brought his name prominently before the mus. world at large. *Dornroschen* (Frankfort, 1895?); *Die Königskinder* (1896); *Die 7 Geiseln*, "Marchenspiel für die Kleinen"; Symphony in C; incid. mus. to *Der Richter von Zalamea*, 1896; "Moorish Rhapsodie" f. orch., 1898. In 1896 he gave up his post of musical critic on the Frankfurt "Zeitung," and retired to Boppard-on-Rhine.

**Hun'eker, James Gibbons**, musical writer and critic; b. Philadelphia, Jan. 31, 1860. He studied piano-playing with Michael Cross at Philadelphia, also from 1878 in Paris with Théodore Ritter; theory with Léopold Dou-treleau. Settled in New York, where, since 1888, he has been teacher of pf. at the National Cons. He is musical critic and *feuilletoniste* for the "Musical Courier"; and has publ. "Mezzotints in Modern Music" (New York, 1899; a coll. of essays, etc., reprinted from the "Mus. Courier").

**Hun'ke, Joseph**, b. Josefstadt, Bohemia,

1801; d. St. Petersburg, Dec. 17, 1883; choir-master of the Russian court chapel-choir; wrote numerous sacred compositions, also methods of Harmony and Composition (both in Russian).

**Hün'ten, Franz**, b. Koblenz, Dec. 26, 1793; d. there Feb. 22, 1878. Pupil of his father, an organist, then at the Paris Cons. (1819) under Pradher (pf.), Cherubini (cpt.), and Reicha (harm.). His pleasing and popular pf.-works were remunerated with extraordinary prices. Works: "Méthode nouvelle pour le piano," op. 60; pf.-trio, op. 14; duos f. pf. and vin., op. 22, 23; serenades, divertissements, rondos, fantasias, etc. His brothers, **Wilhelm H.**, pf.-teacher at Koblenz, and **Peter Ernst H.**, do. at Duisburg, also comp. pf.-music of similar character.



**Hurel de Lamare, Jacques-Michel**, celebrated 'cellist; b. Paris, May 1, 1772; d. Caen, Mar. 27, 1823. Pupil of Duport the younger. 'Cellist at the Th. Feydeau, Paris (1794); 1801-9, made a tour of Germany and Russia; retired in 1815. 4 'cello-concertos publ. under his name were the work of his friend Auber.

**Huss, George J.**, b. Roth, n. Nuremberg, Bavaria, Sept. 25, 1828. Pupil of his father, Joh. Mich. Huss (pf.) and Lambrecht (org.) Went to America 1848; became org. of the First Presb. Ch. of Elizabeth City, N. J.; later of the Second Presb. and South Park Presb. Ch.s in Newark. Moved to New York in 1856, where he was org. of the University Place Presb. Ch. 1858-68. He is principally engaged as a pf.-teacher. Various sacred and secular comp.s, most in MS.

**Huss, Henry Holden**, comp. and concert-pianist; b. Newark, N. J., June 21, 1862. Pupil of his father (pf.) and O. B. Boise (cpt. and comp.), also, 1882-5, of Munich Cons. Now (1899) living in New York as a teacher of pf., comp., and instrumentation.—Publ. works: Pf.-concerto in B maj., pf.-pcs. (Ballade "Haidenroslein," 3 Bagatelles, 3 Intermezzi, etc.), org.-music, an anthem, an Ave Maria, songs, etc. In MS. he has a Rhapsody f. pf. and orch. in C; "Festival Sanctus" f. ch., orch., and org.; a vin.-concerto in D min.; Romanze and Polonaise f. vln. w. orch.; a pf.-trio; a scene f. sopr. and orch., "Cleopatra's Death"; etc.; all of which have been publicly perf. w. success.

**Hutschenruijter, Willem**, b. Rotterdam, Dec. 25, 1796; d. there Nov. 18, 1878. Pupil of Hummel and Romberg, he also st. vln. under Dahmen, and afterwards the horn and trumpet, on which he became a famous performer. A



member of the city band, in 1821 he founded the music-corps of the Civic Guard, and in 1822 became cond. of both. In 1826 he founded the "Erudition musica," and eventually became dir. of the Euterpe Choral Soc., of the Musis Sacrum Soc., prof. at the School of Mus., *Kapelm.* of St. Dominick's Ch., municipal mus. dir. at Schiedam, and organized a church-choir; was app. hon. *Kapelm.* at Delft, elected a member of the Accad. di Santa Cecilia, Rome, and decorated with the order of the Oaken Crown in 1818.—Works: Opera, *Le Roi de Bohême*; 4 symphonies; 2 concert-overtures, overture f. wind-instr.s; over 150 works, original and arranged, f. wind-band; "Concertstück" f. 8 kettledrums w. orch., several masses, cantatas, songs, etc.—His son Willem, b. March 22, 1828, was also a celebrated horn-virtuoso

**Hüt'tenbrenner, Anselm**, b. Graz, Styria, Oct. 13, 1794, d. Ober-Andritz, n. Graz, June 5, 1868. At 7 years of age, pupil of Gell, the Cath. org., in singing, pf., and harm. In 1815, law-student at Vienna; st. comp. with Salieri. Schubert was his fellow-pupil, and praised his comp.s; and he was intimate with Beethoven, who died in his arms. From 1816 he made successful appearances as a pianist; in 1820 he retired to his estates at Graz, and, from 1825, cond. the Styrian *Musikverein*.—Works: 4 operas, 9 masses, 3 requiems, 5 symphonies, 10 overtures, 3 funeral marches, 2 string-quartets, a string-quintet; sonatas, 24 fugues, and other pf.-comp.s; 300 male quartets and choruses; over 200 songs; etc.

**Hykaert (or Ycaert), Bernhard**, Belgian musician and erudite theorist of the 15th cent; abt. 1480, cantor of the royal chapel at Naples.—Works: 2 Lamentations (publ. by Petrucci, 1506); in MS., Kyrie, Gloria, and 3 secular songs.

**Hyl'ested, August**, brilliant concert-pianist and comp.; born, of Danish parents, at Stockholm, Sweden, June 17, 1858. Began study of pf. when 5 years old, and played in public as early as 1863. He was taught in Copenhagen by Holger Dahl until 1869, and then made a very successful concert-tour through Scandinavia. He now entered the Royal Cons. at Copenhagen, studying with Edm. Neupert (pf.), Gade (comp. and orchestr.), T. P. E. Hartmann (cpt.), W. Tofte (vln.), and Carl Attrup (org.). Made 2nd Scandinavian tour in 1875 as solo pianist and asst.-dir. of the orch. In 1876 he was app. org. of the Cath., and dir. of the Mus. Soc. "Nykjøbing Falster." In 1879 he studied with Th. Kullak (pf.) and Fr. Kiel (comp.) in Berlin, gaining thence to Liszt. Gave concerts in Great Britain and Ireland 1883-4; in 1885, at Steinway Hall, N. Y., and travelled through the Eastern States and Canada; 1886-91, asst.-dir. of Chicago Mus. College; 1891-4, dir. of piano dept. in the Gottschalk Lyric School. From 1894-7 in Europe, concertizing in Scandinavia, Germany, France, and England (in London H.'s

symph. poem "Elizabeth," f. full orch. and double chorus, was perf. under his own leadership). In 1897 II returned to Chicago. He is court pianist to the Princess Louise of Denmark; has received flattering testimonials from European sovereigns.—Publ. works. FOR PF., 6 pieces, Mazurka in D♭, Album-leaf, Scandn. Dances, Faust Fantasie, Variations, Melody, Fantasia on Scotch melodies, Grand Polonaise, Valse sentimentale, Impromptu in F, Suite romantique, Suite de ballet, several transcriptions; SONGS: My love is like a red, red rose, Album-rhyme, The Fallen Angel, Ave Maria, Serenade (voice, pf., and vln.).—MS. WORKS. Op. 2, Variations sérieuses f. pf.; op. 25, Suite f. pf. "in old style"; op. 27, Sonata f. pf.; Grand Polonaise in E♭; 2 pf.-trios (in B min. and E). FOR ORCH.: Music to the "romantic play" *Die Rheinmæe*; Symph. poem f. full orch. and double ch.; "Suite romantique"; "Marche triomphale", etc.

I

**I'bach, Johannes Adolf**, b. Oct. 20, 1766; d. Sept. 14, 1848. In 1794, founded a pf. and org. manufactory at Barmen; from 1834, with his son C. Rudolf, traded under the name of "Ad. Ibach und Sohn"; from 1839, as "Ad. Ibach Sohne," when his son Richard joined. From 1862 the firm was known as "C. Rud. & Rich. Ibach," to distinguish it from another business founded by a third son, Gustav J. The same year C. Rudolf died, and in 1869 his son Rudolf (d. Herrenalb, Black Forest, July 31, 1892) continued the pf.-factory alone as "Rudolph Ibach Sohn," estab. a branch at Cologne, gained medals for the excellence of his instr.s, and became purveyor to the Prussian court. Richard I. continued the organ-factory.

**I'liffe, Frederick**, b. Smeeton - Westerby, Leicester, Engl., Feb. 21, 1817. Since 1883, organist and choirmaster of St. John's Coll., Oxford, and conductor of Queen's Coll. (Eggesfield) Mus. Soc.—Mus. Bac., Oxon., 1873; Mus. Doc., 1879.—Works: Oratorio, *The Visions of St. John the Divine* (publ. 1880); Evening Service in D, f. men's voices; *Lara*, cantata f. male ch. and orch. (1885); "Sweet Echo," f. 8-p. ch. and orch. (1893); "Morning," a pastoral f. sopr. solo, ch., and orch. (1896); Concert-overture in E; Festal Overture in D; Serenade f. string-orch., in G; Prelude and fugue f. org.; pf.-sonata, and other pcs.; "Critical Analysis of Bach's Well-tempered Clavichord" (London, 1896; 4 Parts).

**Il'in'ski, Count Jan Stanislaw**, Polish poet and church-composer; b. Castle Romanov, 1795; d. (?). Studied composition under Salieri, Kauer, and Beethoven at Vienna, where he produced a Mass in 1826. After a military and diplomatic career, he became, in 1853, a senator, and privy councillor and chamberlain to the Tsar.—Works: 3 masses, 2 requiems, a Te Deum, a Stabat



Mater, a De profundis, a Miserere, all f. full orch.; a symphony, overtures to Schiller's dramas, and one to Howard's *Leucithurum*; Grand March f. 2 orchestras; 2 pf.-concertos; 8 string-quartets; Rondo f. vln. and orch.; pf.-pcs.; songs.

**Im'myns, John**, English attorney and lutenist; b. 1700 (?); d. London, Apr. 15, 1764. He founded the Madrigal Soc. in 1741, and in 1752 became lutenist to the Chapel Royal; was also a member of the Acad. of Antient Music, and amanuensis to Dr. Pepusch. A connoisseur and collector of early music. He taught himself, at 40, to play the lute—His son, **John**, org. of Surrey Chapel, London, died 1794.

**d'Indy, Paul-Marie-Théodore-Vincent**, composer and pianist; b. Paris, Mar. 27, 1851. Pupil of César Franck in comp., and of the Conservatory (organ-class) from 1873-5. Became chorus-master under Colonne in 1875; played orchestral drum-parts for 3 years, to obtain training in details of instrumentation.

He is a successful comp.; President of various concert-societies; Chev. of the Legion of Honor; mus. Inspector of Paris schools; etc.—Works: A tripartite symphonic poem "Wallenstein" (Part II, "I Piccolomini," was prod. 1874 by Pasdeloup); a "Symphonie sur un air montagnard français," and a third, "Jean Hunyadi"; a *légende* f. orch., "Sauge fleurie"; *légende symphonique*, "La forêt enchantée" (1896); overture to *Antoine et Cléopâtre*; "La Chevauchée du Cid," f. orch.; a symphonic pf.-concerto; a Suite "dans le style ancien" f. strings, trumpet, and 2 flutes; pf.-quartet in A; pf.-music (Poèmes des montagnes; Tableau de voyage; Lac vert, and Valse; etc.); *Scène* f. baritone and orch.; *Lied* f. cello and orch., romances, and sacred songs.—In 1882 he brought out a 1-act comic opera, *Attendez-moi sous l'orme*, at the Opéra-Comique, with slight success; in 1895 fragments of the 3-act mus. drama *Ferraval*, of which he wrote both text and music, were prod. at the Concerts de l'Opéra, and the entire work was successfully prod. at Brussels in 1897.

**Ingegneri, Marco Antonio**, b. Venice (or Cremona), about 1540; d. Ferrara (?), 1603. It is thought that he was a pupil of Willaert and Zarlino. In 1576 he was *m. di capp.* at Cremona cathedral; afterwards to the Duke of Mantua. Monteverde was his pupil.—Publ. works: A book of Masses a 5-8 (1573); a second, a 5 (1587); 4 of Madrigals a 4-5 (1578, '79, '80, '84); "Sacrae cantiones" a 5 (1576); "Sacrae can-

tionēs" a 7-16 (1589). The 27 celebrated Responses, generally attributed to Palestrina (in vol. 32 of Br. and H.'s ed among "doubtful"), are by I. The full title of the work in which they were originally publ. is: "Ing Marc Antonio, Responsoria hebdomadae | sanctae, | Benedictus et Improperia Quatuor vocibus | et miserere sex vocibus | Marci Antonii Ingegnerii | nunc primum in lucem edita.—Venetiis MDLXXXVIII. Apud Ricciardum Amadinum." Many other Motets and Madrigals appeared in collections of the time.

**Insan'guine, Giacomo**, called **Monopoli** from the town where he was born in 1744; d. Naples, 1795. Pupil of C. Cotumacci at the Cons. di San Onofrio, Naples, then his master's assistant, and, from 1774, second teacher of cpt. He soon relinquished this position, and devoted himself to dramatic composition.—Works: About 20 operas, written for Naples; among the most successful were *Lo Fumaco revotato* (about 1756; his firstling); *Didone* (1772); *Adriano in Siria* (1773); *I voti di Davide* (1775); *Astuzie per amore* (1777); *Medonte* (1779); *Calpso* (1782). His best work is, however, the 71st Psalm for 3-part ch. and orch.; he also comp. other psalms, hymns, masses, etc.

**I'gang, Friedrich Wilhelm**, b. Hirschberg, Schleswig, Feb. 23, 1836. Pupil of Grell and A. W. Bach at the School of Comp. of the R. Acad., Berlin, 1856-9. He then taught in Proksch's school at Prague; in 1863 he founded at Görlitz a school for pf.-playing and theory, to which was added, in 1871, a mus. seminary for ladies. Organist of Trinity Ch., Görlitz, from 1878.—Publ. an "Allgemeine Musiklehre" (1865; several editions); a "Harmonielehre"; and piano-pieces.

**I'saak [ĕzahk], Heinrich (or Isaac, Izak, Yzac, Ysack**; in Italy, Arrigo Tedesco [Henry the German]; Low Lat. Arrighus), an eminent contrapuntist, probably of German origin; b. about 1450; d. about 1517. From circa 1477-90 he was in the service of Lorenzo de' Medici, surnamed the "Magnificent," in the capacities of organist, *maestro di cappella*, and of teacher to Lorenzo's children. He afterwards spent several years in Rome, and finally was called to the court of Maximilian I., at Vienna, as "Symphonista regis," occupying this position until his death. He is one of the most important composers of the period. A notable peculiarity of his works is the frequent appearance of the melody in the soprano, at that time a comparatively unusual device.—Works: 23 Masses a 4-6, 10 being publ. (5 by Petrucci, in "Misse Henrici Izac," 1506; 2 by Rhaw, in "Opus decem missarum 4 vocum," 1541; 2 by Ott, in Graphaus' "Missae XIII," 1539; and 1 by Petrejus, in "Liber quindecim missarum," 1539); those in MS. are in the libraries at Vienna (8), Munich (4), and Brussels (1). Motets and Psalms by I. were printed in some 40 collections from 1501-64 (*cf.* Eitner, "Bibliographie der



Musiksammlerwerke"; Berlin, 1877). His part-songs, some of which were publ. in Ott's "115 guter neuer Liedlein" (1544), and others in Forster's "Auszug guter deutscher Liedlein" (1539), are agreeable to modern ears, and remarkable for the clearness and ease of the part-writing; one of the most beautiful of German chorals, "Nun ruhen alle Walder," is sung to the melody of I.'s "Inspruk, ich muss dich lassen." He also wrote Introits, Graduals, and the like; and a "sacred drama," *S. Giovanni e S. Paolo*.

**Isidorus** (Hispalen'sis), *Saint*, b. at Cartagena about 570; d. as Bishop of Sevilla, Apr. 4, 636. The first 9 chapters of his "Originum sive etymologiarum libri XX" contain important information on music; Gerbert printed the matter in his "Scriptores," vol. i., as "Sententiae de musica."

**Isnardi, Paolo**, b. Ferrara about 1525; d. (?). Superior of the monastery at Monte Cassino; *m. di capp.* at Ferrara. Wrote Masses, Motets, Psalms, Madrigals, and *Falsibordoni*, publ. between 1561-94.

**Isonard, Niccolò**, called **Niccolò de Malte** because b. at Malta in 1775; d. Paris, Mar. 23, 1818. Against the wish of his father, who desired him to enter the banking business, he studied music at Palermo with Amendola, and at Naples with Sala and Guglielmi. In 1795 I., under the pen-name "Niccolò," brought out his first opera, *L'avviso ai maritati*, at Leghorn, with slight success; *Artaserse* (Florence, 1795) was better received, and had the practical effect that he was recalled to Malta as organist of the church of St. John of Jerusalem, and later became *m. di capp.* to the Knights. On the suppression of the order by the French, I. brought out several Italian operas in the temporary theatre at Malta; in 1799 Gen. Vaubois took him to Paris as his private secretary; and here his career as a dramatic composer fairly began. In 16 years he produced 33 French operas and operettas, the way to success being smoothed by the friendship and cooperation of R. Kreutzer.

*La Statue, ou la femme avare* (1802), *Michel Ange* (1802), *Les Confidances* (1803), *Le Baiser et la quittance* (1803), *Le Médecin turc* (1803), *L'Intrigue aux fenêtres* (1805), *Le Dîner de garçons* (1805), *La Ruse inutile* (1805), *L'once* (1805), *La Prise de Passaw* (1806), *Idala* (1806), *Les Rendez-vous bourgeois* (1807), *Les Cranciers* (1807), *Un jour à Paris* (1808), *Cimarosa* (1808), *L'Intrigue au sérail* (1808), *Cendrillon* (1810), *La Victime des arts* (1811), *La Fête du village* (1811), *Le Billet de loterie* (1811), *Le Magicien sans magie* (1811), *Lullit et Quinault* (1812), *Le Prince de Calane* (1813), *Le Français à Venise* (1813), *Le Siège de Mésidres* (1814), *Joconde* (1814), *Jeanot et Collin* (1814), *Les deux maris* (1816), and *L'Une pour l'autre* (1816). *Aladin, ou la lampe merveilleuse* (posth., finished by Benincori), was given in 1822.

Of these, *Cendrillon*, *Joconde*, and *Jeanot et Collin* were the best; the improvement noted in his later works was due in part to keen rivalry with Boieldieu; the latter was finally elected in 1817 to succeed Méhul in the Academy, and I., who had aspired to the chair, was so mortified

by his failure that he abandoned work, plunged into dissipation, and died next year.—His music combines simplicity with finish of style and suave melody; he was fortunate in his libretti, which, like his scores, never descend to vulgarity. He was an excellent musician, and possessed fine dramatic taste; but he was not particularly original.—While in Malta, he also wrote numerous masses, cantatas, motets, psalms, etc.

**Israel, Karl**, writer; b. Heiligenrode, Electoral Hesse, Jan. 9, 1811; d. Frankfurt-on-M., Apr. 2, 1881. Studied in the Leipzig Cons., and settled in Frankfurt, becoming an influential critic.—Writings. "Musikalische Schätze in Frankfurt am M." (1872), and "Musikalien der standischen Landesbibliothek zu Kassel" (1881), both important in music bibliography; valuable bibliographic articles in the "Allg. mus. Zeitung," 1873-4; and a "Frankfurter Concertchronik von 1713-1780" (1876).

**Ivry, Paul-Xavier-Désiré**, Marquis de Richard d', b. Beaune, Côte d'Or, Feb. 4, 1829; has lived since 1854 in Paris. Amateur dramatic composer, pupil of A. Hignard and Leborne. Operas: *Fatma* and *Quentin Métyz* (1854), *La Maison du docteur* (Dijon, 1855), *Omphale et Pénélope*, *Les Amants de Vêrone* (1867), under the pen-name "Richard Irvid"; revised, and extended to 5 acts, at the Th. Ventadour, in 1878; in MS. (1888) the 4-act opera *Persévérance d'amour*.—Also a concert-overture, songs, etc.

**Izac.** See ISAAC.

## J

**Jachet.** See BERCIEM.

**Jach'mann-Wagner.** See WAGNER, JOHANN.

**Jackson, Edwin W.**, an English justice of the peace, publ. in German (Payne: Leipzig, 1866) an interesting and valuable essay, "Finger- und Handgelenk-Gymnastik zur Ausbildung und Stärkung der Muskeln für musikalische . . . Zwecke." As a complete manual of finger-gymnastics it cannot be too warmly recommended. English transl. (New York).

**Jackson, John P.**, contemporary English writer.—Works: "Album of the Passion Play at Oberammergau . . . 1873"; an illustrated handbook on Wagner's "Ring of the Nibelung" (London, 1882); Engl. translations of *Parsifal*, *Die Meistersinger*, etc.

**Jackson, Samuel P.**, b. Manchester, England, Feb. 5, 1818; d. Brooklyn, N. Y., July 27, 1885. Son of the organ-builder James J., he went to America in 1825, and learned his father's trade; his teachers in music were Moran (pf.) and Thornton (harm.). From 1830-42 he played the organ at St. Clement's Ch.; at St. Bartholomew from 1842-61; later at Christ Ch.,

Ch. of the Ascension, and the Anthon Memorial Ch. A well-known teacher of pf., organ, and harmony; for many years music-proof reader to G. Schirmer, New York. Besides a variety of excellent vocal sacred music, he publ. "Gems for the Organ," and 4 books of very popular "Organ-Voluntaries."

**Jackson, William (I)**, Engl. organist and comp.; b. Exeter, May 28, 1730; d. there July 12, 1803. Pupil of Sylvester, the org. of Exeter Cathedral, and of J. Travers in London. After teaching for years at Exeter, he became (1777) org. and choirmaster at the cathedral. Besides the operas *The Lord of the Manor* (1780) and *Metamorphoses* (1783), he comp. odes (Warton's "Ode to Fancy," Pope's "The Dying Christian to his Soul," and "Lycidas") and a large number of songs, canzonets, madrigals, pastorals, hymns, anthems, Church-services, etc; also sonatas f. harpsichord.—Writings: "30 Letters on Various Subjects" (London, 1782); "Observations on the Present State of Music in London" (1791); and "The Four Ages, together with Essays on Various Subjects" (1798).

**Jackson, William (II)**, organist and comp.; b. Masham, Yorks., Engl., Jan. 9, 1815, d. Bradford, Apr. 15, 1866. A self-taught musician, he became org. at Masham in 1832; won first prize, Huddersfield Glee Club, in 1840; in 1852, est. a music-business, and became org. of St. John's Ch., at Bradford; later, took the organ at Horton Chapel, was cond. of Bradford Choral Union, and chorusrmaster of Bradford Festivals.—Works: 2 Oratorios, *Deliverance of Israel from Babylon* and *Isaiah*; 2 Cantatas, *The Year* and *The Praise of Music*; the 103rd Psalm f. solo, ch., and orch.; sacred music, glees, part-songs, and songs.

**Jacob, Benjamin**, b. London, 1778; d. there Aug. 24, 1829. Famous organist, pupil of Willoughby, Shrubsole, and Arnold (1796). Organist at various churches, finally at Surrey Chapel (1794-1825). With Wesley and Crotch, he gave organ-recitals to immense audiences from 1808-14. He cond. a series of oratorios in 1800, and the Lenten Oratorios at Covent Garden in 1818.—Works: "National Psalmody" (London, 1819), and other collections; also glees, songs, and an arr. of the *Macbeth* music.

**Jacob, F. A. L.** See JAKOB.

**Jacobs, Édouard**, b. Hal, Belgium, in 1851; fine 'cellist, pupil of Joseph Servais at Brussels Cons. Played in the Weimar court orch. for some years, and in 1885 succeeded his teacher as 'cello-professor at the Brussels Cons.

**Jacobsohn, Simon E.**, violinist; b. Mitau, Kurland, Dec. 24, 1839. Pupil of Leipzig Cons.; 1860, leader of Bremen orch.; 1872, of Theodore Thomas's orch. in New York; then taught in the Cincinnati Cons., and is now in Chicago.

**Jacobsthal, Gustav**, b. Pyritz, Pomerania, Mar. 14, 1845. Student at Strassburg Univ., 1863-70; lecturer on music there, from 1872,

professor extraordinary, 1875.—Wrote "Die Mensuralnotenschrift des 12 und 13. Jahrhunderts" (1871), a work of merit.

**Jacotin** (real name Jacques Godebrye), Flemish contrapuntist; b. about 1445; d. Mar. 24, 1529. He was a singer (*chapelain*) in the choir of Notre-Dame at Antwerp, from 1479-1529, and one of the most renowned musicians of his time.—Collections containing some of his works are Petrucci's "Mottetti della corona" (1519), Salbinger's "Concentus octo . . . quatuor vocum" (1545), Rhaw's "Bicinia" (1545), Attaignant's collection (1534, Books V, VI, and IX), Ott's "Novum opus musicum" (1537), Book VI of Le Roy and Ballard's *chansons* (1556; only the 4-p. *chanson* "Je voudrois bien"), 3 more chansons in the "Recueil des Recueils" (1563-4); 6-part Masses are in MS. at Rome.

**Jacquard, Léon-Jean**, fine 'cellist, pupil of Norblin at Paris Cons.; b. Paris, Nov. 3, 1826, d. there Mar. 27, 1886. From 1877, prof. of 'cello at the Cons. He wrote *Morceaux de genre* f. 'cello.

**Ja'dassohn, Salomon**, noted comp. and influential teacher; b. Breslau, Aug. 13, 1831.

Pupil of the Breslau gymnasium, also taking lessons of Hesse (pf.), Luster (vin.), and Brosig (harm.); entered Leipzig Cons. in 1848, went next year to Liszt at Weimar, and then studied comp. privately under Hauptmann at Leipzig, settling there as a music-teacher in 1852. In 1866 he became cond. of the "Psalterion" choral soc.; was from 1867-9 *Kapellm.* of the "Euterpe"; since 1871, prof. of harm., cpt., comp., and instrumentation at the Cons., dividing with Reinecke the honors of first place as a theoretical instructor in that institution. His rather conservative, though not illiberal, method of teaching is expounded in a "Harmonielehre" (Leipzig, 1883, and 3 later ed.s; Engl. ed. New York, 1893; 2nd revised ed., 1894); "Kontrapunkt" (1884); "Kanon und Fuge" (1884); "Die Formen in den Werken der Tonkunst" (1889); "Lehrbuch der Instrumentation" (1889) [Engl. translations of all these have also appeared at Leipzig]; "Allgemeine Musiklehre" (1892); "Elementar-Harmonielehre" (1895). His mastery of form is finely illustrated in his compositions in canon-form, notably the vocal duets (op. 9, 36, 38, 43), a pf.-serenade (op. 8), a serenade f. orch. (op. 35), ballet-music for pf. 4 hands (op. 58), which have earned him the sobriquet of the "musical Krupp"; all his compositions are marked by



finish of style and thematic *verve* and brilliancy. Among the most important of his more than 130 works are 4 symphonies, 4 serenades, 2 overtures (f. orch.); a pf.-concerto, op. 89; 3 pf.-quintets, op. 70, 76, 126; a pf.-quartet, op. 77; 4 pf.-trios, op. 16, 20, 59, 85; 2 string-quartets; a serenade f. string-orch. and flute; a cavatina f. vln. w. orch.—The rooth Psalm, f. double ch., alto solo, and orch.; "Vergebung," f. sop. solo, ch. and orch.; "Verheissung," f. do; "Trosthied," f. do, w. organ *ad lib.*; "An den Sturmwind," f. male ch. w. orch.; "Gott ist gross," f. male ch. w. 2 horns and 3 trombones; motets f. male, mixed, and female chorus; numerous pf.-pieces, songs, etc.

**Jadin, Louis-Emmanuel**, dramatic composer; b. Versailles, Sept. 21, 1768; d. Paris, Apr. 11, 1853. Vln.-pupil of his father, Jean J.; pf.-pupil of his brother, Hyacinthe J. In 1789 he became accompanist at the newly organized Théâtre de Monsieur; in 1792 he joined the band of the Garde Nationale, for which he wrote many patriotic airs, marches, and hymns. In 1802, on his brother's death, he succeeded him as prof. at the Cons.; became cond. at the Théâtre Molière (1806), and Master of the Music-pupils from 1814-30, when he retired. From 1790-1822 he prod. nearly 40 operas and operettas in Paris; he also wrote symphonies, overtures, a vast amount of chamber-music, pf.-concertos, sonatas, duos, fantaisies, etc., f. pf.; concertante f. 2 pf.s; 14 collections of airs for solo voice; romances, etc., for 2 voices; and other music.

**Jadin, Hyacinthe**, b. Versailles, 1769; d. Paris, 1802. Pianist, pupil of his father, Jean J., and of Hullmandel. Prof. of pf. at the Conservatoire from its foundation in 1795.—Works: 4 pf.-concertos; 5 pf.-sonatas; 2 do. f. 4 hands; 3 books sonatas f. vln. and pf.; also an overture f. wind, 12 string-quartets, 6 string-trios, etc.

**Jaell, Alfred**, noted pianist and comp.; b. Trieste, Mar. 5, 1832; d. Paris, Feb. 27, 1882. Pupil, for violin and pf., of his father, Eduard J. (d. Vienna, 1849); pianistic début at Venice, 1843, after which time his almost continual concert-tours earned him the title of "le pianiste-voyageur." From 1852-54 he travelled in America; after this, he made Paris, Brussels, or Leipzig his temporary home. In 1866 he married Marie Trautmann [see below]; his tours took him all over the continent of Europe; he was made court-pianist to the King of Hanover in 1856. His playing was remarkable



rather for suave elegance and refinement than forceful energy. Besides original Valses, Notturnos, Romanzas, etc., he wrote many extremely effective transcriptions from Wagner, Schumann, Mendelssohn, etc.

**Jaell-Trautmann, Marie**, wife of Alfred Jaell; a fine pianist and composer; b. Steinseltz, Alsatia, 1846; pupil (1861) of H. Herz at Paris Cons., where she won first pf.-prize. After her marriage, she accompanied her husband on his travels.—Works: Pf.-concerto; 4-hand waltzes; Valses mélancoliques, Valses mignonnes, and several characteristic pieces f. pf.; also a method, "Le Toucher," favorably noticed in Paris.

**Jaffé, Moritz**, b. Posen, Jan. 3, 1835. Violinist, pupil of Ries in Berlin, also of Bohmer (harm.), then (1858) of Maurin and Massard, Paris, and again in Berlin of Laub, Wuerst, and Bussler.—Works The operas *Das Käthchen von Heilbronn* (Augsburg, 1866); *Eckehard* (Berlin, 1875); and *La Duchessa di Sevevia* (in Italian at Milan, 1893); also a string-quartet, violin-music, songs, etc.

**Jahn, Otto**, learned musicographer and art-critic; b. Kiel, June 16, 1813; d. Gottingen, Sept. 9, 1869. After study at Kiel, Leipzig, and Berlin, he travelled in France and Italy 1836-9, then qualifying at Kiel as lecturer on philology; in 1842 he became prof. extraordinary of archæology at Greifswald, and full prof. in 1845; undertook the directorship of the archæol. museum at Leipzig in 1847, was dismissed in 1851 for political reasons, and in 1855 was app. director of the art-museum, and prof. of archæology, at Bonn Univ. In 1867 he was called to Berlin.—As a writer on music his *magnum opus* is the standard biography of "W. A. Mozart" (1856-9, 4 vols; 2nd ed. 1867, 2 vols; 3rd ed. 1889, 1 vol., revised by Dr. H. Deiters; Engl. trans. London, 3 vols, 1882). This was the first mus. biography written according to the "comparative" critical method; it reviews the state of music during the period immediately preceding Mozart, and has become a model for subsequent mus. biographers and historiographers. Other writings on music are "Über Mendelssohn's Paulus" ("Grenzboten," 1842), and numerous essays, publ. 1866 in his "Gesammelte Aufsätze über Musik," on Wagner, Berlioz, on the Lower Rhine Mus. Festivals of 1855-6, on Breitkopf & Hartel's complete ed. of Beethoven, etc. It had been his intention to write a Beethoven biography; but under his hand the collected materials first shaped themselves to a Life of Mozart, and Thayer utilized the accumulated data for his "Beethoven," as Pohl used J.'s notes in his "Haydn."—As a "practical" musician, J. publ. 32 songs, in 4 books, and a vol. of 4-part songs for mixed voices. His critical ed., in vocal score, of Beethoven's *Fidelio*, is esteemed.

**Jahn, Wilhelm**, b. Hof, Moravia, Nov. 24, 1835, was a chorister at Temesvar in 1852,

*Kärntn.* at Pesth (1854), later at Agram, Amsterdam, Prague (1857-64), the Royal Th. at Wiesbaden (1864-81), and Vienna, where he was Director of the Court Opera until his retirement in 1897 (G. Mahler is his successor). He has publ. songs.

**Jähns, Friedrich Wilhelm**, b. Berlin, Jan. 2, 1809; d. there Aug. 5, 1888. A pupil in singing of Ed. Grell and Heinr. Stumer (also of Ch. Detroit, pf., and L. Horzizky, pf. and comp.), he entered the Royal Opera chorus as a boy-soprano, later becoming a distinguished vocal teacher (some 1,000 pupils). He founded a singing-society in 1845, and was its cond. until 1870; in 1849 he received the title of "Royal Music-Director," and that of "Professor" in 1870; in 1881 he was app. teacher of rhetoric at Scharwenka's Cons. An enthusiast in all things pertaining to Weber, he made a unique collection of Weberiana (all W.'s compositions in the first and in all subsequent editions; 300 autograph letters and documents; many mus. autographs, as the sketches for *Euryanthe*, the Mass in E $\flat$ , the "Aufforderung zum Tanz," "Leyer und Schwert," etc.; and all obtainable published essays and articles on Weber; etc.), purchased in 1883 for the Royal Library, Berlin. His own work, "C. M. von Weber in seinen Werken" (1871), is the most trustworthy treatise on the composer's works, containing a thematic catalogue chronologically arranged, with critical notes; it was followed in 1873 by "C. M. von Weber," a sketch of W.'s life. J.'s original compositions include a pf.-trio, op. 10; a Grand Sonata f. pf. and vin., op. 32; other pf.-music; and over 150 works for one or more voices, among them the "Schottische Lieder."

**Ja'kob, Friedrich August Leberecht**, b. Krotzsch, n. Liegnitz, June 25, 1803; d. Liegnitz, May 20, 1884. Cantor at Conradsdorf, Silesia, 1824-78, when he was pensioned.—For years co-editor of the "Euterpe"; publ. a "Fassliche Anweisung zum Gesangunterricht in Volksschulen" (1828), and (with E. F. Richter) a valuable "Reformirtes Choralbuch" (Berlin, 1873; 2nd ed. 1877). Also quartets f. male ch., school-songs, songs.

**Jan, Maistre.** See GALLUS, JOHANNES.

**Jan, Karl von**, b. Schweinfurt, 1836; took the degree of *Dr. phil.* at Berlin, 1859, with the thesis "De fidibus Graecorum" (On the Stringed Instruments of the Greeks); taught at the "Graues Kloster" under Bellermann, and then at Landsberg until 1875, when he went to Saargemünd, and thence (1883) to the Lyceum at Strassburg. He has publ. several musico-historical essays: On the ancient Greek Modes (1878), and the "Diaulos" (1881, both in the "Allg. mus. Zeitung"); in art. "Citharodik" in the "Halle Encyclopaedia," on the cithara and lyre; an analysis of Bacchus's "Eisagoge" (1891, "Programm" of Str. Lyceum); on the

metrics of Bacchus (Rhenish "Museum für Philologie," vol. 46); on the "Hymnen des Dionysos und Mesomedes" (Fleckeisen's "Jahrb. der Philologie," 1890); on the "Harmonie der Sphären" ("Philologus," vol. 52); on "Rousseau als Musiker" ("Preuss. Jahrb.," vol. 56).

**Jankó, Paul von**, b. Totis, Hungary, June 2, 1856; studied at the Polytechnic, Vienna, and also at the Cons. (under Hans Schmitt, Krenn, and Bruckner); then (1881-2) at Berlin Univ. (mathematics), and with Ehrlich (pf.). His new keyboard, invented in 1882, is really a new departure in piano-mechanics, though standing in distant relationship to the older "chromatic" keyboard advocated by the society "Chroma." It has six rows of keys in step-like succession; the arrangement of the two lowest rows (typical of the other two pairs) is as follows:

Second row.  $c^{\sharp} d^{\sharp} F G A B$

Lowest row: C D E  $f^{\sharp} g a^{\sharp} C$  etc. the capitals representing white keys, and the small letters black ones. The 3rd and 4th rows, and the 5th and 6th rows, are mere duplications of the 1st and 2nd; and corresponding keys in the 1st, 3rd, and 5th rows, and in the 2nd, 4th, and 6th rows, are on one and the same key-lever, so that any note can be struck in three different places. The fingering of all diatonic scales is alike; chromatic scales are played by striking alternate keys in any two adjoining rows. The width of an octave on the ordinary keyboard corresponds exactly to that of a tenth on the Jankó keyboard, on which latter large hands can easily stretch a thirteenth. A full description of the keyboard was publ. in pamphlet-form by its inventor, who has also produced it in numerous concerts. It has been taken up by several pianists (Wendling, Gisela Gulyas), and is taught in some music-schools (Leipzig Cons.).

**Jannaco'ni, Giuseppe**, one of the last composers in "Palestrina-style"; b. Rome, 1741; d. there Mar. 16, 1816. A pupil of S. Rinaldini and G. Carpani, he succeeded Zingarelli in 1811 as *maestro* at St. Peter's. He is noted for his scoring of many of Palestrina's works, aided by his friend Pisari. Himself a most distinguished composer of church-music, his works still remain in MS. in the Santini Coll. at Rome; they include a Mass, a Te Deum, a Magnificat, a Dixit Dominus, and a Tu es Petrus, all *a* 16; 16 Masses in 4-8 parts, w. organ; 14 other masses; 32 Psalms in 4-8 parts; 10 do. w. orch.; 16 motets in 2-6 parts; 57 Offertories and Anthems *a* 3-8; a Canon *a* 64; 2 Canons *a* 16; an "Ecce terrae motus" f. 6 basses; an oratorio f. 2 tenors and 1 bass, *L'Agonia di Gesù Christo*; etc.

**Jannequin** (or *Janequin, Jennekin*), **Clément**, a French (or Belgian) contrapuntist of the 16th century. Probably a pupil of Josquin, he was an imitator of Gombert as a writer of descriptive or "program" music. Besides numerous detached pieces in collections of the time

(Attaignant's, Gardane's, etc.), and *chansons* in special editions by Attaignant (1553, 1537), J. Moderne (1544), T. Susato (1545), and Le Roy et Ballard (1559), there were publ. "Sacrae cantiones seu motectae 4 vocum" (1533), "Proverbes de Salomon mis en cantiques et ryme français" (1554), "Octante psaumes de David" (1559). Among his most interesting "Inventions" (chansons) in 4-5 parts are "La Bataille" (portraying the battle near Malegnano in 1515; Verdelot added a fifth part to the original four), "La Prise de Boulogne," "La Guerre," "La chasse de lièvre," "La chasse au cerf," "Le caquet des femmes," "La jalousie," "Le chant des oiseaux" (2 settings), "L'alouette," and "Le rosignol."

**Janot'ha, Nathalie**, pianist; b. Warsaw. Pupil of Joachim and Rudorff at the Berlin Hochschule; later of Clara Schumann, Brahms, and Princess Czartoryska; also (in harm.) of F. Weber in Cologne and Bargiel in Berlin. Début as pianist at the Gewandhaus, Leipzig, Jan. 1, 1874. She is court pianist to the German Emperor (1885), and is decorated with many high orders—Compositions: Ave Maria (inscribed to Pope Leo), Mountain Scenes (to Frau Schumann), gavottes, mazurkas, and other pf.-music.

**Janowka, Thomas Balthasar**, b. Kutenberg, Bohemia, about 1660, organist at Prague; known to fame as the compiler of "Clavis ad thesaurum magnae artis musicae" (1701), the earliest musical lexicon save Tinctor's "Terminorum musicae diffinitorium" (publ. about 1475)

**Jan'sa, Leopold**, b. Wildenschwert, Bohemia, 1794; d. Vienna, Jan. 25, 1875. Violinist, taught at home by Jehada and Zizius, in Vienna from 1819 by Worzischek (vln.) and E. Forster (comp.). In 1823 he became chamber-musician to the Graf von Brunswick in Hungary; in 1824, joined the Imp. orchestra in Vienna; and was app. dir. of music, and prof. of violin, at the Univ. of Vienna in 1834. In 1849, having taken part in a concert for the benefit of the Hungarian revolutionists in London, he was banished, and went to London, living there as a teacher and concert-player until 1868. On proclamation of amnesty in that year, he returned to Vienna, and received a pension. As a player, J ranked next to Bohm and Mayseder; his compositions include 4 violin-concertos, also sonatas, fantasias, rondos and variations f. vln.; 36 vln.-duets; a Rondeau concertant f. 2 vlns. w. orch.; 8 string-quartets; 3 string-trios; and a few church-works (offertory f. tenor and vln. solo, ch., and orch.; Graduale f. 4 male voices; 2 cantatas.

**Jan'sen, F. Gustav**, b. Jever, Hanover, Dec. 15, 1831. Pupil of Coccius and Riccius in Leipzig; taught music in Göttingen; and in 1855 was app. organist of Verden Cathedral, with the title of Royal Music-Director in 1861. He publ. "Die Davidsbündler; aus R. Schumanns Sturm- und Drangperiode" (1883), vividly describing this

important period; for his somewhat extravagant statements he was taken to task by Wasielewski in "Schumanniana"; also edited "R. Schumanns Briefe neue Folge" (1886). He wrote original pieces and transcriptions f. pf., and songs.

**Jans'en, N. A.**, Carthusian monk, organist at Louvain. Publ. "Les vrais principes du chant grégorien" (1845; German transl., "Wahre Grundregeln des Gregorianischen oder Choral-gesangs," 1847).

**Jans'en, Julius**, b. Venlo, Holland, June 4, 1852. He studied in the Cologne Cons., became cond. of the Mus. Soc. at Minden in 1876, later of the Mus. Soc. and Male Choral Soc. at Dortmund, where he was app. city mus. director in 1890, and cond the 1st and 2nd Westphalian Mus. Festivals. Has publ. songs.

**Jans'sens, Jean-François-Joseph**, composer; b. Antwerp, Jan. 29, 1801; d. there Feb. 3, 1835. Taught by his father and De Lœuw, later for 2 years by Lesueur in Paris. Returning to Antwerp, he studied law at his family's desire, and practised as a notary until the siege of Antwerp (1832), composing in leisure hours; going to Cologne, he lost his MSS. and other possessions by fire on the night of his arrival, and became insane in consequence. In his biography, by Van der Straeten (Brussels, 1866), is given a list of his works, the importance of which was recognized after his death. They include 4 operas: *Le père rival* and *La jolie fiancée* (both Antwerp, 1824), and 2 others in MS.; 2 cantatas w. orch., *Les Grecs, ou Missolonghi*, and *Winterarmee*; an ode, *Le Roi*; 2 symphonies, "Le lever du soleil," and a 2d which won a prize at Ghent; 5 masses; a Te Deum; some 25 motets, anthems, psalms and hymns, w. orch.; songs.

**Jauschow'sky [-shoff']**, (Frau) **Georgine von**, dramatic soprano; b. Austria, about 1859. She sang in operetta at Sigmaringen in 1875, then at Stuttgart, Freiburg, and Gratz. In 1877 she succeeded Marie Geistinger as soubrette at the Theater an der Wien, Vienna; from 1879-80, soubrette at Leipzig; 1880, in the Germania Th., New York; 1892, sang at Mannheim and Wiesbaden; 1893-5, dramatic prima donna at the Imp. Opera, Vienna. She married Ad. Neuendorff (d. 1897). Rôles. Brunnhilde in *Die Walkure*, *Siegfried*, *Gotterdammerung*; Elisabeth, Elsa, Ortrud, Senta, Leonore, Adrianna, Donna Anna, Aida, Selika, Valentine, Iphigénie, Marguerite, Rebecca, Santuzza, etc.; also leading soubrette-rôles in over 60 comic operas and operettas.

**Ja'pha, Georg Joseph**, b. Königsberg, Aug. 12 (18?), 1835; d. Cologne, Feb. 25, 1892. Violinist; pupil of David and R. Dreyschock in the Leipzig Cons., 1850-3; then of Edmund Singer at Königsberg, and of Alard in Paris. Played 1855-7 in the Gewandhaus Orch., also giving concerts; concertized in Russia in the winter of 1857-8; taught in Königsberg 1858-63, and or-

ganized chamber-music concerts with Adolf Jensen; played successfully in London; finally, he became leader of the Gurzenich Concerts in Cologne, and teacher in the Cons. there.

**Japha, Louise**, b. Hamburg, Feb. 2, 1826, distinguished pianist and composer; pupil of Fritz Warendorf (pf.), and of G. A. Gross and Wilhelm Grund (comp.); studied the higher mus. branches in 1853 under Robert and Clara Schumann at Düsseldorf. In 1858 she married W. Langhans, and zealously studied classic chamber-music, giving brilliant concerts with her husband; in Paris she was fêted as one of the finest pianists of the time (1863-9). Settled in Wiesbaden, 1874.—Works: An opera, string-quartets, pf.-pieces, and songs.

**Jaquet.** See **BUTS**.

**Jarnovic [Giornovi(c)chi], Giovanni** **Ma-**ne, an Italian violinist of Polish parentage; b. Palermo, 1745; d. St. Petersburg, Nov. 21, 1804. A pupil of Lolli, he won fame at the *Concerts Spirituels* in Paris, 1770; went to Berlin in 1779, where he was a member of the Crown Prince's orch. until 1783; then undertook a long concert-tour to Warsaw, St. Petersburg, Stockholm, Vienna (1786), and other cities, reaching London in 1792, here, as previously at Berlin and Paris, he met Viotti, and might have coped with him successfully, had not his (J's) insufferable arrogance and irregular habits rendered him odious. He lived in Hamburg from 1796-1802, and went thence *via* Berlin to St. Petersburg, winning fresh laurels. He died suddenly of apoplexy. His works (7 symphonies, 16 vln.-concertos, 6 string-quartets, 16 violin-duos, sonatas f. vln. and bass, etc.) were in high favor as light and agreeable music.

**Jarvis, Charles H.**, excellent classical pianist; b. Philadelphia, Dec. 20, 1837; d. there Feb. 25, 1895. He played in public at the age of seven. In 1862 he founded the Phila. Quintet Club; he also cond. various series of orchestral concerts, and gave historical pf.-recitals. He was a teacher of repute.

**Jarvis, Stephen**, English composer; b. 1834; d. Lewisham, London, Nov. 27, 1880.—Works: String-quintets; pf.-music; songs.

**Jean le Coq.** See **GALLUS, JOHANNES**.

**Jehan.** See **GALLUS, JOHANNES**.

**Jéhin, Léon**, b. Spa, July 17, 1853; violinist, pupil of Léonard in Brussels Cons.; conducted an orch. at Antwerp, and in the Théâtre de la Monnaie and Vauxhall, Brussels; from 1879-89, asst.-prof. of theory at Brussels Cons.; since then, cond. at Monaco. Has written music f. orch., and vln.-pieces.

**Jéhin [Jéhin-Prume], Frantz Henry**, celebrated violinist; b. Spa, Belgium, Apr. 18, 1839; d. Montreal, Canada, May 29, 1899. At 4, pupil of Servais; at 5, entered the class of his uncle, François Prume, in Liège Cons.; gave a public concert at 6, and at 9 won a prize. On

Prume's death, the town of Spa sent J.-P. to study with de Bériot and Léonard at Brussels Cons., in the latter's class he won 1st prize in 1851, and the harmony-prize in Fétis' class in 1853. At 16, after finishing under Vieuxtemps and Wieniawsky, he made his virtuoso-début at Dresden, followed by a Russian tour, playing with the Rubinsteins, Jenny Lind, Essipoff, etc., and forming the famous trio J.-P., de Kontski, and Monsigny. After tours in Germany, Belgium, Scandinavia, and Holland, he was app., in 1862, violinist to the King of Belgium, as de Bériot's successor. In 1863 he travelled through Mexico, Havana, and New York, to Montreal, meeting and marrying the famous singer Rosita del Vecchio. In 1866, European tour; 1869-71, long tour in the United States with Carlotta Patti and Th. Ritter. Till 1887 his time was divided between Europe and America; he then settled in Montreal, where he was prof. at the Trafalgar Inst., founded the Artistic Association (for chamber-music) in 1893, and was active in every good mus. work until retirement in 1896. He succeeded Vieuxtemps as head of the "Belgian School"; his tone was sweet and pure, technique superb. Decorations, etc., were showered upon him. Eugène Isaye was one of his many pupils. Among his violin-works are 2 concertos, and over 30 brilliant soli; he also set to music a score of songs.

**Je'lensperger, Daniel**, b. near Muhlhausen, Alsatia, in 1797; d. there May 31, 1831. He was employed at Mayence and Offenbach as a lithographic copyist; was eng. at Paris in the same capacity, and there studied theory under Reicha, soon becoming the latter's *répétiteur* in his Conservatory classes, and later asst.-professor. In 1820, several composers formed an association for publishing their own works, and made J. their business-manager. As such he edited Reicha's "Traité de haute composition" and wrote "L'harmonie au commencement du dix-neuvième siècle et méthode pour l'étudier" (Paris, 1830; German transl. Leipzig, 1833). He was the translator, into French, of J. Hummel's "Clavierschule" and Häser's "Chorgesangschule."

**Je'linek, Franz Xaver**, b. Kaurins, Bohemia, Dec. 3, 1818; d. Salzburg, Feb. 7, 1880. Oboe-virtuoso, trained in the Prague Cons.; from 1841, librarian at the Mozartium, and oboe-teacher, at Salzburg; later also choir-director at the Cathedral.—Works: Church-music; male choruses; solos f. oboe.

**Jenkins, David**, composer; b. Trecastell, Brecon, Jan. 1, 1849. Pupil of Dr. Joseph Parry at the Univ. Coll. of Wales; graduated Mus. Bac., Cantab., 1878. In 1885 he visited America as a festival-conductor. He is prof. of music at the Univ. Coll. of Wales, Aberystwith; member of Council, and examiner, in the Tonic Sol-fa Coll.; examiner in the R. C. M. He has written an operetta, *The Village Children*; 2

oratorios, *David and Saul*, and *The Legend of St. David* (Carnarvon Eisteddfod, 1894); 3 cantatas, *The Ark of the Covenant*, *David and Goliath*, and *A Psalm of Life* (Cardiff Festival, 1895); also anthems, part-songs, songs, etc.

**Jenkins, John**, English composer; b. Maidstone, 1592; d. Kimberley, Oct. 27, 1678. Musician to Charles I and Charles II., playing on the lute and the lute-viol. He wrote many "Fancies" for viols or organ, and light pieces which he termed "Rants" (The Mitter Rant, in Playford's "Musick's Handmaid," 1678; The Fleece Tavern Rant, and The Peterborough Rant, both in Playford's "Apollo's Banquet," 1690). In 1660 he publ. "12 Sonatas f. 2 Violins and a Base, with a Thorough Base for the Organ or Theorbo," the first English instrumental compositions of the kind; his popular "The Lady Katherine Audley's Bells, or, The Five Bell Consort," was first printed in Playford's "Courtly Masquing Ayres" (1662). His Fancies are still in MS. Several interesting vocal works were also printed.

**Jennekin.** See JANNEQUIN.

**Jen'sen, Adolf**, a German song-composer of conspicuous talent; was born in Königsberg, Jan. 12, 1837; died Baden-Baden, Jan. 23, 1879. Self-taught as a boy, he was aided by L. Ehler and Fr. Marburg for some 2 years, and composed diligently (overtures, a string-quartet, sonatas, and songs). The year 1856 he passed as a teacher in Russia, earning money to go to Schumann at Dusseldorf, whom he passionately admired, and with whom he corresponded; but Schumann died the end of July. J. was *Kapellm.* of the Posen City Th. in 1857; went to Copenhagen in 1858 to spend 2 years with Gade; and in 1860 returned to Königsberg. From 1866-8 he taught advanced pupils at Tausig's school in Berlin, but was then compelled by ill-health to retire to Dresden, in 1870 to Graz, and at last to Baden-Baden, where he died of consumption. In his vocal music J. is most nearly akin to Schumann, though of too deep emotional originality to be termed an imitator. He publ. about 160 songs for solo voice w. pf.:—Op. 1, 4, 5; op. 6 ("Der Ungenannten," 6 love-songs after Geibel); op. 9, 11; op. 13 (6 Liebeslieder f. low voice); op. 14, 21-4; op. 30 ("Dolorosa," 6 poems by Chamisso); op. 34, 35, 39; op. 40 ("Gaudeamus," 12 songs f. bass); op. 41, 49, 50-3, 55, 57, 58, 61; and



3 sets without opus-number. His other vocal music includes op. 10, No. 1, "Nonnengesang" f. sopr. solo and female ch., w. 2 horns, harp, and piano, and No. 2, "Brauthed" f. mixed ch., w. ditto; op. 26, *Jephthas Tochter*, f. soli, ch. and orch.; *Adams-Feier*, f. ditto; op. 54, "Donald Caird ist wieder da," f. tenor solo, male ch. and orch.; op. 63, three songs f. 3-part female ch. and pf.; op. 64, two Marienlieder f. tenor solo, 4 violas, 2 cello, 2 double-basses, and kettledrums; and 2 sets of eight 4-part songs, op. 28 and 29 — *Instrumental*: Concert-overture in E min.; a "geistliches Tonstück" f. orch., "Der Gang der Junger nach Emmaus," op. 27; much interesting and poetic pf.-music (*for 4 hands*: "Hochzeitsmusik," op. 45; "Abendmusik," op. 59, "Lebensbilder," op. 60; 6 "Silhouetten," op. 62; and "Ländliche Festmusik";—*for pf. solo*: "Innere Stimmen," op. 2; "Wanderbilder," op. 17; sonata in F min, op. 25; 6 German Suites, op. 36; "Idyllen," op. 43; "Erotikon," 7 pieces, op. 44; a scherzo, "Wald-Idylle," op. 47; "Scènes carnavalesques," op. 56; and many others).—A 3-act opera, *Turandot*, was left in MS., and has been finished by W. Kienzl.

**Jen'sen, Gustav**, violinist and composer; b. Königsberg, Dec. 25, 1843; d. Cologne, Nov. 26, 1895. Pupil of Dehn (comp.), and Laub and Joachim (vln.); member of orch. in Königsberg City Th.; 1872-5, prof. of cpt. at Cologne Cons.—Works: Symphony in B $\flat$ ; 3 Characterstücke f. orch., op. 33; string-quartet, op. 11; trio, op. 4; Suite f. pf. and vln., op. 3; violin-sonata, op. 7; cello-sonata, op. 26; "Ländliche Serenade" f. string-orch., op. 37; pf.-pieces, arrangements of classic music, songs, etc.

**Jim'merthal, Hermann**, b. Lübeck, Aug. 14, 1809; d. there Dec. 17, 1886. Pupil of Mendelssohn; fine organist, and an expert in organ-construction. In 1877 he publ. a monograph on Dietrich Buxtehude; also wrote valuable essays on organ-building.

**Jo'achim, Joseph**, famous classical violinist; b. Kittsee, n. Pressburg, June 28, 1831. He began the study of the violin at 5, his first master being the leader of the Pesth opera-orch., Szervaczynski, with whom he first appeared in public, at the age of 7, in a duet. From 1841 he studied in the Vienna Cons. under Bohm, developing so rapidly that in 1843 he played in Leipzig at a concert given by Viardot-Garcia, and shortly after at the Gewandhaus, with genu-





ine artistic success. He made Leipzig his home until 1849. It was the brilliant epoch of Schumann, Mendelssohn, and David; their influence was undoubtedly powerful in determining the young virtuoso to devote his exceptional gifts solely to the best in musical art. From Leipzig, too, he visited London, for the first time in 1844, again in 1847, and thereafter every few years, (later annually,) appearing at the Monday Popular Concerts, the Crystal Palace, etc. During the last years of his stay in Leipzig he frequently took David's place as leader of the Gewandhaus Orchestra. In 1849 he became *Concertmeister* of the orch. at Weimar, where Liszt reigned supreme; two such antagonistic natures could hardly be expected to agree for long, and in 1854 J. accepted the position of conductor of concerts and solo violinist to the King of Hanover. In 1863 he married Amalie Weiss [see next art.]. In 1868 he was app. head of the newly established "Hochschule für ausübende Tonkunst," at Berlin, on the reorganization of which, some years later, J. was made artistic director of the department for stringed instr.s. In 1895 he resumed the directorship. He has been the life and soul of the institution. In 1877 he received the honorary degree of Mus. Doc. from Cambridge Univ.; German universities have also bestowed degrees upon him, and he is a knight of numerous orders. His style of playing, nurtured on the best classic models, is remarkable for a masterful repose, dignity, breadth, and flawless finish which have won for him the popular title of "the king of violinists." It has been his aim to interpret only the best violin-literature in absolute accordance with the intentions of the respective composers; this quality of unmixed objectivity has made him the foremost quartet-player of his time; as an exponent of classic soli he stands unrivalled in his peculiar domain, though the more brilliant and fiery playing of some other virtuosi is more effective under certain conditions. His quartet-party (Joachim, De Abna, Wirth, and Hausmann) attained the *ne plus ultra* of excellence. His compositions are of a sombre, passionate cast; the finest is probably the "Hungarian" concerto, op. 11, in D minor; he has written 2 others (op. 3, in G min., and the Variations in G, f. vln. and orch.). His op. 1 is an Andantino and Allegro scherzoso, f. vln. and pf.; op. 2, 3 Stücke f. vln. (Romanze, Fantasietück, Frühlingsfantasie); op. 4, overture to *Hamlet*; op. 5, 3 Stücke f. vln. and pf. (Lindenrauschen, Abendglocken, Balade); op. 6, 7, 8, overtures in MS.; op. 9, Hebrew Melodies, f. viola and pf.; op. 10, Var.s on an orig. theme, f. viola and pf.; op. 12, Notturno in A, f. vln. and small orch.; op. 13, overture "Dem Andenken Kleists"; op. 14, "Szene der Marfa" (from Schiller's *Demetrius*), f. contralto solo w. orch.; three cadenzas to Beethoven's violin-concerto; two Marches (in C and D), with Trios; a song, "Ich hab' in Traum geweinet."

Jo'achim, Amalie, *née* Weiss (*recte* Schne-

weiss), highly accomplished concert-singer (contralto); b. Marburg, Styria, May 10, 1839, d. Berlin, Feb. 3, 1899. After her father's death she made her stage-début at Troppau in Sept., 1853; six months later she went to Hermannstadt, and in 1854 was eng. at the Karntnerthor Th., Vienna, here assuming the theatre-name of "Weiss." In 1862 she was called to the Royal Opera at Hanover; on May 30, 1863, she sang, as her farewell-rôle before her marriage to Joseph Joachim, the part of Fidelio (up to this time she had sung first and second soprano parts). Withdrawing from the stage, she now devoted herself to concert-singing, and became the representative *Lied*-singer of Germany; her interpretation of Schumann's songs was unrivalled.

João IV., King of Portugal, b. Villa-Viçosa, Mar. 19, 1604; d. Lisbon, Nov. 6, 1656. Musical theorist and church-composer. His magnificent musical library was totally destroyed by the earthquake of 1755. Only 3 of his motets are still extant. He publ. "Defensa da musica moderna contra la errada opinion del obispo Cyrillo Franco" (1649; anonymous), and "Respuestas a las dudas que se puzieron a la missa *Panis quem ego dabo* de Palestrina" (1654); Italian translations were made of both. Two other works, left in MS., were never publ.

Jobst Brant. See BRANT.

Jöch'er, Christian Gottlieb, prof. of philosophy and librarian at Leipzig; b. Leipzig, July 20 (25?), 1694; d. there May 10, 1758. His thesis for the degree of Doctor was "Effectus musicae in hominem" (1714); his "Allgemeines Gelehrten-Lexicon" (1750, 4 vol.s; augmented by Dunkel, 1755-60; reedited by Adelung, 1784-7, and by Rotermund, in 6 vol.s, 1810-22) contains numerous biographies of musicians and writers on music.

Johannes Cotto. See COTTO.

Johannes Damascenus (*recte* Johannes Chrysorrhooos of Damascus), b. about 700 A.D.; d. about 760 as a monk in the Saba monastery near Jerusalem; canonized by both the Greek and Roman Churches, and the earliest dogmatist of the Greek Church; was likewise the arranger of the liturgical song, and the reformer of the Byzantine notation. No thorough investigation of the Byzantine system of notation has yet appeared; the entire Byzantine liturgy also awaits an exhaustive exposition; as contributions to such work may be mentioned Cyriakos Philoxenos' "Δεξιων της ελληνικης εκκλησιαστικης μουσικης" (1868); W. Christ, "Beiträge zur kirchlichen Litteratur der Byzantiner" (1870, reprint from the sessions-reports of the R. Bavar. Acad. of Sciences); M. C. Paranikas, "Beiträge zur byzantinischen Litteratur" (1870, *ibid.*); H. Riemann, "Die *Ματρικαι* der byzantinischen liturgischen Notation" (1882, *ibid.*); Tzetzis, "Die altgriechische Musik in der griechischen Kirche"

(1874, dissertation); Gardthausen, "Beitrage zur griechischen Paläographie" (1880, from the sessions-reports of the philologico-historical class of the R. Saxon "Gesellschaft der Wissenschaften"); and H. Reimann, "Zur Geschichte und Theorie der byzantinischen Musik" (1889). [RIEMANN.]

**Johannes de Garlandia.** See GARLANDIA.

**Johannes de Muris.** See MURIS.

**Johannes Gallus.** See GALLUS.

**Johns, Clayton,** b. New Castle, Del., Nov. 24, 1857. Studied architecture in Philadelphia, 1875-9; then turned to music, studying at Boston under J. K. Paine (theory) and W. H. Sherwood (pf.) for 3 years. In Berlin, 1882-4, he studied with Kiel (comp.), and Grabow, Raif, and Rummel (pf.). Since then he has lived at Boston, Mass., as a concert-pianist, composer, and teacher.—Publ. works About 100 songs; several pf.-pieces; music for vin. and pf (Melody, Berceuse, Romance, Intermezzo, Scherzino); and, for string-orch., a Berceuse and Scherzino.

**Jommelli, Nicola,** eminent opera-composer of the Neapolitan "school," and called "the Italian Gluck"; b. Aversa, near Naples, Sept. 11, 1714; d. Naples, Aug. 28, 1774. Canon Mozziello was his first teacher; at 16 he was admitted to the Cons. of San Onofrio, Naples, as a pupil of Durante, but was soon transferred by his father to the Cons. della Pietà de' Turchini, where Feo and Leo were his instructors in dramatic and sacred composition, and Prato and Mancini in singing. Ballets and minor vocal pieces were his first comp.s; then followed dramatic cantatas, warmly praised by Leo. At 23 he produced his maiden opera, *L'Errore amoroso* (Naples, 1737), under the assumed name "Valentino," dreading popular disapproval; but its enthusiastic reception encouraged him to bring out a second, *Odoardo* (Naples, 1738), under his own name, likewise with flattering success. After several other fortunate dramatic ventures, he was called to Rome in 1740, where, under the patronage of the Cardinal the Duke of York, he brought out *Il Ricimero* (1740) and *Astyanatte* (1741). Invited to Bologna to write an opera, he prod. *Esio* (1741); here P. Martini, delighted with his genius, gave him valuable advice. Returning to Naples, his *Eumene* met with a triumphant reception; at Venice (1743) his *Merope* aroused transports of enthusiasm, and the Council of Ten appointed him director of the Cons. del Ospedaletto; while here he wrote several notable sacred works. In 1745 he went to Vienna, forming a warm friendship with Metastasio, and profiting by his suggestions on dramatic expression and the like. *Achille in Sciro* and *Didone* (1745), and *L'Amore in maschera* (1746), were the fruit of his sojourn in Vienna; he was in Venice 1746-7, and in 1748 returned to Naples. The next year, at Rome, he prod. *Artaserse*, and, by the good offices of Cardinal Albani, was app. *maestro* at St. Peter's as Bencini's

assistant. He remained in this position until 1754, writing much church-music; then resigned, to become *Kapellm.* to the Duke of Wurtemberg. For 15 years he lived alternately at Stuttgart and Ludwigsburg, in the enjoyment of liberal compensation, and of every facility for composition and for producing his works (17 *opere serie*, 3 *opere buffe*, and sacred music), under his direction the Ducal *Kapelle* was famed as the finest in Europe. In 1759 the Stuttgart opera was disbanded, and J. again sought the field of his former triumphs, Naples; but the fickle Italian public had almost forgotten him, and the influence of the German style, reflected in his richer modulation and heavier instrumentation, was not at all to their taste; consequently, *Armida abbandonata* (1770), *Demioante* (1770), and *Ifigenia in Tauride* (1771) failed to win popular favor. These sad disappointments at the close of so brilliant a career so affected J.'s spirits as to bring on an apoplectic stroke in 1773. He recovered sufficiently to write a cantata on the birth of an heir to the crown of Naples, and a *Miserere* (considered his masterpiece) for two soprani with orch., to Italian words. He also received a commission from the King of Portugal to write 2 operas and a cantata; but died shortly after completing the *Miserere*.

Jommelli belongs to the period of Aless. Scarlatti, Leo, Pergolesi, and L. Vinci, and perhaps surpasses them in naturalness of dramatic expression in many arias and scenas; he renounced, for instance, the *da capo* form of the aria fixed by Scarlatti, and imbued his later dramatic works with something of the German spirit in orchestral variety and color. He wrote over 50 known operas and divertissements. His sacred music won equal fame; it includes 4 oratorios, several cantatas, and a great quantity of miscellaneous church-works; a Laudate w. 4 *soprani soli* and double choir, a *Miserere* and a *Dixit a 8*, an "In convertendo" w. 6 *sol*i and double choir, a Magnificat w. echo, a Hymn to St. Peter f. double choir, and especially the *Miserere* f. 2 *soprani*, alluded to above, are the most celebrated.

**Jonás, Alberto,** fine pianist; b. Madrid, June 8, 1868. Pupil of Olave and Mendizabal; also studied at the Cons. He entered Brussels Cons. at 18, studied there under Gevaert, and in 1888 won 1st prize for pf.-playing, and later 2 first prizes in harm. His pianistic début was at Brussels in 1880. In 1890 he passed 3 months at the St. Petersburg Cons. under Rubinstein's tuition. He played in Berlin for the first time in 1891; has made concert-tours in England, Holland, Belgium, France, Germany, Russia, Mexico, and the United States (1893, 1897). In 1894 he became head of the pf.-department in the Univ. of Michigan School of Music, a position held at present (1899). J. began composing as a mere child; several dances, romances, etc., have been publ.; op. 10, *Fantasie-Stücke* f. pf.; op. 12, "Northern Dances" f.

pf. His transl. into Spanish of Gevaert's "Instrumentation" will soon appear.

**Jonas, Émile**, b. Paris, Mar. 5, 1827. Entering the Cons in 1841, he took 1st prize in harm. in Lecoupey's class (1847), and the 2nd Grand prix de Rome in Carafa's class (1848, with the cantata *Automo*). Two overtures were played in the Cons., 1851, 1852; but he found his true vocation in the composition of comic operettas à la Offenbach, making his début with *Le Duel de Benjamin* (Bouffes-Parisiens, 1855), followed by a score of others (*La Parade*, 1856; *Le Roi bot*, and *Les petits Prodiges*, 1857; *Job et son chien*, 1863; *Avant la noce*, 1865; *Deux Arlequins*, 1865; *Le Canard à trois becs*, 1869; *Favotte*, 1871, later in London as *Cinderella*; *Le premier baiser*, 1883; etc.). From 1847–66 J. was prof. of solfeggio at the Cons., and from 1859–70 also took a harmony-class for students of military music. As mus. director of the Portuguese Synagogue he publ. a "Recueil de chants hébraïques" (1854). At the Exposition of 1867 he was secretary to the committee of organization of military festivals.

**Joncieres, Félix-Ludger-Victorin de**, b. Paris, Apr. 12, 1839. A student of painting under Picot, he renounced that art for music, and entered Elwart's class at the Paris Cons., but left it after the first public Wagner concert at Paris, in 1860, his enthusiasm for the great dramatist revolting at the pedantic strictures of Elwart. In 1868 he attended the first performance of *Die Meistersinger* at Munich. Since



1871 he has been the mus. critic of "La Liberté," and is a contributor to other papers.—Works: The 3-act opera *Sardanapale* (Th.-Lyrique, 1867); 4-act opera, *Le dernier jour de Pompéi* (ibid., 1869); 4-act opera, *Dimiuri* (ibid., 1876); 2-act opera, *La Reine Berthe* (Opéra, 1878); 4-act lyric drama, *Le Chevalier Jean* (Opéra-Comique, 1885); 3-act lyric drama, *Lancelot du lac* (received at the Opéra); music to *Hamlet* (1862); a "symphonie-ode," *La mer*; a "Symphonie romantique"; an orch. Suite; a Chinese theme f. soli and orch., "Li Tsin"; an "Aubade triomphale" f. orch.; an "Hungarian Serenade" f. orch.; a "Marche slave" f. orch.; a concert-overture; a violin-concerto; etc.—He is President of the "Soc. des Compositeurs de musique"; chev. of the Legion of Honor; and Officer of public instruction.

**Jones, Arthur Barclay**, b. London, Dec. 16, 1869. Chorister in Brompton Oratory, 1878–93; since then mus. director. He also

entered the Guildhall School of Music at 15; won a scholarship; was made Associate in 1889, prof. of pf. in 1892, and of harm. in 1896. His teachers were Thos. Wingham and H. C. Banister.—Works: Symphony in C min. (1896), concert-overture in C min. (1892); Sonata f. vln. and pf.; 'cello-music; pieces f. pf. and f. organ; Ave Maria f. sopr.; hymns f. children; etc.

**Jones, Edward**, Welsh musician and writer ("Bardy Brenin"); b. Llanderfel, Merionethshire, Apr. 18, 1752; d. London, Apr. 18, 1824. Player on the Welsh harp; appeared in London, 1775; app. Welsh Bard to the Prince of Wales, 1783.—Works: "Musical and Poetical Relicks of the Welsh Bards, . . . a History of the Bards from the Earliest Period, and an Account of their Music, Poetry, and Musical Instr.s" (in 2 parts; London, 1754); a 2nd ed. of same, with slightly altered title, and augmented (1794); "The Bardic Museum of Primitive British Literature . . . forming the 2nd vol. of the Musical, Poetical and Historical Relicks of the Welsh Bards and Druids" (1802); vol. iii of same (about 1824); and a supplementary vol. later; the entire work contains 225 Gaelic melodies;—"Lyric Airs, consisting of specimens of Greek, Albanian, Walachian, Turkish, Persian, Chinese, and Moorish Songs and Melodies, with a short Dissertation on the Origin of Ancient Greek Music" (London, 1804); "Cheshire Melodies" [provincial airs of Cheshire] (London, 1803); "The Mus. Miscellany" (n. d.); "Terpsichore's Banquet" [national airs] (n. d.); "The Minstrel's Serenades" (n. d.); "The Mus. Bouquet" (1799); "Maltese Melodies" (n. d.); "Mus. Remains of Handel, Bach, Abel, etc."; "Choice Coll. of Ital. Songs"; "The Mus. Portfolio" [English, Scotch, and Irish Melodies]; "Mus. Trifles calculated for Beginners on the Harp."

**Jones, Griffith Rhys** (or Caradog), Welsh conductor; b. Treconon, Dec. 21, 1834. Conductor as a youth of the choir called "Cor Caradog," whence his appellation. He cond. the victorious Welsh choir in the Crystal Palace competitions of 1872–3; later, choirs in Cardiganshire, Cardiff, and now (1899) in Pontypridd.

**Jones, Griffith**, British writer. Publ. in the "Encycl. Londoniensis" a paper, afterwards printed separately as "Music" (new ed. 1819 as "A History of the Origin and Progress of Theoretical and Practical Music"; in German, 1821, as "Geschichte der Tonkunst").

**Jones, John**, English organist and comp.; b. 1728; d. London, Feb. 17, 1796. Org. of Temple Ch., 1749; of Charterhouse, 1753; of St. Paul's, 1755.—Publ. "60 Chants, single and double" (1785); Lessons f. harpsichord (1761); 8 Sets of do. do. (1754); and songs.

**Jones, Robert**, English lutenist and comp.; Mus. Bac., Oxon., 1597. Publ. "The First Booke of Ayres" (1601); "The Second Booke of Ayres, set out to the Lute, the Base Violl the playne way, or the Base by tableture after the

leero fashion" (1601); "The First Set of Madrigals of 3-8 parts, for Viols and Voices, or for Voices alone, or as you please" (1607); "Ultimum Vale, or the Third Booke of Ayres of 1, 2, and 4 Voyces" (1608), "A Musically Dreame, or the Fourth Booke of Ayres; The first part is for the Lute, two voyces and the Viole de Gambo The second part is for the Lute, the Viole, and four voyces to sing: The third part is for one voyce alone, or to the Lute, the Base Viole, or to both if you please, whereof two are Italian Ayres" (1609); "The Muse's Gardin for delight, or the Fifth Booke of Ayres only for the Lute, the basse Violl and the Voyce" (1611); also the madrigal "Faire Oriana, seeming to wink at folly," in "The Triumphs of Oriana" (1601), and 3 pieces in Leighton's "Teares or Lamentacions" (1614).

**Jones, Sidney**, contemporary British composer.—Works: The operetta *The Gaiety Girl* (London, 1893); the opera *An Artist's Model* (Daly's Th., London, 1895); and the Japanese operetta *The Geisha* (ibid., 1896; very succ. there, and later in New York, Berlin, etc.).

**Jones, William** ("of Nayland"), b. Lowick, Northamptonshire, Engl., July 30, 1726; d. Nayland, Suffolk, Feb. 6, 1800, where he had been perpetual curate since 1779.—Works: "A Treatise on the Art of Musick" (Colchester, 1784; 2nd ed. Suffolk, 1827); 10 Church Pieces for the Organ, with 4 Anthems in score; miscellaneous church-music.

**Jones, (Sir) William**, b. London, Sept. 28, 1746; d. Calcutta, Apr. 27, 1794. A learned orientalist, and, from 1783, judge at Calcutta.—Wrote: "Commentaries on Asiatic Poetry"; "The Musical Modes of the Hindus" (1784), also publ. in vol. vi of his Coll. Works (1799), and utilized by Dalberg.

**Jordan, Jules**, b. Willimantic, Conn., Nov. 10, 1850. Removing to Providence, R. I., in 1870, J.'s fine tenor voice secured him a position in Grace Ch.; he studied singing with G. I. Osgood, of Boston, and in Europe under Wm. Shakespeare, London, and Sgr. Sbriglier, Paris. Returning to Providence, he was for 13 years choir-master of Grace Ch., and, since its foundation in 1880, cond. of the famous Arion Club. Favorite singer in concert and oratorio; created "Faust" in Berlioz's *Damnation de Faust* at its first perf. in America (New York, Feb. 14, 1880). Highly successful conductor and teacher. In 1895 Brown Univ. conferred on J. the degree of Mus. Doc.—Works: *Rip van Winkle*, 3-act romantic comedy-opera (publ. 1898); *The Night Service*, cantata f. soli, ch., and orch.; *The Wind-swept Wheat*, f. tenor solo, ch., and orch.; *Barbara Frietchie* [Whittier], ballad f. sopr., ch., and orch.; "Great Western Land," national hymn; many fine popular songs; the sacred pieces "The lost sheep," f. tenor solo and ch., "Tantum ergo," f. bass and ch., "I am the vine," and numerous others.

**Joseffy, Rafael**, highly accomplished pianist; b. Miskolcz, Hungary, July 3, 1853. St.

at the Leipzig Cons. under Moscheles, and thereafter became a pupil of Tausig at Berlin. Subsequent concert-tours through Germany, Austria, etc., revealed him as a player of remarkable technique, and a "predestined" interpreter of Chopin; in delicacy of touch he is unexcelled.

He made Vienna his headquarters for a number of years; since 1879 (?) he has lived in New York, where he at present (1899) teaches in the National Conservatory. J. has also publ. about a score of salon-pieces for piano, among them a *Chanson d'amour*, 2 *Feuilles d'album*, an *Impromptu*, a *Mazurka-Fantaisie*, a *Romance sans paroles*, a *Spinning-song*, the waltzes "Souvenir d'Amérique," a *Polka noble*, "The Mill-clack," an *Idylle*, etc.

**Josquin**. See DESPRÉS.

**Jouret, Théodore**, b. Ath, Belgium, Sept. 11, 1821, d. Kissingen, July 16, 1887. By vocation a prof. of chemistry at Brussels military school, he was mus. critic for several papers, and also comp. (with Meyne) a 1-act comic opera, *Le Médecin turc* (1845), male quartets, and songs.—His brother,

**Jouret, Léon**, b. Ath, Oct. 17, 1828, studied at Brussels Cons., where he has taught a vocal ensemble-class since 1874.—Works: Two operas, *Quentin Metsys* and the *Le Tricorne enchanté*; church-music; cantatas, part-songs, and songs.

**Jousse, J.**, b. Orléans, France, 1760; d. Jan. 19, 1837, in London, whither he fled to escape the Revolution, residing there as a teacher of singing and pf. He publ. several mus. textbooks, among them "Lectures on Thoroughbass" (1819), a new revised and augmented edition of which was publ. in New York, 1894, as "A Catechism of Music."

**Ju'denkunig, Hans**, b. Schwäbisch-Gmünd, lutenist and violist at Vienna, publ. "Ain schön künstliche Underweisung . . . leichtlich zu begreyffen, den rechten Grund zu lernen auff der Lautten und Geygen" (1523), important for the history of instruments; a copy is in the Vienna Library.

**Jue, Édouard**, b. Paris, 1794; violin-pupil of the Cons. 1808-11, later of Galin, whose "méloplaste" he adopted, with modifications.—Wrote: "La musique apprise sans maître" (1823; 1835; 1838); "Solfège méloplastique"



(1826); and a "Tableau synoptique des principes de la musique" (1836).

**Julien** (or **Jullien**), **Louis-Antoine**, b. Sisteron, Bas-es-Alpes, Apr. 23, 1812; d. Paris, Mar. 14, 1860. Pupil of Halévy in Paris Cons., 1834-6, but had no taste for serious study, preferring to write dance-tunes, and left the Cons. to establish dance-concerts in the Jardin Turc, which were soon all the rage. On account of debts he fled to London in 1838; recruited a fine orchestra, gave promenade-concerts, and made tours through Britain and to America. He also founded a music-selling business for profitably disposing of his own popular dance-music; success encouraged him to more ambitious efforts, and he wrote an opera, *Pietro il Grande*, in 5 acts; the enormous expenses attending its production, in 1852, ruined him. To escape his creditors, he returned to Paris, where he was thrown into prison, and finally died in an insane asylum.

**Julien**, **Paul**, fine violinist; b. Brest, France, Feb. 12, 1841; pupil of Paris Cons. 1848-50, winning 1st prize; travelled in N. America 1853-8, and again in the '60's, losing his life on the voyage between New York and Savannah, Oct. 4, 1866.

**Jullien**, **Marcel-Bernard**, b. Paris, Feb. 2, 1798; d. there Oct. 15, 1881. Secretary-general to the Soc. des Méthodes d'enseignement, and a learned grammarian.—Wrote "De l'étude de la musique instrumentale dans les pensions des demoiselles" (1848); "De quelques points des sciences dans l'antiquité (Physique, métrique, musique)" (1854); and "Thèses supplémentaires de métrique et de musique anciennes" (1861).—His son,

**Julien**, **Jean-Lucien-Adolphe**, b. Paris, June 1, 1845, is one of the foremost French mus. writers, authors, critics, and reviewers; contributes to "Le Ménestrel," the "Revue et Gazette musicale," and the "Chronique musicale."—Writings: "L'Opéra en 1788" (1873); "La musique et les philosophes au XVIII<sup>e</sup> siècle" (1873); "La comédie à la cour de Louis XVI, le théâtre de la reine à Trianon" (1873); "Histoire du théâtre de Mme. Pompadour, dit théâtre des petits cabinets" (1874); "Les spectateurs sur le théâtre" (1875); "Le théâtre des demoiselles Verrières" (1875); "Les grandes nuits de Sceaux, le théâtre de la duchesse du Maine" (1876); "Un potentat musical" (1876); "L'église et l'opéra en 1735; Mlle. Lemaure et l'évêque de Saint-Papoul" (1877); "Weber à Paris" (1877); "Airs variés: histoire, critique, biographie musicales et dramatiques" (1877); "La cour et l'opéra sous Louis XVI; Marie-Antoinette et Sacchini, Salieri, Favart et Gluck" (1878); "La comédie et la galanterie au XVIII<sup>e</sup> siècle" (1879); "Histoire des costumes au théâtre" (1880); "Goethe et la musique" (1880); "L'opéra secret au XVIII<sup>e</sup> siècle" (1880); "La ville et la cour au XVIII<sup>e</sup> siècle" (1881); "La

comédie de la cour . . . pendant le siècle dernier" (1883); "Paris dilettante au commencement du siècle" (1884); two great quartos, *ditions de luxe*, "Richard Wagner, sa vie et ses œuvres" (1886), and "Hector Berlioz" (1888); "Musiciens d'aujourd'hui" (2nd series, 1894).

**Jumilhac**, **Dom Pierre-Benoit** de, b. château St.-Jean-de-Ligour, near Limoges, 1611; d. St.-Germain-des-Prés, Mar. 22, 1682. A Benedictine monk. He wrote "La Science et la Pratique du plain-chant . . ." (Paris, 1673; edited by Nisard and Leclerc, and republ. 1847), an erudite work containing many mus. examples.

**Junck**, **Benedetto**, b. Turin, Aug. 24, 1852. Composer, pupil from 1872 of Bazzini and Mazucato at Milan, where he lives.—Works: A string-quartet in E; 2 violin-sonatas in G and D; several songs; etc.

**Jung'mann**, **Albert**, b. Langensalza, Prussia, Nov. 14, 1824; d. Pandorf, n. Vienna, Nov. 7, 1892. Pupil of G. W. Korner (pf.) and I. A. Leibrock (theory); for years prof. at the St. Cecilia Acad., Rome; settled in Vienna, 1853, became manager for C. A. Spina (Diabelli & Co.), and finally founded the firm of Jungmann & Lerch, Spina's successors.—Publ. over 400 works f. pf., chiefly *salon*-music, also songs.

**Jung'mann**, **Ludwig** ["Louis"], b. Weimar, Jan. 2, 1832; d. there Sept. 20, 1892; pupil in the Teachers' Seminary, later of Dr. Topfer (comp.) and Liszt (pf.). From 1860, teacher at the Sophien-Institut, Weimar.—Publ. pf.-music (trios, variations, Phantasiestücke), songs, etc.

**Jüngst**, **Hugo**, b. Dresden, Feb. 26, 1853, st. in the Cons. there, 1871-6; now conductor of the Dresden Male Choral Society, which he founded in 1876, of the Julius Otto Soc., and of the acad. Gesangverein "Erato." Received title of "Prof." from the King of Saxony in 1898.—Works: Male choruses, of which op. 66 appeared in 1897.

**Jun'ker**, **Karl Ludwig**, b. Öhringen, abt. 1740; d. as pastor in Ruppertshofen, n. Kirchberg, May 30, 1797.—Works: Melodr. *Genoveva im Thurm* (Speyer, 1790); cantata *Die Nacht*, w. vln. and cello; 3 pf.-concertos; etc.—Writings: "20 Componisten; eine Skizze" (1776; 2nd ed. as "Portefeuille für Musikliebhaber," 1790); "Betrachtungen über Maler-, Ton- und Bildhauerkunst" (1778); "Einige der vornehmsten Pflichten eines Capellmeisters oder Musikdirectors" (1782); "Ueber den Werth der Tonkunst" (1786); "Musikalischer Almanach" (1782, '3, '4); "Die musikalische Geschichte eines Autodidacts in der Musik" (1783); etc.

**Jupin**, **Charles-François**, b. Chambéry, Nov. 30, 1805; d. Paris, June 12, 1839. Precocious violinist, pupil of Monticelli and Georgis, then of Baillot at Paris Cons., taking 1st prize in 1823; from 1826-35, prof. and conductor in Strassburg.—Works: An opéra comique, *La vengeance italienne* (1834); Var.s brillantes f.

orch.; a vln -concerto; a string-trio, a pf -trio; Fantaisie f. pf and vln; Var s concertantes f. pf. and vln., etc.

**Jürgenson, Peter**, b. Reval, 1836; founder (1861) of the great music-publishing house at Moscow, to which a printing establ was added in 1867. Specialty, works by Russian composers (Tchaikovsky, *et al.*).

**K**

**Káan** ["Albést-Kahn"], **Heinrich von**, pianist; b. Tarnopol, Galicia, May 29, 1852. Pupil of Blodek and Skuhersky at Prague, where he lives as prof. at the Cons. since 1890.—Works: Ballet *Bojaja*; symphonic poem "Sakuntala"; pf.-concertos; chamber-music.

**Ka'de, Otto**, historiographer, composer, conductor; b. Dresden, 1825. A stipend from King Friedrich August enabled him to study under J. Otto (comp.) and J. G. Schneider (pf. and organ); after a year and a half in Italy, he founded the "Caecilia" singing-society for ancient church-music (1848). He also became mus director of the Neustadt Church. Called to Schwerin in 1860 to succeed Schaffer as Grand-Ducal Mus. Dir., and conductor of the "Schlosschor" (palace-chor); from 1866 he also taught singing at the Gymnasium. Retired in 1894. *Dr. phil.*, Leipzig, 1884.—Works German transl. of P. Scudo's "Chevalier Sarti"; monographs on Le Maistre and H. Isaak; an "Officielles Melodienbuch" and a "Choralbuch" for the Mecklenburgische Landeskirche; a "Cantionale" for the same, in 3 parts, "Der neu aufgefundene Luthercodex vom Jahr 1530" (1872); "Die weltliche Liedweise" (lecture in pamphlet-form); many valuable historical papers for various periodicals; edited the mus. supplements to vol. I of Ambros' "Geschichte der Musik" (1881, as a 5th vol.); began in 1893 the publication of a series of Passions (34 numbers, from Obrecht to Schütz); compositions of his own, in Gregorian style, are collected in the above "Cantionale."

**Kaff'ka** (or *Kawka*), **Johann Christian**, b. Ratisbon, 1759, d. (?). A dramatic composer, singer, and actor; pupil of Riepel; after singing and acting at Berlin (1778), Breslau, Dessau (1800), he settled in Riga (1803) as a bookseller. Produced a dozen operas, several ballets, 2 oratorios, masses, vespers, etc.

**Kaf'ka, Johann Nepomuk**, b. Neustadt, Bohemia, May 17, 1819; d. Vienna, Oct. 23, 1886. Composer of *salon*-pieces f. pf., easy and popular (especially those on Austrian themes), but shallow artistically.

**Kahl, Heinrich**, b. Munich, Jan. 31, 1840; d. Berlin, Aug. 6, 1892. Pupil of Munich Cons.; violinist in the court orch.; 1857-66, leader of the royal orch. at Wiesbaden; later theatre-cond. at Riga, Stettin, and Aachen; 1872, chorusmaster at Berlin Court Opera; 1874, Royal Mus.-

Dir. and cond. of the symphony-concerts of the court orch., 1880, Royal *Kapellm.*

**Kah'kert, Karl August Timotheus**, b. Breslau, Mar. 5, 1807; d. there Mar. 29, 1864. Prof. of philosophy at Breslau Univ.—Wrote "Blatter aus der Brieftasche eines Musikers" (1832); "Tonleben" (1838); contributed to the "Allgem. mus. Zeitung" and Dehn's "Caecilia"; also comp. songs of merit.

**Kahn, Robert**, pianist and comp.; b. Mannheim, July 21, 1865. Pupil of Ernst Frank and V. Lachner (Mannheim), Kiel (Berlin, 1882), and Jos. Rheinberger (Munich, 1885). In 1885 he went to Berlin, where Joachim aided him; in 1890, to Leipzig, where he founded a Ladies' Choral Union in 1891, and gave concerts; in Oct., 1893, he was app. teacher of pf. at the Berlin Hochschule fur Musik.—Works. Serenade f. oich.; string-quartet, pf.-quartet, op. 14; pf.-trio; 2 sonatas f. vln. w. pf.; pieces f. pf. solo and 4 hands; "Mahomet's Gesang" [Goethe] f. mixed ch. and orch., op. 24, excellent terzets and quartets f. female voices; numerous songs.

**Kahnt, Christian Friedrich**, b. May 10, 1823; d. Leipzig, June 5, 1897. Founder, and till 1886 head, of the music-publishing firm of C. F. Kahnt at Leipzig and Zwickau, from 1857 publisher, and after Brendel's death in 1868 titular editor, of R. Schumann's "Neue Zeitschrift fur Musik." Firm and paper were acquired by Oscar Schwalm ("C. F. K. Nachfolger") in 1886, and by Dr Paul Simon in 1888.

**Kai'ser, Karl**, b. Leipa, Bohemia, Mar. 12, 1837; d. Vienna, Dec. 1, 1890. Student of philos at Prague; army-officer 1857-63; 1874, founded a popular school of music in Vienna (carried on by his son Rudolf).

**Kai'ser, Friedrich Emil**, b. Koburg, Feb. 7, 1850. Regimental bandmaster at Prague.—Operas *Die Cavaliere des Konigs* (Salzburg, 1879); *Der Trompeter von Sakkungen* (Olmütz, 1882); *Andreas Hofer* (Reichenberg, 1886); *Der Koronet* (Leipzig, 1886); and *Bodenstein* (Brunn, 1892).

**Kal'beck, Max**, b. Breslau, Jan. 4, 1850; st. in Munich Univ. and also in the School of Music there. 1875, mus. critic and *feuilletoniste* of the "Schlesische Zeitung," Breslau, later of the "Breslauer Zeitung"; in 1880, Hanslick recommended him to the Vienna "Allgemeine Zeitung"; and now he is on the staff of the "Wiener Montags-Revue" and the "Neues Wiener Tageblatt." He has publ. studies on Wagner's *Nibelungen* (1876) and *Parsifal* (1880); his collected critiques appeared 1881 as "Wiener Opernabende." He has made excellent Ger. translations of many opera-books (Mozart's *Don Giovanni*, *Bastien et Bastienne*, and *Gartnerin aus Liebe*; Massenet's *Cid* and *Werther*; Mascagni's *Amico Fritz* and *I Rantzau*; Verdi's *Otello* and *Falstaff*; Smetana's *Bartered Bride* and *Dalibor*; Giordano's *Mala vita*; etc.). Coll.s of orig. poems

are "Aus Natur und Leben," and "Aus alter und neuer Zeit."

**Ka'lischer, Alfred**, b. Thorn, Mar. 4, 1842. After taking the degree of *Dr. philol.* at Leipzig, he st. music with Burgel and Bohmer at Berlin, where he lives as a writer and teacher. Editor of the "Neue Berliner Musikzeitung"; writes for the "Klavierlehrer" and the "Neue Zeitung für Musik." Has publ. "Beethoven's Beziehungen zu Berlin"; "Luther's Bedeutung für die Tonkunst"; "Lessing als Musikästhetiker"; "Musik und Moral"; etc.

**Kalk'brenner, Christian**, b. Minden, Hanover, Sept. 22, 1755; d. Paris, Aug. 10, 1806. Mediocre writer and opera-composer; pupil, at Kassel, of Becker (pf.) and Rodewald (vln). *Kapellm.* to the Queen at Berlin in 1788; ditto to Prince Heinrich, at Rheinsberg, 1790-96; was in Naples till 1797, then went to Paris, and was app. *chef de chant* at the Opéra in 1799. His operas, chamber-music, pf.-pieces, etc., are forgotten; a History of Music, a Theory of Composition, etc., are of no present value.—His son,

**Kalk'brenner, Friedrich Wilhelm Michael**, b. 1788 on a journey from Kassel to Berlin; d. Enghien-les-Bains, n. Paris, June 10, 1849. Pianist; taught by his father, then (1799) at Paris Cons. by L. Adam (pf.) and Cotel (harm.), taking first prizes in 1801. From 1803 he studied for a while under Clementi and Albrechtsberger (cpt.) at Vienna; appeared as a concert-pianist at Berlin, Munich (1805), and Stuttgart, also in Paris again, with great success, in 1806. As a teacher, too, he was in great vogue. The years 1814-23 were spent in London; in 1818 he took up Logier's newly-invented Chiroplast, simplified it, and applied it practically. After a German tour in 1823 with the harpist Dizi, K. settled (1824) in Paris as a partner in the Pleyel piano-factory (the future Mme. Camille Pleyel was one of his pupils). He revisited Germany in 1833, and Belgium in 1836. K. was inordinately vain of the success of his method of teaching, which aimed at the independent development of the fingers and wrist (he was the father of modern octave-playing); he even invited Chopin to become his pupil in order to learn to play artistically. He likewise developed left-hand technique, and a proper management of the pedals. As a player, his technique was smooth and well-rounded, his fingers supple and of equal strength, and his tone full and rich; his style, while fluent and graceful, lacked emotional power. His numerous études (among them several for left-hand solo) are interesting and valuable.—Works: 4 pf.-concertos (the last, op. 125, f. 2 pf.s); pf.-septet f. strings and 2 horns; pf.-quintet w. clar., horn, bsn., and d.-bass; 2 pf.-sextets; pf.-quintet; 3 pf.-quartets; 7 pf.-trios; 15 sonatas; also rondos, fantasies, variations, caprices, etc., of a light character; a "Méthode pour apprendre le piano-forté à l'aide du guide-mains" (op. 108; 1830); and a "Traité d'harmonie du pianiste" (1849).

**Kalliwo'da, Johann Wenzel**, pianist and composer of distinction; b. Prague, Feb. 22, 1801; d. Karlsruhe, Dec. 3, 1866. Taught by Pixis in the Prague Cons. 1810-16, he played in the theatre-orch. 1816-22; from 1823-53, *Kapellm.* to Prince Fürstenberg at Donaueschingen, then retiring to Karlsruhe.—Works 2 operas, *Blandis* and *Princessin Christine*; a mass; 6 symphonies, 14 overtures, and 13 fantasias, f. orch.; a vln-concerto, op. 9, and a concerto f. 2 violins, op. 20; 7 concertinos, 3 string-quartets, 3 string-trios, and a variety of solos f. vln.; also choruses, duets, and songs (among them the popular "Deutsches Lied").

**Kalliwo'da, Wilhelm**, son of preceding, b. Donaueschingen, July 19, 1827, d. Karlsruhe, Sept. 8, 1893. Taught by his father; then entered the Leipzig Cons. In 1847, music-director at the Catholic ch., Karlsruhe; 1853-75, court *Kapellm.* at the theatre there. Excellent pianist, and teacher of pf. He wrote pf.-music of a light and pleasing kind, also songs, and fine male choruses.

**Kall'witz, or Kalwitz**. See CALVISIUS.

**Kamienski, Mathias**, the first composer of Polish opera, b. Ödenburg, Hungary, Oct 13, 1734; d. Warsaw, Jan. 25, 1821. He studied comp. in Vienna, and settled in Warsaw as a teacher. In 1778 his first opera, *Nedra ussacshwona* ["Comfort in misfortune"], sung by Poles, was enthusiastically received; he prod. 5 more Polish operas, and wrote 2 German operas (not perf.), a cantata for the unveiling of the Sobieski statue, masses, offertories, and polonaises.

**Kam'merlander, Karl**, b. Weissenhorn, Swabia, Apr. 27, 1828; d. Aug. 24, 1892, at Augsburg, as *Kapellm.* at the cathedral (since 1871). Pupil of Kempter. Poet, and a comp. of songs, church-music, and fine male choruses.

**Kan'dler, Franz Sales**, Imperial military draughtsman ("Feldkriegskonzipist"); b. Klosterneuburg, Lower Austria, Aug. 23, 1792; d. Baden, n. Vienna, Sept. 26, 1831. As a boy he sang in the court choir, Vienna, and was carefully taught by Albrechtsberger, Salieri, and Gyrowetz. When ordered to Italy (1815-26), he pursued the study of Italian music and its history as an avocation; besides numerous fugitive papers, he publ. "Cenni storico-critici intorno alla vita ed alle opere del celebre compositore Giov. Adolfo Hasse, detto il Sassone" (1820), "Ueber das Leben und die Werke des G. Pierluigi da Palestrina, genannt der Fürst der Musik" (1834); and "Cenni storico-critici sulle vicende e lo stato attuale della musica in Italia" (1836).

**Kaps, Ernst**, b. Döbeln, Saxony, Dec. 6, 1826; d. Dresden, Feb. 11, 1887. He established a piano-factory in Dresden, 1859, and made a speciality of parlor grands. Manufacturer to the Court of Saxony. Succeeded by his sons.

**Kaps'berger, Johann Hieronymus von**, of noble German family; d. Rome, about 1650. Noted virtuoso on the theorbo, chitarrone, lute, and trumpet, he lived at Rome on a friendly footing with the Jesuits, and as a flatterer of Pope Urban VIII. His compositions are in the then "modern" Florentine style; those for lute are written in a much-simplified lute-tablature. He publ. "Intavolatura di chitarrone" (3 books: 1604, '16, '26); "Villanelle a 1, 2 e 3 voci" (in tabl. f. chitar. and guttar; 6 books 1610, '19 [books 2 and 3], '23, '30, '32); "Arie passeggiate" (3 books: 1612, '23, '30); "Intavolature di lauto" (2 books: 1611, '23); *Madrigals a 5 w. continuo* (1609); "Mottetti Passeggiati" (1612); "Balli, gagliarde e correnti" (1615); "Sinfonie a 4 con il basso continuo" (1615); "Capricci a due stromenti, tiorba e tiorbino" (1617); 2 books of Latin poems by Cardinal Barberini [Pope Urban VIII.] for one voice, w. figured bass (1624, '33); "Missae Urbanae" a 4-8 (1631); "Apotheosis of St. Ignatius of Loyola"; a mus. drama, *Fetonie* (1630); and wedding-cantatas. Similar works in MS.

**Karajan, Theodor Georg von**, b. Vienna, Jan. 22, 1810; d. there Apr. 28, 1873, as sub-director of the Imperial Library and president of the Acad. of Sciences. His important monograph "Josef Haydn in London 1791 und 1792" contains Haydn's correspondence with Marianne von Genzinger.

**Karasowski, Moritz**, b. Warsaw, Sept. 22, 1823; d. Dresden, Apr. 20, 1892. His teacher was Val. Kratzer (pf. and 'cello). In 1851 he joined the Grand Opera orch. at Warsaw as 'cellist; travelled from 1858-60; and in 1860 became royal chamber-virtuoso at Dresden. He publ. (in Polish) "History of the Polish Opera" (1859); "Life of Mozart" (1868); "Chopin's Youth" (1862; 2nd ed. 1869); and (in German) "Friedrich Chopin, sein Leben, seine Werke und Briefe" (1877; 2nd rev. ed. 1878; 3rd ed. 1881). Also some pieces f. 'cello.

**Karga'nof, Genari**, Russian pianist; b. Kashetin, Caucasus, Apr. 30, 1858; d. Rostroff-on-the-Don, Feb. 23, 1890. Pupil of Reinecke (Leipzig) and L. Brassin (St. Petersburg).—Publ. about 40 works, chiefly for piano.

**Karl, Tom**, tenor singer in opera and concert; b. Dublin, Jan. 19, 1846. Studied in England under Henry Phillips, and in Italy under Sangiovanni and Trivulzi. Sang in Italian opera for many years, and went to America with Parepa-Rosa, singing a season in English opera, and settling in New York. Retired from the operatic stage in 1896. He now (1899) sings in concerts and private musicales, and gives vocal instruction; from Oct., 1899, Director of the Operatic School connected with the Academy of Dramatic Arts, Carnegie Hall.

**Ka'row, Karl**, b. Alt-Stettin, Nov. 15, 1790; d. Dec. 20, 1863, at Bunzlau, Silesia, as music-

teacher at a training-school. Publ. a "Choralbuch," a "Leitfaden für den Schulgesangunterricht," motets, and pieces f. pf. and f. organ.

**Kas'kel, Freiherr Karl von**, b. Dresden, Oct. 10, 1866. While a law-student at Leipzig, he studied music in the Cons. under Reinecke and Jadassohn (1886-7), and later for several years at Cologne under Wullner and Jensen. At present (1899) residing at Dresden.—Works: 1-act opera *Hochzeitsmorgen* (Hamburg, 1893; later in Berlin, Dresden, Mannheim, etc.); 2-act opera *Syula* (Cologne, 1895; later in Hamburg; very succ.).

**Kass'meyer, Moritz**, b. Vienna, 1831; d. there Nov. 10, 1885. Violinist and comp.; pupil, at the Cons., of Sechter and Preyer; violinist in the opera-orch.; later Imp. ballet-director.—Works: A comic opera, *Das Landhaus zu Meudon* (Vienna, 1869); symphonies; masses, other church-music, part-songs, songs; publ. 5 string-quartets. M.'s "Musikalische Mesalliancen für Streichquartett mit Pianoforte zu 4 Händen," op. 22, and "Volkswesen und Lieder für das Streichquartett humoristisch und contrapunktisch bearbeitet," are good specimens of sound musical humor.

**Kast'ner, Johann Georg**, composer and theorist; b. Strassburg, Mar. 9, 1810; d. Paris, Dec. 19, 1867. A pupil of Maurer and Romer, and early developed musically (he was an organist at ten), he was destined for the church, and sent to the Strassburg Lutheran Seminary; but devoted his spare time to the study of instrs and composition. At the age of 20 he became bandmaster; at 22 he gave up theology; and in 1835, after bringing out 4 operas—*Gustav H'asa* (1832), *Der Tod Oscar's* (1833), *Der Sarazene* (comic, 1834), and *Die Königin der Sarmaten* (1835)—was sent by the town council to Paris, to finish his studies under Berton and Reicha. In 1837 he publ. his "Traité général d'instrumentation," the first of a series of didactic works approved by the Académie and adopted in the Cons. (it was later superseded by Berlioz's treatise); the other works were a "Cours d'instrumentation," "Grammaire musicale," "Théorie abrégée du contrepoint et de la fugue," "Méthode élém. de l'harm. appliquée au piano," "Méthodes élémentaires" of singing, piano, violin, flageolet, flute, cornet à pistons, clarinet, horn, 'cello, ophicleide, trombone, and oboe; "Méthodes complètes et raisonnées" for saxophone and for kettledrums; "Bibliothèque chorale"; "Manuel général de musique militaire." Others still in MS.—In Paris K. devoted himself to teaching, composing, and musical researches of the most various kinds; he was also especially interested in military music, and originated the competitions of bands of all nations, the first being at the Paris Exposition of 1867; he was a founder, and became vice-president, of the "Association des artistes-musiciens"; and zealously promoted the welfare of the "Orphéons." The Univ. of Tübingen con-



ferred on him the degree of *Dr. phil. et mus. hon. causa*; he was made a member of the Institut, of the "Comité des Études" of the Cons., and of several foreign societies; and officer of the Legion of Honor. He was a frequent contributor to French and German mus. periodicals, and wrote for Schilling's "Lexikon der Tonkunst," besides laboring for many years on an "Encyclopédie de la musique" of his own.—Compositions: Add to operas above, *Bléatrice* (1839), *La maschiva* (in French; Paris, Op-Com., 1841); *Le dernier roi de Juda*, a biblical opera, considered his masterpiece (concert-performance at the Cons., 1844); and *Les Nonnes de Robert le Diable* (not perf.); also incid. music to *Die Eclairung von Missolonghi* (Strassburg, 1829). Equally characteristic of his erudition and his originality as a composer are the famous "Livres-partitions," which are vocal and instrumental symphony-cantatas preceded by valuable musico-historical essays on their several subjects. The first of these was "Les Danses des morts; dissertations et recherches historiques, philosophiques, littéraires et musicales sur les divers monuments de ce genre qui existent tant en France qu'à l'étranger; acc de la Danse macabre, grande ronde voc. et instr." (Paris, 1852, a large 4to vol. of 310 pages); the others (titles abbreviated!) were "La Harpe d'Éole et la musique cosmique; . . . suivies de Stephen, ou la Harpe d'Éole, gr. monol. avec chœurs" (1856); "Les Voix de Paris," followed by "Les Cris de Paris, gr. symphonie humoristique voc. et instr." (1857); "Les Siènes, . . . essai suivi du Rêve d'Oswald ou les Sirènes, gr. symph. dram. voc. et instr." (1858); "Parémiologie musicale de la langue française, . . . suivie de la Saint-Julien des ménestriers, symphonie-cantate à gr. orch., avec solos et chœurs" (1862). Two notable collections of male choruses, with similar prefaces, are "Les Chants de la vie" (1854), containing 28 numbers *a* 4-8, and "Les Chants de l'armée française" (1855). His dramatic scenes, numerous songs, and instrumental works (3 symphonies and 5 ouvertures f. full orch.; 10 serenades f. wind; grand sextet f. saxophones; etc.) are also imbued with an individuality happily blended of French and German elements.—Biographical: "J. G. K., ein elsässischer Tondichter, Theoretiker und Musikforscher," by Hermann Ludwig von Jan (Leipzig, 1886; 3 vol.s); the art. "Kastner" in Fétis is also excellent.

**Kastner, Georg Friedrich Eugen**, son of preceding; b. Strassburg, Aug. 10, 1852; d. Bonn, Apr. 6, 1882. Inventor of the pyrophone, described in his work "Le pyrophone, flammes chantantes" (Paris; 4th ed. 1876). Also see his father's biography, vol. iii.

**Kastner, Emmerich**, b. Vienna, Mar. 29, 1847. Viennese writer; has publ. a "Richard Wagner-Katalog," and one fascicle of a "Neuestes und vollständigstes Tonkünstler- und

Opern-Lexikon" (1889; only A-Azzoni printed). For a time he edited the "Wiener musikalische Zeitung."

**Ka'te** [kah'tèh], **André ten**, b. Amsterdam, 1796, d. Haarlem, July 27, 1858. 'Cellist, pupil of Bertelmann; prod. the operas *Seid e Palmira* (1831) and *Constantia* (1835) at Amsterdam, wrote other operas, chamber-music, part-songs, etc.

**Kau'ders, Albert**, contemporary journalist and mus. critic in Vienna; has brought out the comic opera *Der Schatz des Rhampsinot* (Prague, 1887; succ.), and the romantic opera *Wálther von der Vogelweide* (Vienna, 1896; mod. succ.), of the latter he also wrote the text.

**Kau'ér, Ferdinand**, prolific comp. of *Singspiele*; b. Klein-Thaya, Moravia, Jan. 8, 1751; d. Vienna, Apr. 13, 1831. Organist, as a boy, of the Jesuit College at Znaim; st. cpt. under Heidenreich at Vienna; became director and 1st violin at Marinelli's Th. in 1795; acted as *Kapellm.* in other theatres, and was finally 'cellist in the Leopoldstädter Th.—Works. About 200 operas and operettas (*Das Donauweibchen* and *Die Sternenkönigin* were publ.); oratorio *Die Sündfluth* (Vienna, 1809); 20 masses, and other sacred music; cantatas, songs; symphonies, chamber-music, etc., nearly all lost in the great flood of Mar. 1, 1830.

**Kauffmann, Ernst Friedrich**, b. Ludwigsburg, Nov. 27, 1803; d. Stuttgart, Feb. 11, 1856. While in the Gymnasium, he studied the pf. by himself, and became an excellent player. Student at Tübingen Univ., 1825-7; principal of the Realschule at Ludwigsburg. On account of his connection with revolutionists, he lost his position in 1835, and was finally imprisoned 4 years (1838-42) in the Asperg, where, however, he was allowed to have a piano, and where he composed the beautiful songs which have made him famous (6 sets, each of 6 songs; Stuttgart: Ebner).

**Kauffmann, Emil**, son of preceding; born Ludwigsburg, Nov. 23, 1836. Pupil of Keller, Faiszt, Jung, and Singer at Stuttgart Cons.; joined the court orch. in 1863 as violinist; teacher at the Music School at Basel 1868-77; since then, musical director at Tübingen Univ., which made him *Dr. phil.* in 1885.—Works: Over 60 *Lieder*; male choruses; sonatas and other pf.-pieces; "Die Nacht" (Holderlin), w. orch.; also the essays "Entwicklung der Tonkunst von der Mitte des 18. Jahrhunderts bis zur Gegenwart," and "Justinus Heinrich Knecht: ein schwabischer Tonsetzer." Contributor to the Leipzig "Musikalisches Wochenblatt."

**Kauffmann, Fritz**, b. Berlin, June 17, 1855. At first a student of natural science, and a druggist at Leipzig and Hamburg, he turned definitively to music in 1878, and entered the Akademische Hochschule at Berlin, studying under Kiel, and winning the Mendelssohn prize for



**Kel'ler, Gottfried** (called **Godfrey**), a German harpsichord-teacher in London. Publ. "A Complete Method for Attaining to Play a Thorough-bass upon either Organ, Harpsichord, or Theorbo-lute" (1707; reprinted in W. Holder's treatise on Harmony, London, 1731); 6 sonatas f 2 vlns., trumpet, or oboe, viola and continuo (1710); and 6 sonatas f 2 flutes w. basso continuo (posthumous).

**Kel'ler, Max**, b. Trostberg, Bavaria, 1770; d. as organist at Altötting, Dec. 16, 1855. Publ. 6 Latin masses; 6 German masses; litanies, Advent hymns, funeral chants; also organ-music (preludes, cadences, etc.).

**Kel'ler, Karl**, b. Dessau, Oct. 16, 1784, d. Schaffhausen, July 19, 1855. Flute-virtuoso; court musician at Berlin, Kassel, Stuttgart, and from 1817 at Donaueschingen, where he later also became theatre-conductor. Pensioned in 1849.—Works: 3 flute-concertos; 4 polonaises w. orch.; 2 divertissements w. orch.; variations, pot-pourris, duos and solos f. flute; 6 part-songs f. male ch.; and numerous very popular songs.

**Kel'ler, F. A. E.**, inventor of a pianograph which he called "pupitre-improvisateur" (1835), and publ. a "Méthode d'improvisation musicale, théorique et pratique fondée sur les propriétés du pupitre-improvisateur" (Paris, 1839). His invention was not successful.

**Kel'lermann, Christian**, fine 'cellist; b. Randers, Jutland, Jan. 27, 1815; d. Copenhagen, Dec. 3, 1866. Pupil of Merk at Vienna. After prolonged concert-tours, he was app. soloist in the royal orch. at Copenhagen in 1847. Publ. a few solos f. 'cello

**Kelley, Edgar Stillman**, American composer and writer; b. Sparta, Wis., Apr. 14, 1857. Pupil of F. W. Merriam (1870-4), Clarence Eddy and N. Ledochowski (1874-6, at Chicago), and at Stuttgart, 1876-80, of Seifriz (comp.), Krüger and Speidel (pf.), and Friedrich Finck (org.). Has acted as organist in Oakland and San Francisco, Cal.; conducted a comic-opera company in the Eastern States 1890-1; has taught pf., org. and comp. in various schools in Cal. and N. Y., and recently in the New York College of Music; was mus. critic for the San Francisco "Examiner" 1893-5; since Nov., 1896, lecturer on music for the University Extension of the Univ. of New York. Has contributed to the leading mus. papers of the U. S.—Works: Orig. theme and var.s f. string-quartet, op. 1 (MS.); op. 2, 3



pf.-pieces (The Flower-seekers, Confluentia, The Headless Horseman), op. 3, concert-polo-naise f pf 4 hands (MS.); op. 4, Wedding-Ode f. tenor solo, male ch., and orch. (MS.); op. 5, pf.-duets "Keepsakes for my Pupils" (MS.); op. 6, "Phases of Love," 6 songs (publ. 1890); op. 7, incid. music to *Macbeth* f. full orch. and chorus (MS.); op. 8, 2 songs f. voice and pf., "Eldorado" and "Israfil" [Poe]; op. 10, "Aladdin," Chinese suite f. full orch.; op. 11, comic opera *Puritania* (Boston, Tremont Th., June 9, 1892; 100 performances; publ. in vocal score), numerous minor comp. s.

**Kellie, Lawrence**, tenor singer and comp.; b. London, Apr. 3, 1862. Articled to a solicitor; began professional study of music in 1884 at R. A. M., and as a private pupil of Randegger. Début Covent Garden, Nov., 1886, gave vocal recitals at Steinway Hall, from May 23, 1887. His songs have great vogue ("Is it too late?" "Sleeping Tide," "All for thee," "This heart of mine," etc.).

**Kel'ner, David**, director of music at the German ch., Stockholm; publ. "Treulicher Unterricht im General-Bass" (Hamburg, 1732; 9th ed. 1796; in Swedish, 1782).

**Kel'ner, Johann Peter**, b. Grafenroda, Thuringia, Sept. 24, 1705, d. there 1788. Organist and composer ("Manipulus musices," figured chorals, and trios, f. organ, preludes, fugues, and dance-music, f. harpsichord, 1748-9; other music in MS).—His son,

**Kel'ner, Johann Christoph**, b. Grafenroda, Aug. 16, 1735; d. as court organist at Kassel in 1803.—Works: Opera *Die Schadenfreude* (Kassel, 1782); 7 harpsichord-concertos; trios and sonatas f. harpsich.; fugues, preludes, etc., f. org.; and a "Grundriss des Generalbasses" (Kassel, 1783)

**Kel'ner, Georg Christoph**, *littérateur* and teacher at Mannheim, where he died Sept., 1808.—Works: "Ueber die Characteristik der Tonarten" (Breslau, 1790); "Ideen zu einer neuen Theorie der schonen Künste überhaupt und der Tonkunst insbesondere" (in Egger's "Deutsches Magazin" for August, 1800); a "Neue Clavier-schule für Anfänger"; organ-pcs., and songs.

**Kel'ner, Ernst August**, (probably a grandson of Joh. Chr.) b. Windsor, England, Jan. 26, 1792; d. London, July 18, 1839. Began the study of the pf. at 2 years of age; at 5 he played a Händel concerto before the court. His voice, too, was carefully trained by W. Parsons, and in Italy by Nozzari, Casella, and Crescentini at Naples in 1815. Returning to England in 1820, he was very successful both as pianist and baritone vocalist, and made a concert-tour with the Catalani. In 1824 he sang at Venice in Rossini's *Moté*. His success as a player and singer in St. Petersburg (1828) and Paris (1833) was phenomenal. In 1834 he became organist of the Bavarian Chapel in London.—A biographical sketch by Richard Cull: "Case of Precocious

Musical Talent . . .” was publ. at London, 1839.

**Kellogg, Clara Louise**, dramatic soprano; b. Sumterville, S. C., in July, 1842. Received her vocal training in New York from 1856, and made her début at the Academy of Music there as Gilda in *Rigoletto* (1861), and sang there ten or twelve nights. Her London début at Her Majesty's Th. (Nov. 2, 1867), as Margherita in *Faust*, was so successful that she sang regularly, and was reengaged for the next season. After tours in the United States, 1868-72, she appeared at Drury Lane (*Linda*); sang in Italian opera in the U. S. till 1874; then organized an English opera-company, extending her supervision to the translations of the libretti, the stage-settings, and the training of the soloists and chorus. She herself sang 125 nights in the winter of 1874-5. Since this time she has divided her time between Europe and America. She has a repertory of about forty rôles.

**Kelly, Michael**, Irish singer and composer; b. Dublin, 1762; d. Margate, Oct. 9, 1826. He studied singing under Rauzzini, and in Naples (1779) under Fenaroli and Aprile. He now sang in Palermo, Leghorn, Florence, Bologna, and Venice. Visiting Vienna, he was engaged at the court opera for 4 years, becoming the friend of Mozart, and taking the rôle of Basilio on the production of *Figaro*. In 1787 he appeared in the part of Lionel at Drury Lane, and sang leading tenor rôles there until his retirement. In 1789 his composer's début was made in *False Appearances and Fashionable Friends*; up to 1820 he wrote the music for 62 stage-pieces, also many songs. He had a music-shop from 1802-11, failed, and went into the wine trade; it was Sheridan who said, anent the quality of his works and wines, that he was “a composer of wines and importer of music.”—His “Reminiscences” (1826) are replete with amusing musical anecdotes.

**Kemp, Joseph, b. Exeter, England, in 1778; d. London, May 22, 1824.** Pupil of W. Jackson; organist of Bristol cathedral, 1802; Mus. Bac. Cantab., 1808; Mus. Doc., 1809, thereafter teaching in London. As one of the earliest promoters of mus. instruction by classes, he publ. a pamphlet on a “New System of Musical Education” (1819). He composed psalms, anthems, double chants, duets, songs; an “occasional piece,” *The Jubilee* (1809); a melodrama, *The Siege of Isca* [Exeter] (1810); “Mus. Illustrations of the Beauties of Shakespeare”; do. of “The Lady of the Lake”; etc.

**Kemp, Robert**, better known as “Father Kemp,” the originator and conductor of the “Old Folks' Concerts” commencing in 1854; b. Wellfleet, Mass., June 6, 1820; d. Boston, May 14, 1897. His book, “Father Kemp and his Old Folks, etc.” (Boston, 1868), contains his autobiography. His regular business was that of shoe-dealer at 261 Hanover St., Boston.

**Kempis, Nicholas à**, organist at Ste.-Gudule, Brussels; publ. at Antwerp “Symphoniae 1, 2, 3 violinorum” (1644), “Symphoniae 1-5 instrumentorum, adjunctae 4 instr. et 2 voc.” (2 books, 1647, '49); and a book of masses and motets a 8 w. continuo (1650). Chamber-music excellent.

**Kemp'ter, Karl**, b. Limbach, Bavaria, Jan. 17, 1819; d. Mar. 11, 1871, as *Kapellm.* at Augsburg cathedral. — Church-music. 4 oratorios, numerous masses and graduals. Also publ. “Der Landchorregent,” a coll. for use in small churches.

**Kemp'ter, Lothar**, b. Lauingen, Bavaria, Feb. 5, 1844. Was taught at first by his father, Friedrich K. (music-teacher in the Lauingen Seminary), studied in Munich Univ., and in 1868 entered the Royal Music-School there (Rheinberger), 1869-71, chorusmaster at the court theatre; 1871-4, 2nd *Kapellm.* and chorus-director at Strassburg; since 1874, chief *Kapellm.* at the Zurich City Th., and since 1886 prof. of mus. theory in the Zurich Music-School. From 1879-95 he also cond. the popular concerts in the “Tonhalle.”—Works: A score of songs, and 10 male choruses; an Albumblatt f. vln. and pf; marches, and over 40 fantasias, f. orch. w. solo instr.s; and the fairy-opera *Das Fest der Jugend* (Zurich, 1895, v. succ.).

**Kenn, P.**, German horn-virtuoso; went to Paris 1782, and was 2nd horn at the Opéra in 1783. When the band of the National Guard was organized in 1791, K. joined it; and became prof. in the Cons. in 1795, but was dismissed on the reduction of the staff of teachers in 1802, and was succeeded by his pupil Dauprat (1808) in the Opéra orch., retiring on pension.—Publ. 36 trios f. 3 horns; 12 duos f. clar. and horn; and duos and airs f. 2 horns.

**Kent, James**, b. Winchester, England, Mar. 13, 1700; d. there May 6, 1776. Chorister in Winch. cath. under Richardson, and in the Chapel Royal under Croft; organist of Trinity Coll., Cambridge, 1731-7, then till 1774 of Winch. cathedral. A new 2-vol. ed. of “Kent's Anthems” was publ. in London, 1844; he also comp. services in C and D.

**Kep'ler, Johannes**, the illustrious astronomer; b. Weil, Wurttemberg, Dec. 27, 1571; d. Ratisbon, Nov. 15, 1630; elucidates the details of musical science, from a philosophical standpoint, in Books 3 and 5 of his “*Harmonices mundi*.”

**Kerle, Jacques de**, b. Ypres, Flanders, in the first part of the 16th century. It appears that in youth he was in Italy for 10 years, as his first works were publ. at Venice, 1562-71. He became canon at Cambrai, and director of the church-choir; later *maître de chapelle* to Emperor Rudolph II. He publ. from 1562-83 several editions of masses, motets, madrigals, and hymns; also other miscellaneous vocal music.

**Kerll** (or **Kerl**, **Kherl**, **Cherl**), **Johann Caspar**, b Gaimersheim, n. Ingolstadt, in 1621, d. Munich, Feb. 13, 1693. One of the earliest important German masters of the organ, he studied in Vienna under Valentini, and about 1645 was sent by Ferdinand III. to Carissimi and Frescobaldi in Rome. From 1658-73, court *Kapellm.* at Munich, resigning because of the intrigues of the Italian singers. According to some authorities, he then lived for a long time in Vienna as organist and teacher, this point is not settled. He wrote for organ. "Modulatio organica super Magnificat, octo tonis—organicis respondens" (preludes, interludes, postludes, and Munich, 1686); toccatas and suites f. harpsich. (MS.); a trio f. 2 vlns and bass viol (MS.).—Numerous vocal works: "Selectus sacramentum cantionum" a 4-5, w. organ-bass (Nuremberg, 1669); Masses a 2-5 (1669); "Missae sex 4, 5 et 6 vocibus cum instrumentis concertantibus et vocibus in ripieno, adjuncta una pro defunctis cum seq. Dies irae, consecratae Leopoldo I. imperatori" (1689; praised by Mattheson); "Missa nigra" (so called because written in black notes only; said to have been comp. by K., expressly to revenge himself on the Italian singers in Munich, for their last performance under his direction; its intervals and modulations being so bizarre and difficult, that the choir sang horribly false, and covered themselves with ridicule); several Kyries and Glorias f. voices and various instrs (all in MS.); etc.

**Kes**, **Willem**, violinist, composer and conductor; b. Dordrecht, Holland, Feb. 16, 1856. Pupil of Nothdurft, Tyssens, and Ferd. Böhm; then (1871) of David in Leipzig Cons., and afterwards, with stipend from the King of Holland, of Wieniawski (Brussels Cons.) and Joachim (Berlin). In 1876 he became leader of the Park Orch. and Felix meritis Society at Amsterdam; cond. "Society" concerts at Dordrecht for several years; in 1883 became conductor of the "Parkschouwburg" Concerts at Amsterdam, then lived a while in Dordrecht, and about 1890 assumed the conductorship of the "Concertgebouw" Concerts at Amsterdam. In 1895 he succeeded G. Henschel as cond. of the Glasgow orch.; and in 1898 was chosen cond. of the Moscow Philharm. Concerts, and Director of the Moscow Cons. for 3 years. (His place in Amsterdam was taken by W. Mengelberg.)

**Kessel**, **Franz**, in 1889 *Kapellm.* of the theatre at Freiburg-in-the-Breisgau, prod. a symphony in F in 1889, and in 1895, at Trier, a successful 3-act opera, *Die Schwestern*.

**Kessler**, **Friedrich**, preacher at Werdohl, Westphalia, from 1819, later diocesan at Lüdenscheid, was an active propagandist of Natop's figure-notation, published a Choralbuch (Essen, 1829; 2nd ed. 1836) in the same, and also "Der musikalische Gottesdienst: ein Wort f. . . Organisten und Prediger" (Iserlohn, 1832), "Kurze und fassliche Andeutungen einiger Mängel des Kirchen-Gesanges" (1832), and

"Das Gesangbuch von seiner musikalischen Seite betrachtet" (1838).

**Kess'ler**, **Ferdinand**, b. Frankfort-on-Main, Jan., 1793; d. there Oct. 28, 1856. Violinist and teacher, pupil of his father and Vollweiler. Publ. some sonatas, rondos, etc., f. pf. Fr. Wullner was one of his pupils in theory.

**Kess'ler** (*recte* **Kötz'ler**), **Joseph Christoph**, b. Augsburg, Aug. 26, 1800; d. Vienna, Jan. 14, 1872. Excellent pianist and teacher; composer of valuable pf.-études (op. 20 and 51). Pupil 1807-10 of the organist Bilek at Feldsberg; otherwise self-taught. Teacher, 1820-6, in the family of Count Potocki at Lemberg and Landshut; then lived three years in Vienna, one year in Warsaw, 1830-5; in Breslau, then 20 years in Lemberg, and from 1855 in Vienna. Moscheles and others have utilized K.'s études in their methods; technically they are more advanced than Czerny's "Schule des Virtuosen"; musically they are ingenious, but rather dry. Liszt commended them. His variations, preludes, nocturnes, etc., are of minor importance; the best are "Blüthen und Knospen" (op. 104), and op. 29, 30, 38.—Pyllemann publ. "Persor" Reminiscences" of K. in the "Allgemeine musikal. Zeitung," 1872.

**Ketten**, **Henri**, talented pianist, pupil of Marmontel and Halévy in Paris; b. Baja, Hungary, Mar. 25, 1818; d. Paris, Apr. 1, 1883. Pf.-pieces of a light and graceful description (*Chasse au papillon*, op. 10; *Romance sans paroles*; *Tranquillité*; *Mélancolie*); etc.

**Kettenus**, **Aloys**, Belgian violinist and able teacher; b. Verviers, Feb. 22, 1823; d. London, Oct. 3, 1896. Studied at Liège Cons., also in Germany; in 1845, leader of the Mannheim orch.; from 1855, member of the Hallé Orch. in London, and of the Royal Italian Orch.—Works: An opera, *Stella Monti* (Brussels, 1862; mod. succ.); a vln.-concerto; a concertino f. 4 violins w. orch.; a duet f. vln. and pf.; etc.

**Ketterer**, **Eugène**, pianist; b. Rouen, 1831; d. Paris, Dec. 18, 1870. A pupil of Paris Cons., he publ. 290 pf.-pieces in drawing-room style, many of which became popular (op. 7, *Grand caprice hongrois*; op. 21, *l'Argentine*; op. 90, *La Châtelaine*; op. 101, *Gaetana*; op. 102, *Rondo oriental*).

**Keurvels**, **Edward H. J.**, conductor and dramatic comp.; b. Antwerp, 1853. Pupil of Benoit; till 1882, chorusmaster at the Royal Th., since then cond. at the National Flemish Th., Antwerp, where he has brought out Benoit's *Pacificatie van Gent* and *Charlotte Corday*, Waelput's *Stella*, Beethoven's *Fidelio*, and like works.—Operas: *Parisina*, *Hamlet*, *Rolla*; also operettas, cantatas, a mass w. org., ballads, songs, etc.

**Ke'witsch** [**Kiewics**], (**Karl**) **Theodor**, b. Posilge, W. Prussia, Feb. 3, 1834. Pupil of his father, an organist, and of W. Maslon at Peplin. For 3 years, oboist in the 21st Regt. band; then

was teacher and organist in various towns; from 1806-87, teacher and (1884-5) "Directoriatsverwalter" in the Music-teachers' Seminary at Berent. Pensioned in 1887, went to Berlin, edited the "Musikkorps" 1891-2, and is now editor of the "Hannoversche Musikzeitung," also writing for other mus. papers. Has publ. a "Vademecum" for organists, and much church-music (chiefly Polish), 4-part songs f mixed and male ch., pf.-pieces, etc.

**Kiel, Friedrich**, eminent composer; b. Puderbach, near Siegen (Rh. Prussia), Oct. 7, 1821, d. Berlin, Sept. 14, 1885. Taught the elements of music by his father, the village schoolmaster, he was a self-taught pianist and composer, dance-music and variations, written 1832-4, attracted the attention of Prince Carl von Wittgenstein, who himself gave K. violin-lessons in 1835, and took him into his orchestra.



After studying theory under Kaspar Kummer at Koburg 1838-9, he became, in 1840, leader of the ducal orch., and teacher to the Duke's children. From 1837-42 he brought out a cantata, 2 overtures, several variations and fantasias f. pf., violin and oboe, w. orch., 4 sonatas f. pf., etc. Receiving a stipend from King Friedrich Wilhelm IV., he studied 1842-4 under Dehn at Berlin, where he thenceforth resided. His first published works (op. 1, 15 canons, and op. 2, 6 fugues) appeared in 1850. He gradually, though steadily, won general recognition as a composer, though even as late as 1859 and '61 he had to arrange private concerts to get a hearing for his works; but his fame was assured in 1862, when the Stern Gesangverein brought out his Requiem (op. 20; composed 1859-60), enthusiastically received in the chief musical centres. In 1865 he was made a member, in 1870 senator, of the Academy of Fine Arts. Up to 1866 he gave private lessons in piano-playing; he then taught composition in Stern's Cons. until 1870, when he was app. teacher of composition at the Hochschule für Musik (in 1868 he had received the title of "Royal Professor"). As a teacher he was extremely successful. His compositions are not strikingly original, but are noteworthy principally as presenting some of the finest exemplars of the "classic" tendency produced in the last half-century.—Works: 2 Requiems f. soli, ch. and orch. (op. 20 and 80); a Missa solemnis f. do., op. 40 (comp. 1865); an oratorio, *Christus*, op. 60 (comp. 1871-2, perf. 1874); a Stabat Mater and the 130th Psalm, both f. female ch., soli, and orch.; a Te Deum f.

mixed ch. and orch. (1866), "Zwei Gesänge" f. ditto; 2 Motets f. female ch., soli and pf., op. 32, 6 Motets f. mixed ch.; 4 Marches f. orch., a pf.-concerto; a sonata f. cello, op. 52; do. f. viola, op. 67; 2 string-quintets, op. 75, 76; 3 string-quartets, op. 43, 44, 50; 2 sets of Waltzes f. string-quartet, op. 73, 78; 7 trios, op. 3, 22, 24, 33, 34, 65 (the last containing 2 numbers); 4 violin-sonatas; many pf.-works, songs. He publ. 83 works with opus-number.—Sketches of K. were written by Saran ("Allgem. Musikzeitung," 1862), Bungert ("Neue Zeitschrift für Musik," 1875), and Gumprecht (Westermann's "Monatshefte," 1886).

**Kie'ne**. See BIGOT.

**Kien'le, Ambrosius**, an authority on Gregorian chant; b. Siegmaringen, May 8, 1852, in 1873 he entered the Benedictine monastery at Beuron, Hohenzollern.—Publ. "Choralschule" (1890), "Kleines, kirchenmusikalisches Handbuch" (1892), and essays in periodicals; also "Der gregorianische Choral" (1881; a transl. of Pothier's "Les mélodies grégoriennes").

**Kienzl, Wilhelm**, b. Waizenkirchen, Upper Austria, Jan. 17, 1857. As a student at Graz Gymnasium, his music-teachers were Buwa and Ignaz Uhl; later W. A. Remy (comp.) and Mortier de Fontaine (pf.). While studying in Prague Univ. 1875-6, he was also a music-pupil of Jos. Krejčí; studied further in Leipzig, and under Liszt at Weimar; and in 1879 took the degree of *Dr. phil.* at Vienna with the dissertation "Die musikalische Deklamation . . ." (publ. Leipzig, 1880). A second work, "Miscellen" (Leipzig, 1885), treating of impressions received in Bayreuth, 1879, created a stir by its bold criticism. During 1880 he lectured on music at Munich; in 1881-2 he made a pianistic tour with Aglaja Orgeni and R. Sahl to 80 towns in Hungary, Rumania, and North and South Germany; in 1883-4 he was chief *Kapellm.* of the German opera in Amsterdam; then served in like capacity at Crefeld, and in 1886 married the concert-singer Lili Hoke; 1886-90, artistic director of the Styrian Musikverein at Graz, also conducting the symphony concerts and directing the provincial vocal and instrumental schools; 1890-2, 1st *Kapellm.* at the Hamburg opera; 1892-3, *Hofkapellm.* at Munich. Now (1899) living at Graz, wholly devoted to composition. K. is one of the best known among contemporary dramatic composers. His first opera, *Urvasi*, in 3 acts (Dresden, Feb. 20, 1886), was well received; the 3-act opera *Heilmars, der Narr* (Munich, Mar. 8, 1892), was very successful, the third opera, *Der Evangelist*, called "a musikalisches Schauspiel" in 2 acts (Court Opera, Berlin, May 4, 1895), has had tremendous success in Germany, and has appeared up to 1899 on over 130 stages in Austria, Germany, Holland, Hungary, Croatia, Switzerland, England, etc. A fourth is *Don Quixote*, a "musical tragi-comedy."—K. finished Ad. Jensen's

opera *Turandot*, and edited Mozart's *Titus*. His original published comp.s comprise about 90 songs, much light pf.-music (op. 3, Skizze; op. 5, Kahnscene, op. 10, Bunte Tanze; op. 12, "Aus alten Märschen"; op. 15, "Aus meinem Tagebuch"; op. 21, 30 Tanzweisen, op. 29, Scherzo in A min.; op. 30, "Kinderliebe und leben," 12 pieces; op. 34, "Romantische Blätter"—ten Phantasiestücke; op. 40, "Feuerzauber" Polka; op. 41, 12 Tanzbilder; op. 43, "Daheim," 12 pieces; op. 46, "Dichterreise," 10 pieces; and arrangements), music to the melodrama (Romance) "Die Brautfahrt"; 3 Phantasiestücke f. pf. and vln. (op. 7); pf.-trio in F min. (op. 13); string-quartet in B $\flat$  min. (op. 22); choral music; etc.—Edited Brendel's "Grundzüge der Geschichte der Musik" (Leipzig, 1886); also Brendel's "Geschichte der Musik in Italien, Deutschland und Frankreich" (7th ed., Leipzig, 1889).

**Kie'sewetter, Raphael Georg**, "Edler von Wiesenbrunn," distinguished writer on music, b. Hollerschau, Moravia, Aug. 29, 1773; d. Baden, near Vienna, Jan. 1, 1850. An excellent amateur musician, he studied for an official career under the Austrian government, becoming attached to the Imp. Ministry of War, and travelling in various countries until 1801, when he settled in Vienna. His passion for music still unabated, he studied counterpoint under Albrechtsberger in 1803, and later with Hartmann. He was an indefatigable collector of old musical MSS, hence his later love for historical research, which became his life-work. He was elected a member, or honorary member, of numerous musical and scientific societies, and was ennobled a few years before his retirement in 1845. A. W. Ambros was his nephew.—Works: "Die Verdienste der Niederländer um die Tonkunst . . ." (took prize of the Netherlands Acad. in 1826; Dutch transl. 1829); "Geschichte der europäisch-abendlandischen oder unsrer heutigen Musik" (Leipzig, 1834; 2nd ed. 1846); "Ueber die Musik der neuern Griechen, nebst freien Gedanken über altägyptische und altgriechische Musik" (1838); "Guido von Arezzo, sein Leben und Wirken" (1840); "Schicksale und Beschaffenheit des weltlichen Gesangs vom frühen Mittelalter bis zur Erfindung des dramatischen Styles und den Anfängen der Oper" (1841); "Die Musik der Araber nach Originalquellen" (1842); "Der neuen Aristoxener zerstreute Aufsätze" (1846); "Ueber die Octave des Pythagoras" (1848); "Galerie alter Contrapunctisten" (1847; a catalogue of his old scores, bequeathed to the Vienna Library); many essays in the Leipzig "Allgem. musikalische Zeitung," on Gregorian notation, on tablatures, on Franko of Cologne, etc. He was supervising editor of Kandler's *Life of Palestrina* (1834).

**Kimball, Josiah**, b. Topsfield, Mass., Feb., 1761; d. in the local almshouse, Feb. 26, 1826. He gave up the law to become a music-teacher,

and taught in several New England towns, trying to introduce his collection of mostly original tunes, "Rural Harmony" (1793). His comp.s were simple psalm-tunes and "fuguing pieces."

**Kin'dermann, Johann Erasmus**, Nuremberg organist; b. Mar. 29, 1616, publ. many sacred songs (up to 1652).

**Kin'dermann, August**, b. Potsdam, Feb. 6, 1817; d. Munich, Mar. 6, 1891. Baritone stage-singer; at 16, chorus-singer in the Berlin opera, also taking small soli; 1839-46, at Leipzig; later, until his retirement in 1886, a prime favorite at the Munich court opera.—Father of

**Kin'dermann, Hedwig**. See REICHER-KINDERMANN.

**King, Robert**, musician in the band of William and Mary, also of Queen Anne; Mus. Bac. Cantab., 1696. Died after 1711.—Publ. "Songs for 1, 2 and 3 voices, composed to a Thorough Basse, for y<sup>e</sup> organ or harpsichord" (London, n.d.); music to Shadwell's *Ode on St. Cecilia's Day* (1690), other music in various collections ("The Banquet of Musick," "Choice Ayres," "Comes Amoris," etc.).

**King, Charles**, b. Bury-St.-Edmunds, England, 1687; d. London, Mar. 17, 1748. Chorister at St. Paul's under Dr. Blow and Jer. Clark; Master of Choristers there in 1707; Vicar-choral, 1730.—Publ. services and anthems, some of which are in Arnold's "Cathedral Music" and Page's "Harmonica sacra."

**King, Matthew Peter**, b. London, 1773; d. there Jan., 1823. Composed 10 or 12 English operas for the Lyceum Th.; an oratorio, *The Intercession*; a quintet f. pf., flute, and strings; pf.-sonatas and rondos; also publ. "A General Treatise on Music . . ." (London, 1800), and an "Introduction" to sight-singing (1806).

**King, Oliver A.**, pianist; b. London, 1855. Articled pupil of J. Barnby; studied pf. with W. H. Holmes, and under Reinecke at Leipzig Cons., 1874-7. Pianist to H. R. H. the Princess Louise, 1879; in Canada, 1880-3, giving recitals and visiting New York. Now (1899) prof. of pf. at the R.A.M.—Works: 3 cantatas, *The Romance of the Roses*, *Proserpina*, and *The Naiades*; the 137th Psalm, f. soli, ch. and orch. (Chester Festival, 1888); church-music; a symphony, "Night"; 2 concert-overtures; pf.-concerto; violin-concerto in G minor; pieces f. vln. and pf., f. pf. solo, and f. organ.

**King, Julie**. See RIVÉ-KING.

**Kink'el, Johanna**, (*née* Mockel, div. Matthieux), wife of the poet; b. Bonn, July 8, 1810; d. London, Nov. 15, 1858. Studied music in Berlin with Karl Böhmer, and was married in 1843 to Gottfried Kinkel.—Works: A cantata, "Die Vogel-Cantate"; operetta *Otto der Schütz* (1850?); "Acht Briefe an eine Freundin über Clavierunterricht" (1852).

**Kip'ke, Karl**, b. Breslau, Nov. 20, 1850;

living (1899) at Leipzig as editor of the "Sangerhalle."

**Kip'per, Hermann**, b. Koblenz, Aug. 27, 1826; pupil of Anschutz and H. Dorn. Music-teacher and critic at Cologne.—Comic operettas (written for male choral societies) *Der Quacksalber, oder Doctor Sagebein und sein Famulus; Incognito, oder Der Fürst wider Willen; Kellner und Lord; Der Hai'fisch*; etc.

**Kir'cher, Athanasius**, famous Jesuit archæologist; b. Geisa (Buchow?), n. Fulda, May 2, 1602; d. Rome, Nov. 28, 1680. He was prof. at Würzburg; 1635-7 at Avignon; lived thereafter in Rome.—Works: "Musurgia universalis, sive ars magna consoni et dissoni" (1650; epitomized in German, 1662); "Phonurgia nova, sive conjugium mechanicum-physicum artis et naturæ . . ." (1673), his "Oedipus aegyptiacus . . ." contains a curious chapter on hieroglyphic music; in his treatise "De arte magnetica" are given arts then popularly regarded as a cure for tarantism; in fact, all his musical works exhibit a unique blending of real scientific thought with childish credulity.

**Kirchl, Adolf**, b. Vienna, June 16, 1858; is choirmaster of the Viennese "Schubertbund," and a comp. of songs f. male voices.

**Kirch'ner, Fritz**, b. Potsdam, Nov. 3, 1840. Pianist; pupil of Th. Kullak (pf.), and of Wuerst and Seyffert (theory), at Kullak's Acad.; taught there from 1864-89, when it was dissolved, and K. became teacher in the "Mädchenheim" school at Berlin.—Works: Educational pieces and other pf.-music ("Ball-Scenes"; 24 Preludes); also songs.

**Kirch'ner, Hermann**, comp. and tenor concert-singer; b. Wolfis, Thuringia, Jan. 23, 1861; now (1899) in Berlin.

**Kirch'ner, Theodor**, a distinguished pf.-composer; b. Neukirchen, n. Chemnitz, Saxony, Dec. 10, 1824. From 1838-42, by Mendelssohn's advice, he studied in Leipzig under J. Knorr (pf.) and K. F. Becker (org. and theory); in the summer of 1842, with Joh. Schneider at Dresden; six months in the Leipzig Cons.; and then, 1843-62, was organist at Winterthur. 1862-72, teacher in the Zurich Music-School, and conductor, lived a year at Meiningen as music-master to Princess Maria; was director of the Würzburg Cons. 1873-5; lived in Leipzig till 1883, then in Dresden, and finally went to Hamburg in 1890. Both Mendelssohn and Schumann were warm friends of



K., and aided him by advice. Besides songs, song-transcriptions f. pf., piano-duets ("Alte Bekannte in neuem Gewande"), etc., K. has publ. some 90 original pf.-works; the most popular are. Op. 2, 10 pieces; op. 5, (Gruss an meine Freunde); op. 7, nine Album-leaves; op. 8, Scherzo; op. 9, Preludes (2 books); op. 11, Skizzen (3 books); op. 12, Adagio quasi fantasia; op. 13, Lieder ohne Worte; op. 14, Phantasie-stücke (3 books); op. 16, Kleine Lust- und Trauerspiele; op. 17, Neue Davidsbündler-tänze; op. 18, Legenden; op. 19, 10 pieces (transcrs. of his own songs); op. 21, Aquarellen; op. 22, Romanzen (2 books); op. 23, Waltzes (2 books); op. 25, Nachtbilder (2 books); op. 26, Album; op. 27, Caprices (2 books); op. 28, Nocturnes; op. 29, Aus meinem Skizzenbuch (2 books); op. 30, Studien und Stücke (4 books); op. 36, Phantasien am Klavier (2 books); op. 37, four Elegies; op. 38, 12 Studies; op. 39, Dorfgeschichten; op. 41, Verwehte Blätter; op. 43, four Polonaises; op. 46, 30 Kinder- und Künstler-tänze; op. 48, Humoresken; op. 49, New Album-leaves; op. 52, Ein neues Klavierbuch (3 parts); op. 53, Florestan and Eusebius; op. 54, Scherzo; op. 55, Neue Kinderscenen; op. 56, In stillen Stunden; op. 65, sixty Preludes; op. 70, five Sonatas; op. 71, 100 short Studies; op. 73, Roman-tische Geschichten (4 books); op. 80, nine Album-leaves; "Lieb-linge der Jugend" are 30 little études without opus-number. Also "Children's Trios" f. pf., vln., and 'cello (op. 58); pf.-quartets (op. 84); a string-quartet (op. 20); a Serenade f. pf., vln., and 'cello (op. 15, in B); 8 pieces f. pf. and 'cello (op. 79); etc.

**Kirkman, Jacob** (*recte* Kirchmann), the founder (before 1740) of the firm of Kirkman and Son, harpsichord-makers in London; previously he had been foreman for H. Tabel, also a harpsichord-maker. The firm began making pianofortes in 1774; but turned out harpsichords also until the end of the century, when Joseph K. was the head. The founder died wealthy in 1778; he had no children, but took his nephew, Abraham K., into partnership; the present manager of the business (since 1883) is Henry Reece, a descendant of Abraham K. in the fifth generation.

**Kirkmann, Jan**, a native of Holland, was organist of the Lutheran Ch., London, in 1782, and died at Norwich, 1799.—Works: Pf.-trios, organ-pieces, sonatas f. pf. and vln., rondos f. pf., etc.

**Kirn'berger, Johann Philipp**, noted theorist; b. Saalfeld, Thuringia, Apr. 24, 1721; d. Berlin, July 27, 1783. Pupil of J. P. Kellner at Grafenroda, and of H. N. Gerber at Sondershausen, then (1739) of J. S. Bach at Leipzig. From 1741-50 he was music-master and conductor in various noble Polish families, and at the Nunnery, Lemberg; studied the violin under Fickler in Dresden, 1751; joined the royal orch. at Berlin, and in 1754 was app. *Kapellm.* and teacher of composition to Princess Amalie. His



numerous compositions are unimportant; but as a theoretical writer he ranks with the best of his time.—Works: "Die Kunst des reinen Satzes in der Musik aus sicheren Grundsätzen hergeleitet und mit deutlichen Beispielen versehen" (2 vol s; 1774, 1779; his *magnum opus*); "Grundsätze des Generalbasses, als erste Linien zur Composition" (1781; often republ.); "Gedanken über die verschiedenen Lehrarten in der Composition, als Vorbereitung zur Fugenkenntnis" (1782); "Anleitung zur Singcomposition, mit Oden in verschiedenen Sylbenmassen" (1782); "Die Construction der gleichschwebenden Temperatur" (1760), "Der allzeit fertige Menuetten- und Polonaisen-Componist" (1757; a kind of mus. joke, the precursor of mus. games of dice). "Die wahren Grundsätze zum Gebrauch der Harmonie" (1773) was claimed by a pupil of K.'s, J. A. P. Schulz, as his work

**Kist, Florent Corneille [Florens Cornelius]**, b. Arnheim, Jan. 28, 1796; d. Utrecht, Mar. 23, 1863. In youth an excellent fustist and horn-player, he lived in The Hague as a physician 1818-25; in 1821 he founded the "Diligentia" mus. society; gave up medicine, organized and presided over several singing-societies, and in 1841 settled in Utrecht, editing the "Nederlandsch muzikaal Tijdschrift" for 3 years, and then founding the "Cicilia," still the leading Dutch mus. periodical. In Utrecht he established Amateur Concerts, and the singing-society "Duce Apolline."—Publ. "De toestand van het protestantsche kerkgezang in Nederland" (1840); "Levensgeschiedenis van Orlando de Lassus" (1841); a Dutch transl. of Brendel's "Grundzuge der Geschichte der Musik" (1851); many essays in his own and several German papers; also vocal music f. 1 or more voices, and variations f. flute.

**Kist'ler, Cyrill**, b. Grossaitingen, n. Augsburg, Mar. 12, 1848. School-teacher from 1864-76; then studied music at Munich under Wullner, Rheinberger, and Fr. Lachner (1876-80). In 1883 he was called to the Sondershausen Cons. as teacher of theory, cpt., organ, and pf.; since 1885 he has lived in Bad Kissingen as principal of a private music-school, and as a music-publisher; 1884-94, also edited the "Musikalische Tagesfragen."—Works: 2 operas, *Alfred der Grosse* and *Lichtenstein*; a 2-act "musical comedy" *Eulenspiegel* (Würzburg, 1889; unsucc.); a romantic "music-drama" *Kunihild* (Sondershausen, 1884; Würzburg, 1893); and the "music-drama" *Baldurs Tod* (MS.); besides these, 104 works (festival- and funeral-marches f. orch.; mixed and male choruses; songs; Phantasien; Serenaden; pieces f. org. and harmonium); a Method of Harmony developed from Wagner's works, and soon to appear in larger form; also a "Musikalische Elementarlehre."

**Kist'ner, Friedrich**, b. Leipzig, Mar. 3, 1797; d. there Dec. 21, 1844. In 1831 he took over Probst's music-publishing business, which

he carried on from 1836 under the firm-name of "Fr. Kistner." His son Julius succeeded him, and in 1866 sold out to K. F. L. Gurckhaus (1821-1884).

**Kitchiner, William**, wealthy physician, amateur musician, and epicure, b. London, 1775, d. there Feb. 26, 1827.—Works. An operetta, *Love among the Roses*, or, *The Master Key*; a mus. drama, *Ivanhoe*, or, *The Knight Templars*; glees, and songs. Also publ. "Observations on Vocal Music" (London, 1821), "The Loyal and National Songs of England" (1823); "The Sea Songs of England" (1823); "Amatory and Anaerotic Songs set to Music" (n.d.); "The Sea Songs of Charles Dibdin, with a Memoir of his Life and Writings" (1824).

**Kit'tel, Johann Christian**, b. Erfurt, Feb. 18, 1732, d. there May 9, 1809. He was J. S. Bach's last pupil. At first organist in Langensalza, he went in 1756 to the Predigerkirche in Erfurt; but, although a famous player, his salary was wretchedly small, and lesson-giving poorly remunerated. When nearly 70 he was obliged to make a concert-tour to Gottingen, Hanover, Hamburg and Altona, where he remained a year (1800). In his old age a pension from Prince Primas of Dalberg saved him from starvation. J. C. H. Rinck was his most celebrated pupil. His principal publ. works are "Der angehende, praktische Organist, oder Anweisung zum zweckmassigen Gebrauch der Orgel beim Gottesdienst" (Erfurt, 1801-8, in 3 parts; 3rd ed. 1831); "Neues Choralbuch" for Schleswig-Holstein (Altona, 1803); 6 sonatas and a fantasia f. clavichord; "Grosse Praludien," and 2 chorals w. variations, f. organ; 24 chorals, each with 8 figured basses; and a 4-part "Hymne an das Jahrhundert" (1801).

**Kit'tl, Johann Friedrich**, b. Schloss Wrolik, Bohemia, May 8, 1806; d. Lissa, Prov. Posen, July 20, 1868. While a law-student he also was a music-pupil of Sawora and Tomaszek at Prague; adopted music as his profession in 1840, succeeded Dionys Weber as Director of the Prague Cons. in 1843, and retired to Polnisch-Lissa in 1865.—Operas (given in Prague): *Daphni's Grab* (1825); *Bianca und Giuseppe*, oder *Die Franzosen vor Nizza* (1848; text by Richard Wagner); *Waldblume* (1852); *Die Bilderstürmer* (1854); also masses, cantatas, 3 symphonies, a pf.-nonet, a pf.-septet, a pf.-trio, etc.

**Kitz'ler, Otto**, b. Dresden, Mar. 16, 1834. Pupil of Johann Schneider, J. Otto, and Kummer ('cello), later of Servais and Fétis at the Brussels Cons. 'Cellist in opera-orch.s at Strassburg and Lyons; *Kapellm.* at theatres in Troyes, Linz, Königsberg, Temesvar, Hermannstadt, and Brunn; from 1868, director of the Brunn Mus. Society and of the Music-School, also cond. of the Mannergesangverein.

Has publ. orchestral music, pf.-pieces, songs, etc. A. Bruckner was his pupil

**Kje'rulf, Halfdan**, Norwegian composer, b. Sept. 17, 1818; d. Christiania, Aug. 11, 1868. He renounced the study of theology for music; studied in Leipzig, and settled in Christiania as a music-teacher. Jenny Lind, Nilsson, and Sontag brought his songs into vogue, and on them his reputation chiefly rests; but he also publ. much beautiful pf.-music of a strongly Scandinavian cast (Spring Song, Shepherd's Song, Cradle-song, Album-leaf, Elfin Dance, Capriccio, Scherzo, Scherzino, Intermezzo, Berceuse, Rondino, Polonaise, 6 Sketches, 40 "Norske Folkeviser" [Norse Folk-songs], etc.). In 1874 a monument was erected to him in Christiania.



**Klaf'sky [Lohse-Klafsky], Katharina**, dramatic soprano; b. St. Johann, Hungary, Sept. 19, 1855; d. Hamburg, Sept. 22, 1896. She sang in church when 8; studied with Mme. Marchesi at Vienna when 16; sang in comic-opera chorus, then (1875) as soloist at Salzburg, in minor parts; married in 1876, left the stage, and went to Leipzig, where she recommenced her theatrical career in 1881, soon took leading rôles, succeeded the Reicher-Kindermann in A. Neumann's troupe, making the European tour as Sieglinde and Brunnhilde (*Siegfried*); 1883, Bremen City Th.; 1885, Hamburg City Th.; sang in London in German opera, 1892, 1894; at the Munich Festival of 1894 she sang the rôle of Isolde; created rôle of La Navarraise, in German, at Hamburg, Jan. 2, 1895, and married Otto Lohse, the Th.-Kapellm. there, on Jan. 31. With him, in the Damrosch Opera Company, she made an American tour in 1895-6.

**Klau'ser, Karl**, b. St. Petersburg, Russia, Aug. 24, 1823, of Swiss parents. Studied music in Germany, but was chiefly self-taught. Went to New York in 1850, and thence to Farmington, Conn., in 1856, where he was Musical Director for many years in Miss Porter's School. He is well known as an editor and arranger of classic and modern compositions (Beethoven, Mozart, Schumann, Field, Wagner); edited "Half-hours with the Best Composers," and also (with Th. Thomas and J. K. Paine) "Famous Composers."

**Klau'ser, Julius**, b. New York, July 5, 1854. Pupil of Wenzel in Leipzig Cons., 1871-4; lives at Milwaukee as a music-teacher. Author of "The Septonate and the Centralization of the Tonal System" (1890), a modern manual of harmony.

**Klau'well, Adolf**, b. Langensalza, Thuringia, Dec. 31, 1818; d. Leipzig, Nov. 21, 1879. Teacher in the Third and Fourth "Burgerschulen" (Municipal Schools) at Leipzig. Publ. elementary class-books, and instructive pf.-pieces ("Goldnes Melodien-Album").

**Klau'well, Otto**, nephew of Adolf; b. Langensalza, Apr. 7, 1851. Pupil at Schulpforta, 1865-70; served in the Franco-German war; studied mathematics and natural science at Leipzig Univ., 1871, but 1872-4 devoted himself to music at the Cons. under Richter and Reinecke, continuing the study of music at the Univ., where he took the degree of *Dr. phil.* with the dissertation "Die historische Entwicklung des musikalischen Kanons" (1874). In 1875, prof. of pf., theory, and history at Cologne Cons.; since 1885, director of the Teachers' Seminary (classes in pf.-playing established by Wullner) connected with the Cons.—Publ. "Der Vortrag in der Musik" (1883; Engl. transl. New York, 1890); "Musikalische Gesichtspunkte" (1881; aphorisms on music and musicians); "Der Fingersatz des Klavierspiels" (1885); "Musikalische Bekenntnisse" (1891); "Formen der Instrumentalmusik" (1896). Among his compositions are a romantic opera, *Das Mädchen vom See* (Cologne, 1889; succ.); overtures, chamber-music, pf.-pieces, and songs.

**Klee, Ludwig**, pianist and pedagogue; b. Schwerin, Apr. 13, 1846; pupil of Th. Kullak, 1864-8, and teacher in Kullak's Acad. until 1875; since then, director of a school of his own. Title of "Musik-Direktor" from King of Saxony.—Publ. "Die Ornamentik der klassischen Klaviermusik" (the pf.-graces from Bach to Beethoven, incl.); and edited 3 vols. of "Klassische Vortragsstücke."

**Klee'berg, Clotilde**, distinguished pianist; b. Paris, June 27, 1866. Pupil of Mmes. Retz and Massart at the Cons., winning 1st prize in the latter's class. Sensational début, at the age of 12, in a Padeloup Concert, with Beethoven's concerto in C minor; since 1881 she has toured Denmark, Russia, Austria, Holland, and England with uniform success. In 1894 she was elected "Officier de l'Académie." Her repertory embraces works from Bach to Liszt. Brilliant tournée in England in 1898.

**Klee'mann, Karl**, composer; b. Rudolstadt, Sept. 9, 1842. Pupil of *Hofkapellm.* Müller. Studied several years further, from 1878, in Italy, and was then app. 2nd opera cond. and Ducal Music-Director at Dessau.—Works: Music to Grillparzer's *Der Traum ein Leben*; a symphonic fantasia, "Des Meeres und der Liebe Wellen"; 2 symphonies; choral works; songs; pf.-pcs.

**Kleffel, Arno**, b. Pössneck, Thuringia, Sept. 4, 1840. Studied in the Leipzig Cons., and privately with M. Hauptmann. 1863-7, Dir. of the Mus. Soc. at Riga; then *Kapellm.* at theatres in Cologne, Amsterdam, Görlitz, Breslau, Stettin, and 1873-80 at the Friedrich Wilhelmstadt

Th. in Berlin; then at Augsburg and Magdeburg; from 1826-32 at Cologne, since that time teacher of theory at Stern's Cons., Berlin. In 1895 he received the title of "Professor."—Works Opera *Des Meermanns Harfe* (Riga, 1865); music to the Christmas legend *Die Wühlmännchen* and to Goethe's *Faust*; overtures, a string-quartet, pf.-pieces (Ritornelles, op. 26; Petite Suite, op. 29; Impromptu, op. 27; "Jungbrunnen," op. 41, 30 short didactic pieces;—"Fête d'enfants," and "Nuits italiennes," for 4 hands), part-songs, songs, etc.

**Klein, Johann Joseph**, b. Arnstadt, Aug. 24, 1740, d. Kahla, n. Jena, June 25, 1823. Lawyer at Eisenburg in Altenburg.—Works: "Lehrbuch der practischen Musik" (1783); "Lehrbuch der theoretischen Musik" (1801); "Neues, vollständiges Choralbuch" (1785; w. Introd. on Chorals).

**Klein, Bernhard**, church-composer; b. Cologne, Mar. 6, 1793; d. Berlin, Sept. 9, 1832. Went to Paris in 1812 to study under Cherubini and in the Cons. Library; was mus. director at Cologne cathedral for some years, and in 1818 settled in Berlin, where (1820) he was app. teacher of comp. at the R. Inst. for Church-music, and mus. director and singing-teacher at the Univ.—Works: 3 oratorios, *Jephtha*, *David*, and *Hiob* (Job); the cantata *Worte des Glaubens* (Schiller); an 8-p. Paternoster, a 6-p. Magnificat, 6-p. responses, 8 books of psalms, hymns, and motets f. male voices (deservedly popular); 2 operas, *Dido* (1823) and *Ariadne* (1825), and 2 acts of a third, *Irene*; music to Raupach's *Erdennacht*; sonatas and variations f. pf.; etc.—His younger brother, **Joseph** (1802-62), lived in Berlin and Cologne as a composer.

**Klein, Bruno Oscar**, b. Osnabrück, Hanover, June 6, 1858 [not 1856]. Studied pf. and



comp. under his father, Carl K., organist of Osnabrück cathedral; then for 2 years at Munich Cons. under Rheinberger (cpt.), Wullner (score-reading), and C. Baermann (pf.). Went to America in 1878; spent several years in travelling and concertizing, and settled in New York in 1883. Since 1884 he has been head of the pf.-department at the Convent of the Sacred Heart; also, 1884-94, organist at St. Francis Xavier, and (1887-92) prof. of cpt. and composition at the National Cons. In the season of 1894-5 he gave several concerts in Germany.—Works: *Kentworth*, grand opera in 3 acts and an Introduction (Hamburg, Feb.

13, 1895), many pf.-works of high character, sonata for violin and pf., and songs.

**Klein'michel, Richard**, pianist and composer, b. Posen, Dec. 31, 1846. Pupil of his father (**Hermann K.**, b. 1816; d. Hamburg, May 29, 1894; bandmaster and music-director at Posen and Potsdam); studied in Hamburg and (1863-66) at Leipzig Cons.; taught music in Hamburg, returned to Leipzig in 1876, and in 1882 became mus. director of the City Th. He married Clara Monhaupt, a dramatic soprano at Leipzig.—Works. 2 operas, *Manon* [Schloss de Lorme] (Hamburg, 1883), and the 3-act romantic opera *Der Pfeiffer von Dusenbach* (ibid., 1891); 2 symphonies; chamber-music; pf.-music ("Dorfmusik," 16 characteristic pieces, 18 op. 56; 4 books of pf.-études "für kleine und grosse Leute," op. 60; and other valuable studies); and songs.

**Klengel, August Alexander** ("Kanon-Klengel"), b. Dresden, Jan. 29, 1784; d. there Nov. 22, 1852. Pupil of Milchmeyer; from 1803, of Clementi, with whom he travelled through Germany, and in 1805 to St. Petersburg, where K. remained, studying and lesson-giving, until 1811. After 2 years in Paris he went to Italy, Dresden, England (1815), and returned to Dresden in 1816, when he was app. organist of the R. C. Court Church. A master of the *legato* pf.-style and a fine organist, K. was also a remarkable composer in the strict contrapuntal forms (whence the above sobriquet), works of this kind being "Les Avant-coureurs" (24 pf.-canons; publ. before 1840), and 48 canons and 48 fugues (an unsuccessful attempt to outdo Bach's "Well-tempered Clavichord"; publ. 1854 by M. Hauptmann). Other publ. comp.s. 2 concertos, a trio, a 4-hand fantasia, a rondo, a "Promenade sur mer, interrompue par une tempête" (op. 19), and other *salon*-music.

**Klengel, Paul K.**, pianist and violinist; b. Leipzig, May 13, 1854. Took degree of *Dr. phil.*, Leipzig, with dissertation "Zur Aesthetik der Tonkunst"; 1881-6, cond. of the Leipzig "Euterpe" concerts; 1888-93, 2nd *Hofkapellm.* at Stuttgart; then cond. the student-chorus "Arion" at Leipzig until 1898, when he went to New York.

**Klengel, Julius**, brother of Paul, and a gifted 'cellist; b. Leipzig, Sept. 24, 1859; pupil of Emil Hegar (cello) and Jadassohn (comp.); 1st cello in Gewandhaus Orch., and teacher at the Cons.—Publ. comp.s. 3 cello-concertos (op. 4, in A min.; op. 20, in D min., w. pf.; op. 31, in A min.); a concertino f. cello w. pf., op. 7, in C; a Concertstück f. do., op. 10, in D min.; a Suite f. 2 'celli, op. 22, in D min.; a Suite f. cello and pf., op. 1, in E min.; about 40 soli f. cello w. pf.; also a Serenade f. string-orch., 2 string-quartets (op. 21 and 34), a pf.-trio in D (op. 25), etc.

**Kliebert, Karl**, b. Prague, Dec. 13, 1840. Pupil of Rheinberger and Willner at Munich;

*Kapellm.* at Augsburg theatre; since 1876, Kirchner's successor as Director of the R. School of Music at Würzburg.

**Klind'worth** [klint'vort], **Karl**, pianist and pedagogue; b. Hanover, Sept. 25, 1830. A precocious self-taught pianist, at 6 he played a pf.-arrangement of Boieldieu's *Culfe de Bagdad*; but the violin was his chief instr. At 15 he wished to go to Spohr, but lack of money prevented; at 17, obliged to earn his own livelihood, he became cond. of a travelling opera-troupe (Bilse played under him as 1st violin). In 1849, on his way to Amsterdam to conduct the German opera, a telegram apprised him that the venture had failed; so he went back to Hanover, and gave lessons. While on a pianistic tour he met Liszt, and in 1852, aided pecuniarily by a Jewish lady, went to Weimar for 2 years' study. He made rapid progress, and in 1854, armed with letters of introduction, went to London; his first concert, on Mar. 30, appears to have made an unfavorable impression, but Wagner next year heard and admired him, and became his firm friend. K. gradually made his way in London, and remained there 1854-68 as a pf.-teacher and concert-pianist. A Rubinstein then called him to Moscow as pf.-prof. at the Imp. Cons. While here, he completed two "monumental" works, his pf.-scores of Wagner's *Ring der Nibelungen*, and a complete revised edition of Chopin's compositions (1878). After N. Rubinstein's death in 1882, K. settled in Berlin, conducting for ten years all the concerts of the Wagnerverein and (with Joachim and Wullner) the Philharm. Concerts. He also established a "Klavierschule" (School of Pf.-playing), von Bulow cooperating one month each year; this was united with the Scharwenka Cons. when K. retired to Potsdam in 1893.—As a "finishing" teacher, K. is in the front rank to-day. His masterly arr.s of Wagner's music-dramas, Schubert's C-maj. Symphony (f. 2 pf.s), Tchaikovsky's symphonic poem "Francesca da Rimini," etc., are world-renowned, like his revised edition of Beethoven's Sonatas, etc. Among his original (publ.) comp.s f. pf., a difficult and effective Polonaise-Fantaisie, and 24 grand pf.-études in all keys, may be mentioned.

**Kling, Henri**, b. Paris, Feb. 17, 1842; prof. in Geneva Cons., and teacher of music in the city schools.—Works: Operas, and other mediocre instr.l and vocal music; a Method and 40 characteristic Studies f. horn; Method f. drum; a treatise (in German) on Instrumentation (several editions); "Der vollkommene Musikdirigent" (1891); etc.

**Klingenberg, Friedrich Wilhelm**, born Sulau, Silesia, June 6, 1809. Director of the Breslau "Academischer Musikverein," 1830-7; then of the Kunstlerverein; 1840-85, cantor at the Peterskirche, Görlitz.—Works: A symphony, overtures, pf.-pieces, part-songs, vocal church-music.

**Klitzsch, Karl Emanuel**, b. Schonhaide, Saxony, Oct. 30, 1812; d. Zwickau, Mar. 5, 1889. Teacher in Zwickau Gymnasium; pensioned 1886. Self-taught musician; co-founder and conductor of the Musikverein, cond. of the concerts of the mus. society, cantor of the Marien- and Katharinenkirche at Zwickau. Contributor to the "Neue Zeitschrift für Musik" since Schumann's time. Under the pen-name of "Emanuel Kronach" he publ. the 96th Psalm f. soli, ch., and orch.; also songs; his opera, *Juana, oder ein Tag auf St. Domingo*, was given in Zwickau (1850?).

**Klosé, Hyacinthe-Éléonore**, clarinetist; b. Isle of Corfu, Oct. 11, 1808; d. Paris, Aug. 29, 1880. From 1839-68, prof. of clarinet at the Paris Cons., succeeding Berr, his teacher. He improved the fingering of the clarinet by applying Boehm's system of ring-keys in 1843.—Works "Grande méthode pour la clarinette à anneaux mobiles"; solo pieces, études, and other instructive music f. clar; marches, etc., f. military band; and 3 methods f. saxophone (one for each group).

**Klotz (or Clotz)**, family of Bavarian violin-makers at Mittenwald. The instr.s were brought into repute by **Matthias** (abt. 1660-96), the son of **Aegidius**, sen.; Matthias' sons, **Sebastian** and **Joseph**, were followed, in the 18th century, by **Georg, Carl, Michael**, and **Aegidius**, jr. Many of their violins are mistaken for Stainer's make.

**Klughardt, August (Friedrich Martin)**, b. Kothen, Nov. 30, 1847. Pupil of Blassmann and Reichel, at Dresden. Theatre-*Kapellm.* at Posen (1867), Lubeck (1868), and Weimar (1869-73), where he was also mus. director to the Grand Duke; then court *Kapellm.* at Neustrelitz, and finally at Dessau. This career, and the influence of Liszt, awakened his talent for dramatic composition; the 3-act opera *Mirjam* (Weimar, 1871) was followed by *Iwein* (Neustrelitz, 1879), *Gudrun* (ibid., 1882), *Die Hochzeit des Monchs* (Dessau, 1886; at Prague, 1888, as *Astorre*). Other works: The great symphonic poem "Leonore"; 3 symphonies (1. "Waldweben"; 2. op. 37, in D; 3. in C min.); overtures "Im Frühling," "Sophonisbe," "Siegesouverture," and "Festouverture"; an orch.l suite in 6 movements, op. 40, in A min.; a vln.-concerto, op. 68, in D; a string-sextet; a pf.-quintet; a string-quartet; a string-trio; "Schilffieder" (after Lenau), 5 Phantasiestücke f. pf., oboe, and cello; pf.-music; 8 books of songs; etc.

**Kna'be, William**, founder of the celebrated pf.-manufactory at Baltimore, Md.; was born at Kreuzburg, n. Oppeln, Prussia, in 1803; died Baltimore, 1864. Began business in 1839 with Henry Gaehle; in 1854 the partnership was dissolved. His successors were his sons **William** (1841-89) and **Ernest**, joined later by **Charles Keidel**. The present (1899) heads of the firm

are Ernest J. Knabe, jr. (b. July 5, 1869), and William Knabe (b. Mar. 23, 1872).

**Knecht, Justin Heinrich** (Abbé Vogler's rival at the organ, and surpassing him as a composer and theorist); b. Biberach, Württemberg, Sept. 30, 1752; d. there Dec. 1, 1817. From 1771-1807, organist and music-director at Biberach, then for 2 years *Hofkapellm.* at Stuttgart, but resigned on account of intrigues, and returned to Biberach.—As a harmonist, K. taught chord-building by thirds up to chords of the eleventh on all degrees of the scale. Publ. "Erklärung einiger . . . missverstandenen Grundsätze aus der Vogler'schen Theorie" (Ulm, 1785); "Gemeinnütziges Elementarwerk der Harmonie und des Generalbasses" (4 parts, 1792-98); "Kleines alphabetisches Wörterbuch der vornehmsten und interessantesten Artikel aus der mus. Theorie" (1795); "Vollständige Orgelschule für Anfänger und Geübtere" (3 parts, 1795-8); "Theoretisch-praktische Generalbass-Schule" (n.d.); "Kleine Clavierschule für die ersten Anfänger" (n.d.; republ. as "Bewährtes Methodenbuch beim ersten Clavierunterricht"); "Allgem. musikalischer Catechismus" (Biberach, 1803); "Luther's Verdienst um Musik und Poesie" (1817) His compositions are obsolete; but the "Tongemalde der Natur" is interesting as a symphony identical in subject with Beethoven's "Pastoral" symphony.

**Kneißel, Franz**, violin-virtuoso; b. in Rumania, of German parentage, in 1865. A precocious pupil of Grün and Hellmesberger at Vienna, he early became *Concertmeister* of the Hofburg Theatre-orch.; then in Bilsé's Orch. at Berlin; and in 1885 was called to Boston, Mass., by Gericke, as leader and soloist in the Symphony Orch., succeeding Bernhard Listemann. K. made his Boston début in the Beethoven concerto on Oct. 31, 1885. Next year he organized the now world-renowned "Kneißel Quartet" (1st violin, K.; 2nd violin, Otto Roth [till 1899]; viola, Louis Svecnski; 'cello, Alwin Schroeder), which has not only played in leading American towns, but also in London, and is in the front rank of similar organizations to-day. K. is equally at home in classic and romantic violin-literature, interpreting the concertos of Beethoven, Spohr, and Mendelssohn, or of Joachim, Goldmark, and Brahms, with masterly insight. He is admirable in *ensemble*, and has done and is doing important service to the cause of chamber-music in America.

**Kneisse, Julius**, b. Roda, n. Jena, Dec. 21, 1848. Pianist and organist; taught by W. Stade in Altenburg, and (1868-70) Brendel and C. Riedel in Leipzig. Director of the Singakademie at Glogau, 1871-6; then cond. of the Ruhl Singing-society and the Wagnerverein at Frankfurt; from 1884-9, Breunung's successor as mus. director at Aix; since 1882 he has also been chorusmaster for the festival-plays at Bayreuth, where he has lived since 1889, becoming

Director of the Preparatory School for Stage-singers establ. in the following year.—Works: Opera, *König Hittichus*, and a symphonic poem, "Frithjof" (both MS.), has publ. 4 books of songs.

**Knight, Joseph Philip**, English song-composer; b. Bradford-on-Avon, July 26, 1812, d. Great Yarmouth, June 1, 1887. Organ-pupil of Corfe at Bristol. While in the United States, 1839-41, he brought out his songs "Rocked in the cradle of the deep" (sung by Braham with great success) and "Why chime the bells so merrily?" After 2 years as vicar and organist at St. Agnes, Scilly Islands, he married, lived abroad for a time, and then returned to England.—Works: About 200 songs ("All on the summer sea," "She wore a wreath of roses," "Say, what shall my song be to-night?," "Of what is the old man thinking?," etc), and the oratorio *Jephtha*.

**Knorr, Julius**, b. Leipzig, Sept. 2, 1805; d. there June 17, 1861. Eminent pf.-teacher. Pianistic début at the Gewandhaus, 1831. An intimate friend of Schumann, and editor of the "Neue Zeitschrift für Musik" during the first year. As a technician, K. introduced the preparatory technical exercises which have become the groundwork of technical study on the piano. His publ. works are "Neue Pianoforteschule in 184 Übungen" (1835; 2nd ed. 1841 as "Die Pianoforteschule der neuesten Zeit; ein Supplement zu den Werken von Cramer, Czerny, Herz, Hummel, Hunten, Kalkbrenner, Moscheles . . ."); "Das Clavierspiel in 280 Übungen"; "Materialien für das mechanische Clavierspiel" (1844); "Methodischer Leitfaden für Clavierlehrer" (1849; oft -republ.), "Wegweiser für den Clavierspieler im ersten Stadium" (n. d.); "Ausführliche Claviermethode" in 2 parts, "Methode" (1859) and "Schule der Mechanik" (1860); "Führer auf dem Felde der Clavierunterrichts-Litteratur" (n. d.); "Erklärendes Verzeichniss der hauptsächlichsten Musikkunstwörter" (1854).

**Knorr, Ivan**, b. Mewe, West Prussia, Jan. 3, 1853; lived from 1856 in Russia; entered Leipzig Cons. 1869 (Richter, Reinecke); 1874, teacher of music in the Ladies' Institute and the Cons. at Charkov, Russia; 1883, prof. of mus. theory at the Hoch Cons. at Frankfurt-on-Main.—Works: 2 suites f. orch.; variations (op. 7) f. orch. on a folk-song of the Ukraine; var.s f. pf., vln., and 'cello, op. 1; pf.-quartet, op. 3, var.s f. pf. and 'cello, op. 4; var.s and fugue f. pf. on a Russian folk-song, op. 8; and "Love-songs of the Ukraine," f. mixed ch. and pf.

**Knyvett, Charles**, English organist and tenor singer; b. Feb. 22, 1752; d. London, Jan. 19, 1822. Gentleman of the Chapel Royal, 1786; with S. Harrison he establ. the Vocal Concerts (1791-4); organist of the Chapel Royal, 1796.—His son, Charles, b. 1773, d. Nov. 2, 1852, revived the Vocal Concerts in 1801 with

Greatorax, Bartleman, and his brother William. He was organist of St George's, Hanover Square, and a much-sought teacher of pf. and harmony.—A younger son, **William**, b. Apr. 21, 1779; d. Ryde, Nov. 17, 1856, was the principal alto at the Concerts of Antient Music in 1795, Gentleman of the Chapel Royal in 1797, Lay-vicar of Westminster Abbey, and succeeded Arnold as composer to the Chapel Royal. He conducted the Concerts of Antient Music, 1832-40, and the Birmingham Festivals, 1834-43.

**Kob'bé, Gustav**, b. New York, Mar. 4, 1857. Studied pf and composition 1867-72, with Adolf Hagen at Wiesbaden, later with Joseph Mosenthal at New York (graduate of Columbia College (School of Arts, 1877; School of Law, 1879). Resides (1899) in Morristown, N. J.; is a frequent contributor, on musical and other subjects, to the daily press and the magazines (Century, Scribner's, Forum). Publ. "Wagner's Life and Works" (New York, 1890; 2 vol s, contains analyses, with the *Leitmotive* in notes, of the music-dramas); "The Ring of the Nibelung" (1889; part of preceding, printed separately); "Plays for Amateurs" (1892); "My Rosary, and Other Poems" (1896); "New York and its Environs" (1891); also a few songs.

**Kobe'lius, Johann Augustin**, b. Wähltz, n. Halle, Feb. 21, 1674; d. Weissenfels, Aug. 17, 1731, as *Kapellm.* to the Duke of W. For the ducal court he wrote 20 operas (1716-29).

**Koch, Heinrich Christoph**, noted theorist; b. Rudolstadt, Oct. 10, 1749; d. there Mar. 12, 1816. Pupil of Göpfert at Weimar; 1768 violinist, 1777 *Kammermusiker*, in the Rudolstadt orch.—Comp s. "Choralbuch" for wind-band, cantatas.—Writings: "Musikalisches Lexikon" (1802; republ in epitome, 1807 and 1823; revised ed. by A. von Dommer, 1865); "Versuch einer Anleitung zur Composition" (3 parts, 1782-93); "Handbuch bei dem Studium der Harmonie" (1811); a manual of enharmonic modulation (1812); and essays and reviews in periodicals. His "Journal der Tonkunst," started in 1795, was short-lived.

**Koch, Eduard Emil**, b. Schloss Solitude, n. Stuttgart, Jan. 20, 1809; d. Stuttgart, Apr. 27, 1871. Pastor at Gross-Anspach, 1837; at Heilbronn, 1847; superintendent there 1853-64. Author of the valuable work "Geschichte des Kirchenliedes und Kirchengesanges, insbesondere der deutschen evangelischen Kirche" (1847; 3rd ed., in 8 vols., 1866-76, vol. viii edited by R. Lauxmann).

**Köch'el, Ludwig, Ritter von**, b. Stein-on-Danube, Lower Austria, Jan. 14, 1800; d. Vienna, June 3, 1877. A musical dilettante of rare gifts and learning. Doctor of Laws, teacher of the Austrian princes, and (1832) Imp. councillor; ennobled in 1842.—Writings: "Ueber den Umfang der musikalischen Productivität W. A. Mozarts" (1862), preceding his uniquely valuable "Chronologisch-systematisches Verzeichniss

sammtlicher Tonwerke W. A. Mozarts" (Leipzig, 1862; K. publ supplementary matter in the "Allgem. mus. Zeitung," 1864); "Die kaiserliche Hofmusikkapelle zu Wien von 1543-1867" (1868); and "Johann Joseph Fux" (1872)

**Koch'er, Conrad**, b. Ditzingen, n. Stuttgart, Dec. 16, 1786; d. Stuttgart, Mar. 12, 1872. In 1803 he went to St. Petersburg as a private tutor; studied the pf., by Clementi's advice, under Klengel and Berger, comp. under J. H. Müller. Travelled in Italy (1819), returned to Stuttgart 1820, founded a church choral society, and devoted himself to composition. Became mus. director of the Stiftskirche in 1827; *Dr. phil. hon. causa* of Tübingen Univ., 1852.—Publ. a pf.-method; a manual of composition, "Die Tonkunst in der Kirche" (1823); and "Zionsharfe" (ancient and modern chorals); comp. 2 operas, an oratorio, etc.

**Koczal'ski, Raoul (Armand Georg)**, boy-pianist and composer; b. Warsaw, Jan. 3, 1885. First lessons in pf.-playing from his mother; then trained by Gadowski (Warsaw). When only 4, he played at a charity-concert in Warsaw, and at once became famous as an "infant phenomenon"; played at Vienna (1892), St. Petersburg, Moscow, Paris, London (1893), and other European cities. Court pianist to the Shah of Persia, with yearly stipend of 3,000 francs. Is said to have played in about 600 concerts up to 1892.—Compositions: The 1-act opera *Hagar*; and, f. pf., a Scherzo-Fantasia, a Fantasia in F min., a Grand Fantasia in D, a Gavotte, Waltzes, etc.

**Koem'menich, Louis**, b. Elberfeld, Germany, Oct. 4, 1866, pupil of Anton Krause at Barmen, and of Franz Kullak, W. Pfeiffer, A. Holländer, and W. Tappert at Kullak's Acad., Berlin (1885-87). Going to New York in 1890, he has been active as a conductor of singing-societies, and teacher of pf. and singing; since 1894, cond. of the Brooklyn Sangerbund (performance of novelties a specialty); in 1898 he organized an Oratorio Soc. for the production of modern works.—Publ. comp. s. Consist chiefly of part-songs for male ch., a cantata, and songs.

**Koe'nen, Friedrich**, b. Rheinbach, n. Bonn, Apr. 30, 1829; d. Cologne, July 6, 1887. Pupil of his father (pf. and org.), and Biermann ('cello). Ordained priest, 1854; studied church-music at Ratisbon (1862-3) under Haberl, Schrems, and Witt, then returned to Cologne, and was app. cathedral *Kapellm.*, and music-teacher at the Seminary for Priests. He founded the *Cäcilienverein* in 1869, and was its president until death. His 58 compositions include 2 masses f. male choir and 5 f. mixed choir; 2 church-cantatas; a Te Deum, motets, psalms, etc.; also organ-preludes, and 25 songs w. pf.

**Ko'fler, Leo**, b. Brixen, Austrian Tyrol, Mar. 13, 1837. Well-known writer, critic, and singing-teacher; since 1877, organist and choirmaster of St. Paul's Chapel, Trinity Parish, New

York.—Works: "The Art of Breathing as the Basis of Tone-production" (New York, 5 editions; Leipzig [in German], 1897); "Take Care of Your Voice, or The Golden Rule of Health", "Selected Hymn-tunes and Hymn-Anthem."

**Ko'gel, Gustav Friedrich**, b. Leipzig, Jan. 16, 1849. Pupil of the Cons. (1863-7); then in Alsatia till 1870; worked for C. F. Peters until 1874, was then theatre-Kapellm. in various cities, and at Leipzig (1883-6); from 1891 cond. of the Museum Concerts at Frankfurt. Editor of full scores and pf.-scores of several operas (notably *Jessonda*, *Die lustigen Weiber von Windsor*, and *Hans Heiling*). Comp. a few pf.-pieces f. 2 and 4 hands.

**Köh'ler, Ernst**, b. Langenbielau, Silesia, May 28, 1799, d. Breslau, May 26, 1847, where he was 1st organist of the Elisabethkirche from 1827. Excellent organist and pianist, and publ. fine works for both instr.s; also comp. 2 symphonies, 9 overtures, 12 church-cantatas, and 12 large vocal works w. orch.

**Köh'ler, (Christian) Louis (Heinrich)**, distinguished pianist, teacher, and composer of instructive pf.-music; b. Brunswick, Sept. 5, 1820; d. Königsberg, Feb. 16, 1886. Pupil, at Brunswick, of Sonnemann (pf.), Zinkeisen senior and Leibrock (theory), and Zinkeisen junior (violin); at Vienna (1839-43) of Sechter and v. Seyfried (comp.), and v. Bocklet (pf.). Then Kapellm. at theatres in Marienburg, Elbing, and (1845-6) Königsberg, where he finally settled in 1847 as teacher, founding an eminently successful school for pf.-playing and theory. He received the title of "Royal Professor" in 1880. He was one of the chief promoters of the "Allgem. deutscher Tonkünstlerverein," founded in 1859 at Leipzig. His reviews of new compositions, in the Leipzig "Signale," were models of impartiality and acumen. He was a zealous teacher (Hermann Goetz was his pupil), and his didactic writings and compositions obtained great vogue, the Studies being used in most Conservatories; he was called "the heir of Czerny" as a pf.-instructor.—Works. "Systematische Lehrmethode für Clavierspiel und Musik," in 2 vols.: Vol. i, "Die Mechanik als Grundlage der Technik" (1856; 3rd ed., rev. by Riemann, 1888); Vol. ii, "Tonschriftwesen, Harmonik, Metrik" (1858); "Fuhrer durch den Clavierunterricht" (6th ed. 1879) is of value, but not free from bias; further "Der Clavierfingersatz" (1862); "Der Clavierunterricht, oder Studien, Erfahrungen und Rathschläge" (4th ed. 1877); "Die neue Richtung in der Musik" (1864); "Leichtfassliche Harmonie- und Generalbass-Lehre" (3rd ed. 1880); "Brahms und seine Stellung in der neuern Clavierlitteratur" (1880); "Der Clavierpedalzug" (1882); "Allgemeine Musiklehre" (1883).—K. composed 3 operas: *Prinz und Maler* (Vienna, 1841?), *Maria Dolores* (Brunswick, 1844), and *Gil Blas*; a ballet, *Der Zau-*

*bercompouist* (Brunswick, 1846); music to Euripides' *Helena* (Vienna, 1843); overture to *Phormio* (Terence), a cantata; a Vaterunser f. 4 female and 4 male voices (op. 100); a symphony, a quartet, songs, and some 300 pf.-works, chiefly didactic.

**Kohut, Adolf**, b. Mindszent, Hungary, Nov. 10, 1847. Living in Berlin. Author of "Weber-Gedenkbuch," "Friedrich Wieck," "Leuchtende Fackeln," a biography of Rossini (1892), etc.

**Kohout, Franz**, b. Hostin, Bohemia, May 5, 1858. Pupil, 1873-6, of Skuhersky in the Prague Organ-School. Now (1899) conductor of orch in the "Deutsches Theater" at Prague, and organist of the Weinberger synagogue.—Works. Besides incidental music to various plays, he has comp. the 1-act (Bohemian) romantic-comic opera *Babunský* (Smichov summer theatre, near Prague, 1892; Pilsen, 1893), the 1-act (German) dramatic opera *Stella* (Prague, German Landestheater, 1896; v. succ.); and a 4-act opera *Juan de Marina* (not perf.); organ-pieces, and pf.-pieces (many still in MS).

**Kol'be, Oskar**, b. Berlin, Aug. 10, 1836; d. there Jan. 2, 1878. Pupil (1852-4) of Grell, Loschhorn, and A. W. Bach, at the R. Inst. for Church-music; then at the R. Acad until 1856. Teacher of theory at Stern's Cons., 1859-75, with the title of "Royal Music-Director" in 1872 (on the production of his oratorio *Johannes der Tauffer*). Publ. pf.-music, songs, a "Kurzgefasstes Handbuch der Generalbasslehre" (1862; 2nd ed. 1872), and a "Handbuch der Harmonielehre" (1873).

**Kolff, J. van Santen**, essayist; b. Rotterdam, Holland, Apr. 19, 1848; d. Berlin, Nov. 29, 1896. Wrote hundreds of mus. articles for the German, French, and Dutch press; among them "Geschichtliches und Aesthetisches über das Erinnerungsmotiv" [a history of the *Leitmotiv* before Wagner] (in vols. viii and ix of the "Bayreuther Blätter"); on the "Werdeschicksale" of *Parsifal* ("Bayreuther Taschenbuch," 1892); "Werden und Wachsen der Faust-Ouverture" ("Bayr. Blätter," 1894); on the utilization of the Faust-idea in music ("Bayr. Taschenbuch," 1894); on "Zola und die Musik" ("Berliner Signale," 1896, Nos. 5, 7, 8, 13); and many others in the "Revue Wagnérienne," the Leipzig "Musikalisches Wochenblatt," the Amsterdam "Weekblad voor muziek," etc.

**Kol'ing, Karl W. P.**, composer and music-teacher in Hamburg, where he was born Feb. 28, 1831. His works are chiefly attractive *salon*-pieces for piano; he brought out a very successful operetta, *Schmetterlinge* (1891, Karl Schulze-Theater, Hamburg).

**Koll'mann, August Friedrich Karl**, b. Engelbostel, Hanover, 1756; d. London, Nov., 1824, as organist and choirmaster in the German Chapel, St. James's. He was a somewhat eccentric theorist and composer.—Works: "The

Shipwreck" (a program-symphony); 100 Psalms harmonized in 100 ways; Rondo f. pf. on the chord of the diminished 7th, etc. Publ. "Essay on Practical Harmony" (1796); "First Beginning on the Pianoforte" (op. 5; n. d.); "Essay on Practical Musical Composition" (1799); "Practical Guide to Thorough-Bass" (1801); "Vindication of a Passage in do" (1802); "New Theory of Musical Harmony" (1806); "Second Practical Guide to Thorough-Bass" (1807); "Remarks on what Mr. J. B. Logier calls his New System" (in the "Quarterly Mus. Mag. and Review," 1818); "Intro. to the Art of Preluding and Extemporizing in Six Lessons for the Harpsichord or Harp" (n. d.). Only 2 numbers of his own "Quarterly Mus. Register" appeared (1812).

**Kömpel, August**, violinist, called Spohr's best pupil; b. Bruckenaue, Aug. 15, 1831; d. Weimar, Apr. 7, 1891. Studied at the Wurzburg Music-School, later with Spohr, David, and Joachim. From 1844-52 he played in the Kassel court orch., 1852-61 in that at Hanover; after long concert-tours he became a member of the Weimar orch. in 1863, and leader in 1867, being pensioned in 1884.

**KönigsLöw, Johann Wilhelm Cornelius von**, b. Hamburg, Mar. 16, 1745; d. May 14, 1833, at Lubeck, where he had been organist of the Marienkirche since 1773. He composed many "Abendmusiken," following Duxtehude's example.

**KönigsLöw, Otto Friedrich von**, b. Hamburg, Nov. 13, 1824. Pupil of Fr. Pacius and Karl Haefner, and from 1844-6 of David (vln.) and Hauptmann (theory) in the Leipzig Cons. After concert-tours for 12 years (many in company with Carl Reinecke), he was leader (1858-81) of the Gurzenich Orch. at Cologne, also violin-teacher in, and vice-director of, the Cons., with the title of "Royal Prof." Retired to Bonn.

**Ko'ning, David**, b. Rotterdam, Mar. 19, 1820; d. Amsterdam, Nov. 6, 1876. Pianist and comp.; pupil of Aloys Schmitt in Frankfurt. From 1840, conductor of the "Felix meritis" choral soc. at Amsterdam; also for ten years secretary, then president, of the Cecilia Soc.; hon. member of the Cecilia Soc., Rome, and the Amsterdam Soc. for the Promotion of Music. Excellent teacher, and talented composer.—Works: Op. 1, "Domine, salvum fac regem," w. orch.; comic opera, *The Fishermaiden*; "Elegy on the death of an Artist," f. soli, ch., and orch. (op. 22); string-quartets; a great variety of vocal music; 7 pf.-études in the style of Schmitt, Clementi, Cramer, etc.; sonatas and a "Vredemarsch" f. pf.; etc.

**Kon'radin, Karl Ferdinand**, operetta-composer; b. St. Helenenthal, n. Baden, L. Austria, Sept. 1, 1833; d. Vienna, Aug. 31, 1884, where he prod. 11 operettas.

**Kont'ski, Antoine de**, eminent pianist; b.

Cracow, Oct. 27, 1817. Pupil of Joh. Markendorff at Warsaw, and (1830) of Field at Moscow. On numerous concert-tours he created a furore by the brilliancy, suaveness, and delicacy of his technique; lived in Paris till 1851, in Berlin for about 2 years (app. court pianist), in St. Petersburg 1854-67, also concertizing in various cities, then in London as a teacher of advanced pf.-playing. He traversed the United States in 1885-6, and later lived for a time in Buffalo, N. Y. In 1896-8 (at the age of 80!) he made a grand pianistic tour around the world, ending at Warsaw; in January, 1899, he was giving concerts in St. Petersburg.—Works (technically difficult, but generally of mediocre quality) "Le réveil du lion" (op. 115), very popular both f. pf. and as arr. f. orch.; 2 pf.-concertos; the waltzes "La victorieuse" (op. 89) and "Souvenir de Biarritz" (op. 278), "Grande Polonaise" (op. 271); "La nuit sur la mer" (op. 259); also an opera, *Les deux distraits* (London, 1872); an oratorio; symphonies, overtures, masses, etc.—His brother,

**Kont'ski, Apollinaire de**, b. Warsaw, Oct. 23, 1825; d. there June 29, 1879. Violinist, pupil of his brother Charles (b. Sept. 6, 1815; d. Paris, Aug. 27, 1867); when but 4, he could play concertos by Rode, and later became Paganini's favorite pupil in Paris.—Toured France and Germany (1847), made a sensation in St. Petersburg (1851), and from 1853-61 was Imp. chamber-virtuoso there; then settled in Warsaw, and in 1861 founded the Cons., of which he was Director till death.—Violin-music of slight value.—A fourth brother, Stanislas (b. Cracow, Oct. 8, 1820), a violin-teacher in Paris, has publ. light violin-pieces.

**Kopecký, Ottokar**, violinist, b. Chotebor, Bohemia, Apr. 29, 1850. Pupil (1864-70) of Prague Cons.; now leader of the Philharm. Orch., Hamburg, cond. of the "Schaeffer" Orch., and teacher in the Cons.

**Kopylow, Alexander**, b. St. Petersburg, 1854; studied in the Imp. Chapel, where he is now (1899) vocal instructor.—Works. Orchestral numbers (scherzo, op. 10); pf.-pieces; choruses; songs.

**Korby, Francis Alexander**, b. Pesth, Hungary, May 8, 1846. Tenor singer (pupil of Roger) and pianist (pupil of Liszt). Sang at the Hungarian Opera, Pesth, 1865-8; toured Germany, England, and America as a concert-pianist; settled in New York, 1871, as teacher of voice and pf. His many vocal recitals have been very successful.—Works: "Nuptiale," f. orch. (often perf.); "Le matin," f. solo voice and pf. (arr. by Liszt f. orch.); settings f. vocal solo of Lenau's "Schilffieder"; Hungarian Folk-songs transcr. f. pf.; pf.-pieces; etc.

**Körner, Christian Gottfried**, b. Leipzig, July 2, 1756; d. Berlin, May 13, 1831. He was the father of Theodor K., the poet. Composed songs, etc.; and publ. (in the "Horen," 1775) an



essay "Ueber den Charakter der Töne oder über Charakterdarstellung in der Musik."

**Körner, Gotthilf Wilhelm**, b. Teicha, n. Halle, June 3, 1809; d. Erfurt, Jan. 13 (47), 1865, as a music-publisher. He founded his business in 1838, and publ. many organ-works; in 1886 the firm was united with that of C. F. Peters. He also founded the "Urania," a periodical for organists, in 1844 (the editor is A. W. Gottschalg since 1865).

**Koschat, Thomas**, composer and bass singer; b. Viktring, near Klagenfurt, Aug. 8, 1845. While a student of natural science at Vienna, Esser induced him to join the court-opera chorus, in which he soon became the leader. In 1874 he also joined the cathedral-choir; in 1878, the *Hofkapelle*. In 1871 he publ. his first Carinthian quartets for men's voices; they attained immense popularity, and are his specialty (over 100 have appeared). He writes the poems (in the Carinthian dialect) as well as the music. With four other solo singers, he organized the famous "Kärnthner Quintett" in 1875. His "Liederspiel" *Am Northerssee*, containing many of his favorite vocal numbers, has had great vogue in Vienna and elsewhere; he has also prod. a 4-act "Volksstück mit Gesang," *Die Rosenthaler Nachtgall*, and the "Singspiel" *Der Bürgermeister von St. Anna* (Prague, 1893; succ.) [given in Italian as *Un colpo di fuoco*].

**Köselitz, Heinrich**, b. Annaberg, Saxony, 1854; pupil of Richter (Leipzig Cons.), and Nietzsche (Basel). Lives in Italy. Under the pen-name of "Peter Gast" he prod. an opera, *Die heimliche Ehe*, at Danzig, 1891.

**Kosleck, Julius**, b. Neugard, Pomerania, Dec. 3, 1835. Virtuoso on the trumpet and *cornet à pistons*; member of the royal band, Berlin, and teacher of trumpet and trombone at the Hochschule. Founder (1871) and leader of the famous "Kaiser-Cornett-Quartett." Publ. a method f. trumpet and cornet.

**Kos'sak, Ernst**, b. Marienwerder, Aug. 4, 1814; d. Berlin, Jan 3, 1880. Writer, living since 1834 in Berlin, where he took the degree of *Dr. phil.* His mus. *feuilletons*, and many contributions to the "Neue Berliner Musikzeitung," to the "Echo" (which he founded, and edited for years), and other papers, have won him an assured position among living mus. journalists.

**Kossmaly, Carl**, July 27, 1812; d. Stettin, Dec. 1, 1893. Pupil (1828-30) of Berger, Zelter, and Klein at Berlin; theatre-*Kapellm.* at Wiesbaden, Mayence, Amsterdam, Bremen, Detmold, and (1846-9) Stettin, where he settled as teacher and concert-conductor.—Works: "Schlesisches Tonkünstler-Lexikon" (1846-7); "Mozarts Opern" (1848, after Ulibishev's "Mozart"); "Ueber die Anwendung des Programms zur Erklärung musikalischer Compositionen" (1858); "Ueber Richard Wagner" (1874, anti-Wagnerian); and contributions to mus.

periodicals; symphonies, overtures, instr. and vocal works, songs, etc.

**Köstlin, Karl Reinhold**, b. Urach, Württemberg, Sept. 28, 1819; d. Apr. 12, 1894, at Tübingen, as prof. of æsthetics and art-history.—Publ. "Æsthetik" (2 vol s, 1863-1869), treating incidentally of music, an essay on mus. æsthetics in Vischer's "Æsthetik," vol iii.; and a pamphlet on Wagner.

**Kostlin, Heinrich Adolf**, b. Tübingen, Oct. 4, 1846. Student of theology, tutor, chaplain, etc.; in 1875 he united the choirs of three towns (Sulz, Kalw, Nagold) for church-music performances, the germ of the Württemberg Evangelical "Kirchengesangverein," organized by him in 1877, the festivals of which he also conducted for years. While preacher in Friedrichshafen (1878), he also cond. the Oratorio Soc. there; went to Stuttgart in 1881, to Friedberg in 1883, and finally (1891) to Darmstadt.—Publ. "Geschichte der Musik im Umriß" (1873; 3rd enlarged ed. 1883); "Die Tonkunst: Einführung in die Æsthetik der Musik" (1878); a biographical sketch of his mother, "Josephine Lang-Kostlin" (the song-comp.); also book-reviews in the "Deutsches Literaturblatt" and the Augsburg "Allgemeine Zeitung."

**Ko'tek, Joseph**, b. Kamenez-Podolsk, Govt. of Moscow, Oct. 25, 1855; d. Davos, Switz., Jan. 4, 1885. Violinist; pupil of Moscow Cons., later of Joachim; from 1882, teacher at the Hochschule, Berlin.—Duets, soli, and études, f. vln.

**Ko'the, Bernhard**, b. Grobñig, Silesia, May 12, 1821; d. Breslau, in Aug., 1897. Pupil of the R. Inst. for Church-music, Berlin, and of A. B. Marx; 1851, church mus. director and teacher at Oppeln, 1869, teacher of music at the Teachers' Seminary, Breslau, succeeding his brother Aloys. Here he founded the *Capellen-Verein* for Catholic church-music.—Publ. "Musica sacra" (sacred songs f. men's voices); a book of organ-pretudes; organ-pieces; motets; and 2 pamphlets, "Die Musik in der katholischen Kirche" (1862) and "Abriss der Musikgeschichte für Lehrerseminare und Dilettanten" (1874); edited the 4th ed. of Seidel's "Die Orgel und ihr Bau" (1887); and, with Forchhammer, a "Führer durch die Orgellitteratur" (1890).

**Ko'the, Aloys**, brother of preceding; b. Grobñig, Oct. 3, 1828; d. Breslau, Nov. 13, 1868, as teacher of music at the Teachers' Seminary. He was a pupil of Grell and Bach in Berlin.—Publ. a mass f. men's voices; songs, pf. -pieces, etc.

**Ko'the, Wilhelm**, brother of preceding; b. Grobñig, Jan. 8, 1831; pupil of the R. Orgel-Institut at Berlin, has been since 1871 music-teacher at the Teachers' Seminary in Habelschwerdt, Silesia. He publ. a pamphlet on "Friedrich der Grosse als Musiker"; methods for violin and voice; songs, and pf.-music.

**Kott'hoff, Lawrence**, b. Eversberg, Germany, Dec. 11, 1862. Pupil, in Berlin, of Emil Breslaur (pf.), Fr Grunike (org.), and A. Buchholz (cpt and orchestration). Settled in St. Louis, Missouri, in 1886. Is a Bach specialist; a critic, and a successful teacher. Has a "Scripto-Analysis of Music" in MS, and is a frequent contributor to scientific periodicals.

**Kött'litz, Adolf**, b. Trier, Sept. 27, 1820; killed while hunting in Uralsk, Siberia, Oct. 26, 1860. Precocious violinist, playing concertos by Rode and Mayseder in his seventh year, and giving public concerts at ten years of age. He lived for 3 years under Lizst's protection in Paris, was leader in the Königsberg Th 1838-56, then made a long concert-tour through Russia and Siberia, and settled at Uralsk as mus. director. Publ. 2 fine string-quartets.—His wife Clothilde, *né* Ellendt (1822-67), was an excellent singing-teacher in Königsberg.

**Kot'zeluch, Johann Anton**, (*recte* Jan Antonin Kozeluch,) b. Wellwarn, Bohemia, Dec. 13, 1738, d. Prague, Feb. 3, 1814. He was a chorister at St. Veit's ch., and a pupil of Seegert, at Prague; studied later under Gluck and Gassmann, Vienna. Church mus. director at Vienna and Prague; then *Kapellm.* at the Metropolitan-kirche at Prague. His operas, oratorios, masses, and other church-music remained in MS.—His cousin,

**Kot'zeluch [Koz'eluch], Leopold Anton**, b. Wellwarn, Dec. 9, 1752; d. Vienna, May 7, 1811 [GROVE]. Law-student at Prague, 1765; his teacher in music was the above cousin, and the success of a ballet of his own at the National Th., Prague, in 1771, caused him to adopt the profession of music. Within six years he wrote 24 more ballets, 3 pantomimes, and incidental music; became music-master to the Archduchess Elisabeth at Vienna in 1778, and followed Mozart as court composer in 1792, which proves the estimation in which he was held as a composer. He was a brilliant pianist, and in high favor as a teacher among the aristocracy. His compositions are of little interest to-day. They include the operas *Le Maset* (Vienna, 1780), *Didone abbandonata* (1795?), *Giuditto, o la liberazione di Betulia*; *Deborah und Sisara*, the oratorio *Mosè in Egitto* (1787); several cantatas; 30 symphonies; nearly 50 concertos f. pf.; a quantity of other pf.-music; chamber-music; etc.

**Kot'zolt, Heinrich**, noted vocal teacher and chorus-conductor; b. Schnellewalde, Upper Silesia, Aug. 26, 1814, d. Berlin, July 3, 1881. Student of philology at Breslau, but preferred music, studying under Dehn and Rungenhagen at Berlin, 1836-8. Bass singer at the Danzig opera, 1838-42; then 1st solo bass in the Berlin cathedral-choir, of which he became 2nd conductor in 1862. In 1849 he founded the "Kotzolt Gesangverein" (*a cappella*), which he cond. until he died. He received the titles of "R.

Musikdirektor" in 1866, and "Professor" in 1876. Publ. a Method for *a cappella* singing (six editions); the 54th Psalm, f. double ch. *a capp.*, "Lobet den Herrn, alle Heiden," f. 8-p. ch., etc.

**Kotzsch'mar, Hermann**, b. Finsterwalde, Germany, July 4, 1829. His father taught him to play the orchestral instrs (vln., flute, clar., French horn, trombone, etc.) and the organ, he studied further in Dresden under his uncle Hayne (pf.) and Jul. Otto (comp.), after 1839. He played in the R. Body Guards' band, and in the opera-orch.; went to America with the Saxonia Band in 1848, and settled in Portland, Me., in 1849. Here, besides displaying noteworthy activity as a teacher, he was organist at the First Parish Ch. for 47 years, and is at present (1899) org. of the State St. Ch.; has cond. the "Haydn Association" for over 30 years, also other choral societies in the State of Maine. Has publ. numerous vocal quartets (*Te Deum*, *Deus misereatur*, *Benedictus*, "Oh Land, oh Lord," "Rejoice in the Lord," "Barcarole," etc.); songs; and pf.-pieces (*Romance*, 3 *Ma-zurkas*, "Fairy's Evening Song," *Arcturus*, *Aurora Borealis*, *Magic Top Galop*, etc.).

**Kowal'ski, Henri**, talented pianist, and comp. of light pf.-pieces; b. Paris, 1841; pupil of Marmontel (pf.) and Reber (comp.). Frequently visits London.—Op. 9, *Barcarolle*; op. 10, *Polonaise de concert*; op. 13, *Marche hongroise*; op. 16, 12 *Caprices en forme d'études* (the "Danse des Dryades" is much played); op. 68, *Barcarolle chinoise*; op. 79, *Sérénade japonaise*; "Sur l'Adriatique"; "Sur le fleuve jaune"; etc.

**Koz'eluch**. See KOTZELUCH.

**Kraft, Anton**, b. Rokitzan, n. Pilsen, Dec. 30, 1752; d. Vienna, Aug. 28, 1820. 'Cello-virtuoso; pupil of Werner at Prague, and of Haydn (comp.) at Vienna. Played in the orchestras of Prince Esterházy (1778-90), Prince Grassalkovics (1790-5), and Prince Lobkowitz (until his death)—Works: 'Cello-concerto; 6 sonatas f. 'cello w. bass; *Divertissement* f. do.; 3 duos concertants f. vln. and 'cello; 2 'cello-duos; also trios f. 2 barytones (which he played with Prince Esterházy).—His son and pupil,

**Kraft, Nicolaus**, also a 'cellist of renown; b. Esterház, Hungary, Dec. 14, 1778; d. Stuttgart, May 18, 1853. Went on concert-tours with his father while quite young, played in Dresden with Mozart (1789); went to Vienna in 1790, and became a member of Prince Karl Lichnowsky's quartet (the "Schuppanzigh Quartett"), famous for its production of Beethoven's works; was chamber-musician to Prince Lobkowitz, who sent him to Berlin in 1791 to study for a year with Dupont. After concerts in Berlin, Leipzig, Dresden, and Prague, he returned to Vienna and joined the court orch. (1809); finally, he entered the Stuttgart court orch. in 1814. Pensioned, after an accident to his hand,

in 1834.—Works: 5 'cello-concertos; 6 duos and 3 Divertissements f. 2 'celli; a 'cello-fantasia w. string-quartet; Polonaise (op. 2) and Bolero (op. 6), f. 'cello w. orch.; and other valuable 'cello-music.—His son, **Friedrich**, b. Feb. 12, 1807, was for years 'cellist in the Stuttgart court orch.

**Král, Johann Nepomuk**, b. 1826; d. Tulln, near Vienna, 1895 (?). Viennese bandmaster; comp. popular marches ("Habsburg hoch!") and dance-music (especially waltzes).

**Krantz, Eugen**, b. Dresden, Sept. 13, 1844; d. there May 26, 1898. Pianist; pupil, in the Dresden Cons., of Dornig, Leonhard, Ad. Reichel, Rietz, Fürstenau; then taught in Dresden, was chorusmaster at the court opera 1869-84, and began teaching at the Cons., taking the highest choral class in 1884, and assuming the directorship in 1890 after acquiring the institution by purchase. An excellent accompanist and Bach player; he publ. some songs, and a "Lehr-gang im Klavierunterricht" (1882). Received the title of "Professor" in 1882. From 1874-6 he was critic for the Dresden "Presse"; 1886-7, for the "Nachrichten."

**Krau'se, Christian Gottfried**, b. Winzig, 1719; d. Berlin, July 21, 1770, where he was a lawyer from 1753. Publ. a collection of "Lieder der Deutschen"; a well-considered treatise, "Von der musikalischen Poesie" (1753); "Vermischte Gedanken über Musik" (in vols. ii and iii of Marburg's "Critische Beiträge"); etc.

**Krau'se, Carl Christian Friedrich**, b. Eisenberg, Altenberg, May 6, 1781; d. Munich, Sept. 27, 1832. He publ. many important philosophical works; also "Darstellungen aus der Geschichte der Musik" (1827), a "Vollständige Anweisung" for pf.-technics (1808), and "Anfangsgründe der allgemeinen Theorie der Musik" (1838).

**Krau'se, Theodor**, b. Halle, May 1, 1833, theological student and now rector at Berlin; studied music under Naue, Hentschel, Hauptmann, and Grell (theory), and Mantius and Blumner (voice). He organized the choirs of the Nikolaiirche and the Marienkirche, Berlin, and was conductor of the Seiffert a *cappella* society. Created R. Music-Director in 1887. Has comp. church-music, part-songs, and songs; and has been mus. critic for several Berlin papers.

**Krau'se, Anton**, pianist, conductor, composer; b. Geithain, Saxony, Nov. 9, 1834. Taught from his sixth year by cantor Dietrich; then, at Dresden, by Fr. Wieck, Reissiger, and Spindler. Début as pianist at Geithain, 1846. Studied 1850-3 in Leipzig Cons. under Wenzel, Moscheles, Hauptmann, Richter, Rietz, and David. 1853-9, music-teacher, from 1856 also conductor of the Leipzig *Liedertafel*; in 1859 succeeded Reinecke at Barmen as director of the *Singverein* and the *Concertgesellschaft* (retired 1897, his successor being Richard Stronck of

Muhlheim-on-Ruhr); 1877, Royal Music-Director; 1894, Professor.—Works Op. 32, *Prinzessin Ise*, "Rubezahl Legend" f. soli, female ch., pf, and declamation, op. 16, Kyrie, Sanctus, and Benedictus f. soli, ch., and orch., op. 29, 4 Gesänge f. mixed ch.; a score of songs, a large number of instructive pf. pieces (18 solo sonatas, 13 sonatas for 4 hands, a sonata f. 2 pf s [op. 17], technical studies, 10 melodious studies for advanced players [op. 28], 12 studies for young performers [op. 31], 10 studies for the left hand [op. 15], sonatinas, etc.) Also edited Czerny's op. 139, 299, 636, 740; publ. a coll. of classical sonatinas, and a "Library for Two Pianofortes" (18 books).

**Krau'se, (Prof. Dr.) Eduard**, b. Swinemunde, Mar. 15, 1837; d. Berlin, Mar. 28, 1892. Pupil of Kroll at Berlin and Hauptmann at Leipzig. Since 1862 in Stettin, as pianist, teacher, and composer.

**Krau'se, (Dr.) Emil**, b. Schassburg in Transylvania, 1840, d. Hamburg, Sept. 1, 1889, as dramatic baritone at the City Th.

**Krau'se, Emil**, b. Hamburg, July 30, 1840. Pupil of Hauptmann, Richter, Rietz, Moscheles, and Plaidy at Leipzig Cons. Since 1860, teacher of pf. and theory at Hamburg (since 1885 at the Cons.). Publ. "Beitrage zur Technik des Klavierspiels" (op. 38 and 57), with supplementary matter in op. 75 ("Ergänzungen"); "Aufgabenbuch für die Harmonielehre," and "Praktische Klavierschule" (op. 70; 1892). His comp.s include 3 cantatas, an Ave Maria a 6, songs, chamber-music, etc.; studies, variations, sonatas, etc., f. pf.

**Krau'se, Martin**, b. Lobstedt, n. Leipzig, June 17, 1853. Eminent pianist and pedagogue; pupil of his father, a cantor, of Fuchs at the Borna Teachers' Seminary (where he graduated as first in his class), and of Wenzel and Reinecke at Leipzig Cons., 1873-6, also attending University lectures. He taught six months in Montreux, then was private tutor in Detmold with unlimited opportunity to practise the pf.; after successful tours in Holland and Germany (1878-80), he was prostrated by nervous exhaustion for two years, made Liszt's acquaintance in 1882, played before him in 1883, and for three years was in constant communication with the master and his pupils, learning every detail which could throw light on Liszt's marvellous facility. In 1885 K., Siloti, Frau Moran-Olden, and others gave two grand concerts in Leipzig, which led to the foundation in that year of the "Lisztverein," of which K. was the chief promoter and is still chairman and manager. Since then, teacher and writer in Leipzig; his thorough scientific and practical education affords a firm foundation for a growing reputation. The Duke of Anhalt bestowed on K., in 1892, the title of "Professor."

**Kraushaar, Otto**, b. Kassel, May 31, 1812; d. there Nov. 23, 1866. Pupil of Hauptmann, whose idea of the opposition of the major and

minor modes he developed in a treatise on "Der accordliche Gegensatz und die Begründung der Scala" (1852), prior to Hauptmann's "Natur der Harmonik." Also publ. "Die Konstruktion der gleichschwebenden Temperatur ohne Scheibler'sche Stimmgabeln" (1838); essays in periodicals; "Songs without Words"; and songs.

**Krauss, Gabriele**, b. Vienna, Mar. 24, 1842. Brilliant dramatic soprano, pupil of Vienna Cons. and Mme. Marchesi. Sang at Vienna court opera, 1860-7; at the Théâtre Italien, Paris, 1867-71, then in Baden and Milan; re-appeared for a short season in 1873 at the Th. Ital.; eng 1875-86 at the Grand Opéra, Paris. Gave leading rôles in some 40 operas, e.g., Rebecca (*Templario*), Donna Anna, Semiramide, Desdemona, Gilda (*Rigoletto*), Fidelio, Rachel (*La Juive*), Mathilde (*Huguenots*), Norma, Alice (*Robert*), Agathe (*Freischütz*), Senka (*L'Africain*), Aida, Marguerite (*Faust*), Lucrezia Borgia, etc.—Hon. member of the Soc. of the Cons. Concerts, 1880, officer of the Académie.

**Krebs, Johann Ludwig**, whom Bach thought his best organ-pupil, b. Butteltstadt, Thuringia, Oct. 10, 1713; d. Altenburg, Jan., 1780. While at the Leipzig Thomasschule, 1726-35, he was J. S. Bach's private pupil. Later organist at Zeitz, Zwickau, and Altenburg.—Publ. comp.s (in strict style): "Clavierübungen" (Nuremberg, 1743-9); clavichord-concerto; sonatas f. clav. and flute; suites and preludes f. clav.; flute-trios; organ-pieces. (A complete edition is publ. by Heinrichshofen, Magdeburg.)

**Krebs, Carl August** (real family-name, Miedcke, changed to K. after his adoption by the opera-singer J. B. Krebs); b. Nuremberg, Jan. 16, 1804; d. Dresden, May 16, 1880. Taught by J. B. Krebs and, at Vienna, by Seyfried; after a brilliant pianistic season in Vienna (1825), he was app. (1826) 3rd *Kapellm.* at the Vienna court opera; 1827, do. at Hamburg; 1850, *Hofkapellm.* at Dresden opera, retiring in 1872. He prod. 2 operas, *Silva, oder die Macht des Gesanges* (Hamburg, 1830), and *Agnes, der Engel von Augsburg* (ibid., 1834; rewritten, and given at Dresden, 1858, as *Agnes Bernauer*); of the opera *Feodore*, comp. in his 7th year (!), some numbers were publ. His songs were immensely popular; his pf.-music much less so. His daughter,

**Krebs, Mary (Frau Brenning)**, accomplished pianist; b. Dresden, Dec. 5, 1851. Taught by her mother and father, her talent matured with astonishing rapidity; début at Meissen, Oct. 15, 1863; shortly thereafter she gave a concert in Dresden; was then invited to play at Leipzig (Gewandhaus; Euterpe), Hamburg, Prague, Vienna, Paris, and London (where she gave over 170 concerts from 1864-6). Returning to Dresden, she received the appointment of R. Saxon Chamber-virtuoso. After further European journeys, she toured America from 1870-2, giving

more than 200 concerts. She is one of the leading pianists of the day, and an excellent teacher. Resides in Dresden.

**Krebs, Karl**, b. Hanseberg, Wurttemberg, Feb. 5, 1857. Student of music in the R. Hochschule, Berlin, likewise hearing Spitta's lectures in the University. Took degree of *Dr. phil.* at Rostock with dissertation on "Il Transilvano" of G. Diruta. Living in Berlin as mus. critic for the "Vossische Zeitung," "Moderne Kunst," the "Deutsche Rundschau," etc. Has publ. valuable musico-historical essays in the "Vierteljahrsschrift für Musikwissenschaft," the supplement of the "Vossische Zeitung," the "Preussische Jahrbücher," etc.

**Kreh'biel** [krä-], **Henry Edward**, writer and critic, b. Ann Arbor, Mich., Mar. 10, 1854. Studied law at Cincinnati, but preferred journalism, and devoted himself especially to music; 1874-8, mus. critic of the Cincinnati "Gazette"; then editor of the New York "Musical Review," and critic for the "Tribune," which latter position he still (1899) holds.—Works: "An Account of the Fourth Cincin. Mus Festival" (1880); "Notes on the Cultivation of Choral Music, and the Oratorio Soc. of New York" (1884); "Review of the N. Y. Mus. Seasons 1885-90" (5 vols.); "Studies in the Wagnerian Drama" (1891); "The Philharm. Soc. of New York: A Memorial" (1892); "How to Listen to Music" (1896); "Annotated Bibliography of Fine Art," with R. Sturgis (1897); "Music and Manners in the 18th Century" (1898); transl. Courvoisier's "Technics of Violin-playing" (New York, 1880; 2nd ed. 1896); consulting editor of "The Music of the Modern World" (1895-7).

**Krehl, Stephan**, b. Leipzig, July 5, 1864. Studied at the Conservatories in Leipzig and Dresden; 1889, app. teacher of pf. and theory at Karlsruhe Cons. Very talented composer.—Works: Op. 1, 7 Lieder (Baumbach); op. 2, 6 Charakterstücke f. pf.; op. 3, 2 "Erzählungen" f. pf.; op. 4, Romanzero f. pf.; op. 5, 3 Lieder; op. 6, 5 Lieder; op. 7, 16 "Phantastische Skizzen" f. pf.; op. 8, sonata in A, f. pf. and vin.; op. 9, Slovenische Tänze f. pf. 4 hands; op. 10, 3 Lieder; op. 11, 14 "Kinderstücke" f. pf.

**Krei'pl** [kri-], **Joseph**, b. 1805; d. Vienna, June, 1866. For years the favorite tenor in Linz-on-Danube; a composer of beautiful songs, among which "Das Mailüfterl" (poem by Kleesheim) attained extraordinary vogue.



**Kreisler, Johannes.** See E. T. A HOFFMANN.

**Kreiss'le von Hellborn, Heinrich,** Schubert's biographer; b. Vienna, 1803 (1812?, 1821?, 1824?), d. there Apr. 6, 1869. He was *Dr. juris*, and secretary in the Ministry of Finance, Vienna. A passionate admirer of Schubert, he publ. "F. Schubert, eine biographische Skizze, von Heinrich von Kreissle" (1861), followed in 1865 by the exhaustive biography "Franz Schubert" (condensed Engl. transl. by Wilberforce, 1866; full transl., with an Appendix by Sir George Grove, by A. D. Coleridge, 1869, in 2 vol.s).

**Krejčí, Josef,** b. Milostin, Bohemia, Feb. 6, 1822; d. Prague, Oct. 19, 1881. Pupil of Witassek and Jos. Proksch in Prague; from 1844, organist in various churches there, 1858 Director of the Organ-School, 1865 Dir. of the Cons. Distinguished organist and composer.—Works: An oratorio, masses, overtures, organ-pieces, songs.

**Krem'pelsetzer, Georg,** b. Vilsbiburg, Bavaria, Apr. 20, 1827; d. there June 6, 1871. By trade a cloth-weaver, he became the pupil of Fr. Lachner in Munich, and brought out successful operettas (*Der Onkel aus der Lombardei, Das Orakel in Delphi, Aschenbrodel, Rothmantel, Die Geister des Weins, Die Franzosen in Gotha, Der Vetter auf Besuch*, etc.). He was *Kapellm.* at the "Volkstheater," Munich, in 1865; at Gurlitz, 1868; and at Königsberg, 1870.

**Krem'ser, Eduard,** b. Vienna, Apr. 19, 1838; since 1869, chorustmaster of the Viennese "Mannergesangverein."—Words: The operettas *Eine Operette* (1875) and *Der Schlosserkönig*; a "Singspiel," *Der krätische Tag* (Th. an der Wien, 1891); the cantata *Balkanbilder*, f. soli, male ch., and orch. (1895); many part-songs (his settings of "6 altniederländische Volkslieder" are famed far and wide); "Das Herzklopfen," "Erinnerungen," and "Fröhliche Armuth," f. male ch. and orch.; songs ("Jagdlied," w. accomp. of 4 horns; 2 songs from "Der Trompeter von Säkkingen," w. solo cornet); excellent pf.-music (op. 1, 2, 4-6, 8-10, 12, 16, 17); etc.

**Krenn, Franz,** b. Dross, Lower Austria, Feb. 26, 1816; d. St. Andr. vorm Hagenthal, June 19, 1897. Pupil of Seyfried at Vienna. Organist in several Vienna churches; 1862, *Kapellm.* at St. Michael's (the court church); 1869, prof. of harmony at the Cons. He was an eminent organist and conductor, and did much to popularize the liturgical music of the old Italian and Flemish schools in Vienna.—Works: The oratorios *Bonifacius*, and *Die vier letzten Dinge*; cantatas; 15 masses; 3 requiems; other sacred music; a symphony, quartets, pieces f. org. and pf.; part-songs; a Method f. organ; a vocal method; etc.

**Kretsch'mann (recte Krec'man), Theobald,** b. Vinos, n. Prague, 1850. Is solo cellist at

the court opera, Vienna, and conductor of the chamber-concerts.

**Kretsch'mer, Edmund,** b. Ostritz, Saxony, Aug. 31, 1830. Pupil of Jul. Otto and Joh. Schneider in Dresden. In 1854, organist of the court church; in 1863, court organist, retiring in 1897. Founded the *Cacilia* Singing-soc., and conducted it and other like societies. Was also instructor in the R. "Kapellknaben-Institut" until 1897, when his son Franz succeeded him. He is an eminent composer; his "Geisterschlacht" won a prize in Dresden (1865); a 3-part mass f. male ch. won the Brussels Academy's prize in 1868; his operas, *Die Folkunger* (Dresden, 1874) and *Heinrich der Lowe* (Leipzig, 1877), are among the most important dramatic works of the post-Wagnerian epoch (K. wrote the libretti, as well); he has also prod. an operetta, *Der Flüchtling* (Ulm, 1881), and a romantic opera, *Schon Rohtraut* (Dresden, 1887); 2 large works f. soli, ch., and orch., "Pilgerfahrt" and "Sieg in Gesang"; a "Festgesang" f. ch. and orch.; "Musikalische Dorfgeschichten" f. orch.; an orchestral suite, "Hochzeitsmusik" (op. 54, 1896); three other masses; etc.

**Kretsch'mar, (August Ferdinand) Hermann,** b. Olbernhau, Saxony, Jan. 19, 1848. Pupil of J. Otto at the Kreuzschule, Dresden, and of Richter, Reinecke, Paul, and Papperitz at Leipzig Cons. Took degree of *Dr. phil.* at Leipzig with a thesis on ancient notation prior to Guido d'Arezzo, in 1871, then becoming teacher of organ and harmony at the Cons., and conducting several societies; 1876, *Kapellm.* at Metz Th.; 1877, mus. dir. at Kostock Univ.; 1880, town mus. dir. there; 1887, Langer's successor as mus. dir. of Leipzig Univ., and cond. of the academic male chorus "Paulus." From 1888-97, Riedel's successor as cond. of the "Riedel-Verein," then retiring on account of ill-health (present cond., Dr. Georg Gohler of Zwickau). Received the title of "Professor" in 1890, in which year he organized the "Akademische Orchesterconcerte," giving historical programs. A fine organist, he has publ. sacred and secular part-songs, and some organ-music. He is likewise a well-known mus. critic (in the "Musikalisches Wochenblatt," "Grenzboten"); has publ. lectures on "Chorgesang, Sangerchöre, etc.," and "Peter Cornelius" (1880, in Walderssee's "Sammlung mus. Vorträge"); a "Führer durch den Concertsaal" (3 vol.s, 1887; 2nd ed. 1890); also essays in the "Grenzboten" ("Das deutsche Lied seit Schumann" [1881]; "Die deutsche Klaviermusik seit Schumann" [1882]; "Brahms" [1884]); and a paper on "Venetian Opera" in the "Vierteljahrsschrift für Musikwissenschaft" (1892), part of a monograph on the Opera (in preparation).

**Kreubé, Charles-Frédéric,** b. Lunéville, Nov. 5, 1777; d. at his villa, n. St.-Denis, in 1846. Pupil of R. Kreutzer; 1816-28, 1st cond. at the Opéra-Comique.—Works: 16 comic operas (1813-28).

**Kreut'zer (or Krenzer), Conradin**, b. Mosskirch, Baden, Nov. 22, 1780; d. Riga, Dec. 14, 1849. Pupil of J. B. Rieger and (1792-6, at Zwiefalten Abbey) of Ernst Weihrauch. Medical student at Freiburg, 1799-1800; then devoted himself to music, bringing out his first operetta, *Die lacherliche Werbung*, at Freiburg in 1800. He lived 5 years in Constance, and then sojourned in Vienna till 1811, studying counterpoint two



years under Albrechtsberger. He prod *Aesop in Phrygien* (Vienna, 1808) and *Jery und Bately* (1810); not being able to bring out two grand operas, *Conradin von Schwaben* and *Der Taucher*, in Vienna, he went, after a pianistic tour of a year, to Stuttgart, where, after the production of the former in 1812, he was appointed court *Kapellm.* In Stuttgart he produced 8 dramatic works, and then went to Donaueschingen in 1817 as *Kapellm.* to the Prince von Furstenberg. Returning to Vienna, he brought out *Libussa* (1822), and acted as *Kapellm.* at the Karnthnerthor Th. (1825, 1829-32, 1837-40), and the Josephstadter Th. (1833-37); in 1834 his best work, *Das Nachtlager von Granada*, appeared, which, with the *Verschwendler* (1836) and *Jery und Bately*, are the only operas of his still played. From 1840-46, *Kapellm.* at the City Th., Cologne; was in Vienna again 1847-9; and then accompanied his daughter Cacilie, a stage-singer, to Riga.—Works: 30 operas; an oratorio, *Die Sendung Moses* (Stuttgart, 1814); church-music, chamber-music, and pf.-pieces; songs, and some very beautiful male choruses ("Die Capelle," "Sonntagsmorgen" [Umland], "Der Tag des Herrn," etc.).

**Kreut'zer, Rodolphe**, famous violinist; b. Versailles, Nov. 16, 1766; d. Geneva, Jan. 6, 1831. His father, a German violinist in the Chapelle du Roi, and Anton Stamitz were his teachers. At 13 he played a violin-concerto of his own composition at one of the Concerts Spirituels; in 1872 he was app. 1st violin in the Ch. du Roi, and in 1790 solo violin in the Théâtre Italien, bringing out his first opera, *Jeanne d'Arc à Orléans*, the same year. It was followed by



over 40 others, given at the Opéra, the Opéra-Comique, or the Th. Italien. *Lodonska* was perhaps the best, but all have passed into oblivion. A year after his appointment as teacher of violin at the Cons, he made a triumphant concert-tour through Italy, Germany, and Holland. In 1801 he succeeded Rode as solo violin at the Opéra, of which he became 2nd cond. in 1816, and 1st cond. in 1817. From 1802 he was also chamber-musician to Napoleon; from 1815, to Louis XVIII, retired 1826, and so far lost influence that his last opera, *Mathilde*, was contemptuously rejected by the direction of the Grand Opéra. To him Beethoven inscribed the celebrated "Kreutzer Sonata."—Works. 43 operas; 19 violin-concertos; 2 double concertos; a "symphonie concertante" f. vln. and 'cello, w. orch.; 15 string-quartets; 15 string-trios; also duets, sonatas, variations, etc., f. vln.; but his master-work, wherein his worthiness to rank with the great masters of the classic Parisian school of violin-playing is convincingly proved, is the "40 Études ou Caprices" f. vln. solo, republ. in countless editions, revised by Vieuxtemps and others. K. was joint author, with Rode and Baillet, of the great Violin-Method used in the Paris Cons.

**Kreut'zer, Auguste**, brother of Rodolphe, b. Versailles, 1781, d. Paris, Aug. 31, 1832. Violinist; played in orch. of the Opéra-Comique and Grand Opéra, also in the court orchestras; succeeded Rodolphe as teacher of violin in the Cons, 1826.—Publ. 2 vln.-concertos; 2 duets; 3 sonatas; etc.—His son,

**Kreut'zer, Léon (-Charles-François)**, composer and mus. critic; b. Paris, Sept. 23, 1817; d. Vichy, Oct. 6, 1868. Pupil of Flèche (pf.) and Benoist (comp.). Wrote for the "Revue et Gazette musicale" ("L'Opéra en Europe," 1841), the "Revue contemporaine" (on Meyerbeer), "La Quotidienne," "L'Union," etc.; also an "Essai sur l'art lyrique au théâtre" (1845; down to Meyerbeer); orchestral prelude to *The Tempest*; string-quartets, pf.-sonatas, etc.; and a treatise on modulation.—Biographical sketch by Pougin (1868).

**Kren'zer, Conradin.** See KREUTZER.

**Krie'ger, Adam**, b. Driesen, Neumark, Jan. 7, 1634; d. June 30, 1666, as court organist at Dresden.—Publ. "Arien" a 1-5, w. instr. l. ritornelli (1 in 1656; 16 in 1667).

**Krie'ger, (Johann) Philipp**, b. Nuremberg, Feb. 26, 1649; d. Weissenfels, Feb. 6, 1725. Pupil of J. Drechsel and Gabriel Schütz, also of G. Forster at Copenhagen, where he was assistant and pupil of the court organist Schroter for 5 years. Court organist and chamber-comp. at Bayreuth, with an interval of study in Italy (1672); *Kapellm.* at Kassel, court organist at Halle, and from 1675 court *Kapellm.* to the Duke of Saxe-Weissenfels. On a concert-tour to Vienna, he was ennobled by Emperor Leopold I. He prod. several operas at different courts, and at Hamburg; publ. 24 Sonatas f. 2 vlns. and bass (op.

1, 1687; op 2, 1693); "Musikalischer Seelen-friede." 20 sacred arias f. vln. w. bass (1697, 1717). "Lustige Feldmusik" f. 4 wind-instr.s, etc.

**Krie'ger, Johann**, famous contrapuntist, brother and pupil of preceding, b. Nuremberg, Jan. 1, 1652, d. Zittau, July 18, 1736. He succeeded his brother at Bayreuth, was then court *Kapellm.* at Greiz and Eisenberg, from 1681, organist and mus. director at Zittau.—Works "Musikalische Ergetzlichkeiten," arias f. 5-9 voices (1684); "Musikalische Parthien," dance-music f. clavichord (1697); "Anmuthige Clavierubungen," preludes, fugues, etc. (1699); also sacred vocal music (MS. masses and motets in Berlin Library).

**Krie'ger, Ferdinand**, b. Waldershof, Franconia, Jan. 8, 1843. Studied at Eichstatt Teachers' Seminary and Munich Cons.; from 1867, music-teacher in the Normal School at Ratisbon.—Publ. "Die Elemente des Musikunterrichts" (1869); a "Lehre der Harmonie" (1870); "Der rationelle Musikunterricht . . ." (1870); and technical studies f. vln. and f. pf.

**Kries'stein, Melchior**, music-printer at Augsburg. Publ. 2 coll.s of S. Sablinger's works "Selectissimae nec non familiarissimae cantiones ultra centum" (1540) and "Cantiones 7, 6 et 5 vocum" (1545).

**Kri'gar, (Julius) Hermann**, b. Berlin, Apr. 3, 1819; d. there Sept. 5, 1880. Pianist; pupil at Leipzig of Schumann, Mendelssohn, Hauptmann, etc., 1843-5; then organized a singing-society at Berlin, where he also cond. the "Neue Berliner Liedertafel" for some years; 1857, "R. Mus. Director"; 1874, "Professor." Comp. incidental music, motets, psalms, pf.-pieces, and songs.

**Kris'per, Dr. Anton**, of Graz, publ. (1882) an interesting essay on "Die Kunstmusik in ihrem Prinzipie, ihrer Entwicklung und ihrer Konsequenz."

**Krizkow'sky, Paul**, noteworthy Czechish composer of national and sacred music; b. Jan. 9, 1820; d. Brünn, May 8, 1885. Augustine monk, and councillor in the archiepiscopal consistory.

**Kroll, Franz**, b. Bromberg, June 22, 1820; d. Berlin, May 28, 1877. Pianist, pupil of Liszt at Paris and Weimar; from 1849 in Berlin, teaching 1863-4 at Stern's Cons. Editor of the Peters Ed. of the "Well-tempered Clavichord," and the "Bibliothek alterer und neuerer Klaviermusik"; also publ. a few original pf.-pieces.

**Krolop, Franz**, dramatic bass; b. Troja, Bohemia, Sept. 5, 1839; d. (from an operation) at Berlin, May 30, 1897. A pupil of Richard Levy at Vienna, his début as Ernani at Troppau in 1863 was very successful; after engagements at Troppau, Linz-on-Danube, Bremen and Leipzig, he was permanently engaged for the Berlin court opera in 1872. In 1868 he married Wilma von Voggenhuber. Of fine and versatile talent,

he sang, for instance, in *Don Giovanni* the rôles of the Commandant, Leporello, and Masetto

**Krom'mer, Franz**, b. Kamenitz, Moravia, May 17, 1760; d. Vienna, Jan. 8, 1831. Violinist, his uncle, choir-master at Turas, Hungary, taught him organ-playing, and he held a position as organist there from 1776-84; then joined Count Ayrum's orch at Smontornya as violinist, later conducting it; was choir-director at Funfkirchen, bandmaster of the Karoly regiment, went to Vienna as *Kapellm.* to Prince Grassalkovics, and followed Kotzeluch as Imp. *Kapellm.* in 1814. He comp a mass f. 4-p ch w orch.; 5 symphonies; 5 violin-concertos; much excellent chamber-music (18 string-quintets; 69 string-quartets, a string-trio, etc.), quintets and quartets for wind-instr.s, and music f. wind-band, symphonies concertantes, etc

**Kro'nach, Emanuel**. See KLITZSCH.

**Kron'ke, Emil**, pianist and composer; born Danzig, Nov. 29, 1865. Pupil of Reinecke and Paul in Leipzig, 1883-4; later of Nicodé and Th. Kirchner in Dresden. In 1886 he won the prize of the Dresden Cons. for piano-playing; in 1887, the diploma of honor. An indefatigable student of Liszt's works, of which he is preparing a complete edition.—Publ. a Gavotte, a Valse-Impromptu, a Bagatelle (for left hand), a Scherzo, 2 Intermezzi, an Hungarian Sketch, a Valse favorite, etc.; all f. pf

**Krücke'l (or Krükl), Franz**, celebrated baritone stage-singer; b. Edlspitz, Moravia, Nov. 10, 1841; d. Strassburg, Jan. 13, 1899. Pupil of Dessoff; début at Brunn, 1868; sang thereafter at Kassel, Augsburg, Hamburg (1874), Cologne (1875), and Hamburg again (1876-85); then became teacher at the Hoch Cons., Frankfurt, and from 1892 was director of the Municipal Th., Strassburg.—Publ. "Der Vertrag zwischen Director und Mitglied der Gutschen Buhne" (1889).  
rofes.

**Krug, Friedrich**, b. Kassel, July 12, 1812; d. Karlsruhe, Nov. 3, 1892. Baritone-singer, later court mus. director, at Karlsruhe — Operas *Die Marquise* (Kassel, 1843); *Meister Martin der Küfer und seine Gesellen* (Karlsruhe, 1845); *Der Nachtwächter* (Mannheim, 1846).

**Krug, Dietrich**, music-teacher at Hamburg, where he was born May 25, 1821, and died Apr. 7, 1880. Pianist, pupil of Melchert and (nominally) of J. Schmitt. Composer of excellent melodious studies for pf.; also publ. a Method.—His son,

**Krug, Arnold**, b. Hamburg, Oct. 16, 1849, was taught by his father, and later by Gurlitt; also by Reinecke at Leipzig (1868), winning the Mozart scholarship in 1869. Studied further with Kiel and Eduard Frank, in Berlin; was pf.-teacher at the Stern Cons., 1872-7; then, as winner of the Meyerbeer scholarship, devoted a year to study in France and Italy. In 1878 he organized a "Gesangverein" in Hamburg, where, since 1885, he has taught at the Cons.,

and cond. the Altona "Singakademie" A talented composer, he has publ. a symphony, a symphonic prologue to *Otello*, a suite, "Römische Tänze" f. orch., a "Liebesnovelle" and "Italiensche Reiseskizzen" f. string-orch., a violin-concerto, a pf.-quartet, fine pf.-music, songs, etc.; also several large choral works, *Sigurd*, f. ch., soli, and orch., *An die Hoffnung*, f. mixed ch. and orch., *Herr Oluf*, a ballade f. male ch. and orch. (op. 57), and *Nomadenzug* f. do

**Krug (Wenzel) Joseph** (called **Krug-Waldsee**), b. Waldsee, Upper Swabia, Nov. 8, 1858. Precocious talent, mostly self-taught until sent (1872-80) to Stuttgart Cons., where he studied violin, pf., singing, and composition (Faiszt). Taught for a short time at Hofwyl, near Bern, 1882-9, cond. of the "Neuer Singverein," Stuttgart; 1889, chorusmaster and music-director at the Municipal Th., Hamburg; 1892-3, *Kapellm.* at Brunn Th.; 1894, do at Nuremberg; 1896, do. at Augsburg. A composer of individuality and power; grand concert-cantatas are his specialty—Works: 1-act comic opera, *Der Prouador von San Juan* (Mannheim, 1893); a dramatic "Christmas tale," *Heinzelmannchen* (Hamburg, 1889); a 1-act ballet, *Das Märchen* (MS); the 3-act opera *Astoria* (Stuttgart, Feb 25, 1896; mod. succ.); the "secular oratorio" *König Rother*, f. soli, mixed ch., and orch. (op. 25), concert-cantata *Schilde*, f. baritone solo, male ch., and orch.; the ballade *Harald* [Umland], f. baritone solo, mixed ch., and orch. (op. 6), the concert-cantatas *Dornroschen*, *Hochzeitlied*, and *Gänger zu Gmund* (op. 27); a concert-overture in E, f. full orch., pf.-trio in D; songs; etc.

**Krüger, Eduard**, writer; b. Luneburg, Dec 9, 1807; d. Göttingen, Nov. 9, 1885. Philological student at Berlin and Göttingen, also devoting much time to musical studies; from 1861, prof. of music at Göttingen. Besides thoughtful and erudite critiques and reviews in various papers, he publ. "De musicis Graecorum organis circa Pindari tempora" (1830; his doctor-dissertation); a "Grundriss der Metrik" (1838); "Beiträge zur Leben und Wissenschaft der Tonkunst" (1847); and "System der Tonkunst" (1866).

**Krüger, Wilhelm**, b. Stuttgart, Aug. 5, 1820; d. there June 16, 1883. Pupil of Ziegele (pf.) and Lindpaintner (comp). Excellent pianist and teacher; lived in Paris 1845-70, when the outbreak of the Franco-Prussian war caused his withdrawal to Germany; then court pianist, and teacher at the Cons., in Stuttgart. His works for piano, 168 in number, include caprices, nocturnes, *genre* pieces ("Harpe éolienne," "Guitare"), a Polonaise-Boléro (op. 97), études (especially op. 32, "Les six jours de la semaine"), and transcriptions, fantasias, etc., of and on operatic airs. He edited an excellent 2-vol. edition of Handel's clavichord-works.—His brother,

**Krüger, Gottlieb**, b. Stuttgart, May 4, 1824;

d. there Oct. 12, 1895; fine harpist; member of Stuttgart court orch

**Kruis, M. H. van**, b. Oudewater, Holland, Mar. 8, 1861. Pupil of Nikolai at The Hague, 1877; organist and mus. director at Winterswyk, 1881; org. and teacher at the Rotterdam School of Music, 1884; in 1886 he founded a mus. monthly, "Het Orgel" Publ. a "Beknopt overzicht der muziekgeschiedenis" (1892); comp. an opera, *De bloem van Island*; 3 symphonies, 8 overtures, organ-music, pf.-pieces, etc.

**Krump'holtz, Johann Baptist**, famous harpist; b. Zlonitz, n. Prague, about 1745, d. Paris, Feb. 19, 1790. Taught by his father, a bandmaster in a Paris regiment. Gave concerts in Vienna, 1772; took lessons in comp. of Haydn, and belonged to Prince Esterházy's orch. 1773-6. Returning to France after a long concert-tour in Germany, he met a Fräulein Meyer at Metz, who became his pupil (said even to surpass him as a player), and, at the age of 16, his wife. In Paris they gave brilliant concerts, and K. added to his fame by inventing a harp with 2 pedals, loud and soft (the former still used in the modern harp), he also stimulated Erard to the experiments which led to the invention of the pedal-mechanism now employed. He drowned himself in the Seine on account of his wife's elopement to England with a young man. His comp. f. harp are still worthy of attention; they include 6 concertos w. orch., a quartet w. strings, a duo f. 2 harps, 52 sonatas, and others entitled "Sonates pathétiques"; a "symphonie" f. harp, 2 vlns., flute, 2 horns, and bass; variations, preludes, etc.—His brother,

**Krump'holtz, Wenzel**, violinist, b. about 1750; d. Vienna, May 2, 1817, was a player in the Vienna opera-orch., and a friend of Beethoven, who inscribed to him the "Gesang der Monche."—Publ. an "Abendunterhaltung" f. vln. solo, and "Eine Viertelstunde fur eine Violine."

**Kru'se, Johann S.**, violinist; b. Melbourne, Australia, Mar. 31, 1859. Pupil of Joachim at Berlin in 1876; leader of the Philharm. Orch.; in 1892, leader of the Bremen orch.

**Kucharž, Johann Baptist**, b. Chotecz, Bohemia, Mar. 5, 1751; d. Prague, Feb. 18, 1829. Studied in the Jesuit College, Königgrätz, the Jesuit Seminary, Gitschin, and with Seegert, Prague; organist at the Heinrichskirche, then at Strahow monastery, and finally conductor (1791-1800) of the Prague opera. A finished player on the organ, pf., mandolin, and harmonica. Compositions in MS.

**Kück'en, Friedrich Wilhelm**, popular song-composer; b. Bleckede, Hanover, Nov. 16, 1810; d. Schwerin, Apr. 3, 1882. The son of a peasant, he was taught by his uncle Lührs, court organist at Schwerin, and played various instr.s in the court orch.; his simple songs in the popular vein already attracted attention, and he was app.



tutor to the princes. Studied further (1832) in Berlin under Birnbach, and brought out a successful opera there. *Die Flucht nach der Schweiz* (1839), after studying with Sechter at Vienna (1841) and Halévy and Bordogni at Paris (1843), he was *Kapellm.* at Stuttgart from 1851-61, then retiring to Schwerin. In Stuttgart he prod. a second opera, *Der Prätendent* (1847); he also wrote violin-sonatas, 'cello-sonatas, and quartets for male voices; but these, and even the majority of his very numerous songs, found little favor with fastidious musicians, although the songs have had immense success with the multitude, and many are very beautiful; the Thuringian folk-song, "Ach, wie ist's möglich dann" (1827), "Ach, wenn du warst mein eigen," "Du schönes, blitzendes Sternelein," "Gretlein," are among his best Meyerbeer said of K. "I have never met with a conductor who rehearsed more carefully than, and penetrated the musical intentions of others so readily and correctly as, Kapellmeister Kucken."

**Kudelski, Karl Matthias**, b. Berlin, Nov. 17, 1805; d. Baden-Baden, Oct. 3, 1877. Violinist, pupil of Lafont, 1st violin in the orch. of the Königstädtisches Th., Berlin; quartet-player at Dorpat, 1830; *Kapellm.* to a Russian prince, 1839; and 1841-51, leader and director in the Imp. Theatre, Moscow —Publ. a "Kurzgefasste Harmonielehre" (1865); concertos f. vln. and f. 'cello; violin-sonatas; pf.-trios; etc.

**Kufferath, Johann Hermann**, b. Muhlheim-on-Ruhr, May 12, 1797; d. Wiesbaden, July 28, 1864. Pupil, at Kassel, of Spohr (vln.) and Hauptmann (comp.); 1823, mus. dir. at Bielefeld, 1830 at Utrecht, where he taught singing at the School of Music and cond. various societies; retired to Wiesbaden in 1862. Excellent violinist and composer ("Jubelcantate," and other cantatas; overtures; motets); his "Manuel de chant," for schools, won the prize of the Netherland Music Soc. in 1836.

**Kufferath, Louis**, brother of preceding; b. Muhlheim, Nov. 10, 1811; d. near Brussels, Mar. 2, 1882. Pupil of his brother, and of Fr. Schneider at Dessau. From 1836-50, director of the Cons. at Leeuwarden, Holland; after that in Ghent and Brussels. Fine pianist and successful teacher.—Publ. a 4-part mass w. org. and orch.; 250 canons; a cantata, *Artevelde*; tros, morceaux de salon, and variations, f. pf.; part-songs, songs, etc.

**Kufferath, Hubert Ferdinand**, noted pianist and organist; b. Muhlheim, June 11, 1818; d. Brussels, June 23, 1896. Brother and pupil of the two preceding; then pupil of Hartmann at Cologne (vln.), and of David and Mendelssohn at Leipzig. Conductor of the Männergesangverein of Cologne, 1841-4; then settled in Brussels, where he was the teacher of Princess Charlotte (the future Empress of Mexico) and other members of the royal family; from 1872, prof. of cpt. and fugue at the Cons.—Works: Symphonies; pf.-concertos; pf.-music (op. 1,

Capriccio; op. 2, 8, 35, Études de concert, op. 9, pf.-trio; op. 12, pf.-quartet, op. 30, Charakterstücke; op. 40, 4-hand waltzes) Wrote a "Praktische Chorschule für 4 Vocal- oder Instrumentalstimmen zum Studium der Harmonie, des Kontrapunktes und der Orgel" (1896, French and German)

**Kufferath, Maurice**, son and pupil of H. F. K.; b. Brussels, Jan. 8, 1852. 'Cello-pupil of Servais (*père* and *fils*), student of law and philosophy at the Univ. In 1873, editor of the "Guide musicale," later becoming proprietor. A writer of thoroughly modern spirit, he has publ. essays on "R. Wagner und die Neunte Symphonie," "Berlioz und Schumann," "Le théâtre de Wagner de *Tannhäuser* à *Parsifal*," "L'art de diriger l'orchestre" (2 editions), and a sketch of Vieuxtemps; under the pen-name of "Maurice Reymont" he has transl. texts composed by Wagner, Brahms, etc. He wrote the report on the mus. instr.s at the Brussels Exposition of 1880.

**Küffner, Joseph**, composer; b. Wurzburg, Mar. 31, 1776; d. there Sept. 8, 1856—Works: 2 operas, *Sporn und Scharpe*, and *Der Cornett*, both prod. at Wurzburg; 7 symphonies, 10 overtures, music for military band and wind-instr.s, a Fantasia f. vln. w. orch., a quintet f. flute and strings, string-quartets, trios and duets f. flutes, clarinet-duets, guitar-music, sonatas f. pf. and vln., etc.

**Ku'gelmann, Hans**, who died at Königsberg, 1542, was 1st trumpeter to Duke Albrecht of Prussia, and publ. a volume of church-songs, a 3, with a supplement of secular songs a 2-8. (Cf. Winterfeld, "Evangelischer Kirchengesang," vol. 1, p. 265; also the "Monatshefte für Musikgeschichte," viii, pp. 65 *et seq.*)

**Kuh'e, Wilhelm**, pianist; b. Prague, Dec. 10, 1823. Pupil of Proksch, Tomaschek, and Thalberg. Went to London with the singer Pischek in 1845, and settled there, since 1886 prof. at the R. A. M.—Works: Graceful *salon*-music (Feu follet, Gondola, Rosée du soir, Étude de concert), operatic fantasias, etc., f. pf.

**Kuh'lau, Friedrich**, b. Uelzen, Hanover, Sept. 11, 1786; d. Copenhagen, Mar. 13 (187), 1832. Harmony-pupil of Schwenke at Hamburg. Going to Copenhagen in 1810, to escape the French conscription, he supported himself there by teaching the piano and theory; in 1813 he became unsalaried chamber-musician (flutist) in the royal orch.; and brought out a series of operas which were well received and elevated



the public taste (*The Robbers' Castle*, 1814; *Ehsa*; *Lulu*; *The Magic Harp*; *Hugo and Adelaide*). In 1818 he was app. salaried court composer, and received the title of "Professor" in 1828. He also prod. a dram. scene, *Euridice*, and music to Heiberg's *Elverhoe*; comp. 3 flute-quartets; trios concertants, duets, etc., f. flute; 8 violin-sonatas; 2 pf.-concertos, and many pf.-sonatas and sonatinas for piano 2 and 4 hands, which are valuable, albeit dry, instructive works (sonatas op. 5, 8, 52, 60; sonatinas op. 20, 55, 59; f. 4 hands op. 8, 17, 44, 66); also songs and male quartets, then in great vogue.—Sketch by Thrane (Leipzig, 1886)

**Kühm'stedt, Friedrich**, b. Oldisleben, Saxe-Weimar, Dec. 20, 1809; d. Eisenach, Jan. 10, 1858. Noteworthy theorist, taught by Rinck at Darmstadt for 3 years (1828-31); was music-teacher there until 1836, and then teacher in the Eisenach Seminary; later "Musikdirector" and "Professor."—Wrote a "Gradus ad Parnasum" (preludes and fugues preparatory to Bach's), "Kunst des Vorspiels für Orgel", "Theoretisch-praktische Harmonie- und Ausweichungslehre" (1838); comp. valuable organ-music (a double concert-fugue, a "Fantasia eroica," fugues, preludes, and postludes); his other compositions (oratorios, a mass w. orch., motets, pf.-concertos, etc.), are of minor importance.

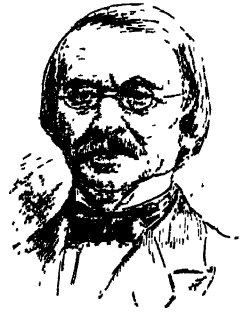
**Kuh'nau, Johann**, erudite musician, excellent organist and harpsichordist; b. in April, 1667 (?), at Geysing, Saxony; d. Leipzig, June 5, 1722. Pupil of Hering and Albrici at the Dresden Kreuzschule; then of Edelmann at Zittau, where he became cantor; attended Leipzig Univ. 1662-4, then succeeding Kühnel as organist at the Thomaskirche, where he became cantor (Bach's predecessor) in 1700, and also mus. director of the Univ. The first harpsichord-sonata imitated from the instrumental sonata in several movements was publ. by K. in "Joh. Kuhnau's neuer Clavier-Uebung anderer Theil, das ist: Sieben Partien aus dem Re, Mi, Fa oder Tertia minore eines jedwedens Toni, benebenst einer Sonata aus dem B, denen Liebhabern zu gar besonderem Vergnügen aufgesetzt. Leipzig, in Verlegung des Autors, 1695." This sonata has 3 movements (Allegro, Adagio, Allegro [Rondo]), in the form of monotonous imitations and sequences; the 7 sonatas in his "Frische Clavierfrüchte" (1696) show a marked advance in freedom. The first part of his "Neue Clavier-Uebung" was publ. in 1689. Six more harps.-sonatas appeared in his "Musikalische Vorstellung einiger biblischer Historien" (setting forth the fight between David and Goliath; David's cure of Saul; Jacob's Wedding; etc.). K. wrote an essay "Jura circa musicos ecclesiasticos" (1688), and a satire on Italian music, "Der Quacksalber" (1700).

**Küh'ner, Konrad**, pianist, teacher at Brunswick; b. Marktstreu Dorf, Meinungen, Mar. 2, 1851. Studied in Stuttgart Cons.—Works: The

symphonic poem "Maria Stuart", pf.-music, and a "Technik des Klavier-spiels"

**Ku'lenkampf, Gustav**, b. Bremen, Aug. 11, 1849. Embraced a mercantile career, but studied composition with Reintaler and, from 1879-82, at the Berlin Hochschule, under Barth (pf.) and Bargiel (comp.). Organized the "Kulenkampfscher Frauenchor," giving 5 or 6 successful concerts annually; became director of the Schwantzer Cons. at Berlin, but resigned in a few years to devote himself to composing and teaching. Up to 1890 he frequently appeared as a concert-pianist.—Works: A 2-act comic opera, *Der Page* (Bremen, 1890; succ.); 3-act comic opera, *Der Mohrenfürst* (Magdeburg, 1892; mod. succ.), 3-act opera, *Die Braut von Cypern* (Schwerin, 1897; succ.), also female choruses, duets, songs, and a pf.-sonata

**Kul'lak, Theodor**, pianist and pedagogue of exceptional attainments; b. Krotoschin, Posen, Sept. 12, 1818; d. Berlin, Mar. 1, 1882. His musical gifts attracted the attention of Prince Radziwill, who had him trained by the pianist Agthe, and brought him out at a court concert in 1829. K. nevertheless, at his father's desire, took up the study of medicine at Berlin in 1837; but met Agthe there, practised and gave lessons, studied harmony under Dehn, and finally devoted himself wholly to music. In 1842 he studied with Czerny, Sechter, and Nicolai in Vienna; and after a brilliant Austrian pianistic tour, settled in Berlin, became teacher to the royal family, and, in 1846, court pianist. In 1850 he founded, with Julius Stern and Bernhard Marx, the Berlin (later Stern) Cons., from which he resigned, in 1855, to establish his own "Neue Akademie der Tonkunst," one of the most successful of German music-schools (cf. below, Franz Kullak). Besides numerous high orders, he received the title of "Royal Professor" in 1861. Among his pupils were the two Scharwenkas, A. Grünfeld, Sherwood, Arthur Mees, Hans Bischoff, O. Neitzel, C. Sternberg, Moritz Moszkowski, Erica Lie, Martha Renmert, and Helene Geissler. His instructive works for piano are classics in their line, particularly the "School of Octave-playing" (op. 8), with its sequel, "Seven Studies in Octave-playing" (op. 48), employed by all teachers, and three books of "Materialien für den Elementar-Unterricht", also the practical part of the Moscheles and Fétis Method (2 books). Other works: Op. 5, La danse des sylphides; op. 7, sonata; op. 27, Symphonie de piano; op. 54, Ballade; op. 55,



concerto, op. 57, three duos w. vln. (with Wuerst), op. 62 and 81, "Kinderleben" (delightful sketches, universally admired), op. 70, Andante w. vln. or clar., op. 75, Pastorales; op. 77, trios; op. 85, Hymn, op. 97, Impromptu-Caprice; op. 103, two Polonaises caractéristiques; op. 104, four solo pieces; op. 108, *Airs nationaux russes* (transcr.), op. 111, *Romances du vieux temps*; *Arpèges*, and *La Gazelle* (op. 22) (effective salon-pieces much played), difficult and brilliant paraphrases and fantasias f. pf.; songs; etc.; about 130 in all.—His brother,

**Kul'lak, Adolf**, b. Meseritz, Feb. 23, 1823; d. Berlin, Dec. 25, 1862. *Dr. phil.* of Berlin Univ.; then studied music under Agthe and Marx; teacher at his brother's Acad., and contributor to mus. periodicals. Publ. some pf.-pieces and songs; wrote "Das Musikalisch-Schöne" (1858), and an "Aesthetik des Klavierspiels" (1861, 2nd ed. 1876; Engl. ed. New York, 1892), a very valuable and instructive *résumé* of pf.-methods.

**Kul'lak, Franz**, son of Theodor K.; b. Berlin, Apr. 12, 1842. Pupil of his father and of Wieprecht (instrumentation); also of Liszt for a short time; in 1867, teacher of pf., and director of the orchestra-class, in his father's Academy, of which he assumed the directorship on the latter's death, dissolving the institution in 1890.—Works: An opera, *Ines de Castro* (Berlin, 1877); pf.-music, songs, and an essay on "Der Vortrag in der Musik am Ende des 19. Jahrhunderts" (Leipzig, 1898).

**Kum'mer, Kaspar**, b. Erlau, Province of Saxony, Dec. 10, 1795; d. Koburg, May 21, 1870. Flute-virtuoso and composer; from 1813 member of the court orch., Koburg, later *Musikdirector* there.—Works: Quintets and quartets f. flute and strings; flute-concertos, trios, duos, etc.; and a Method f. flute.

**Kum'mer, Friedrich August**, b. Meiningen, Aug. 5, 1797; d. Dresden, May 22, 1879. 'Cello-pupil of Dotzauer in Dresden, also studying the oboe, becoming oboist in the court orch., 1814, and 'cellist in 1817, retiring 1864. For many years teacher of 'cello in Dresden Cons.; Goltermann, Cossmann, and Hausmann were among his distinguished pupils. He was a virtuoso of the first rank, and a fine writer for his instr. (concertos, a concertino, divertissements, fantasias, variations, etc.); likewise about 200 pieces of entr'acte-music for the court theatre, and concert-pieces f. oboe, clar., horn, trumpet; and a method f. 'cello.—His son, **Alexander**, b. Dresden, July 10, 1850, and a pupil of Leipzig Cons., is a violin-virtuoso, now living in England.

**Kum'merle, Salomon**, b. Malmsheim, n. Stuttgart, Feb. 8, 1838; d. Samaden, Sept. 28, 1896. From 1875–90, professor at the Lower School in Samaden. Has publ. several collections of vocal music, among them "Musica sacra" f. 2-part male ch.; "Grabgesänge,"

"Zionsharfe," "Choralbuch für evangelische Kirchenchöre," and an "Encyclopadie der evangelischen Kirchenmusik" (vol. i, 1888; ii, 1890; iii, 1896).

**Kün'dinger, Georg Wilhelm**, b. Königshofen, Bavaria, Nov. 28, 1800, *Stadtcantor* at Nordlingen (1831) and Nuremberg (1835); composer of church-music.—His sons are (1) **Alexander**, b. Kitzingen, Feb. 13, 1827; violinist in the court orch., St. Petersburg; comp. music f. vln.—(2) **Kanut**, b. Kitzingen, Nov. 11, 1830, 'cellist, since 1849, in the Munich court orch.—and (3) **Rudolf**, pianist; b. Nordlingen, May 2, 1832; pupil of his father, and of Blumroder (theory); since 1850 in St. Petersburg, in 1860 tutor to Grandduke Constantin's children; teacher at the court, and to the reigning Empress. For one year (1879) prof. at the Cons.—Publ. a trio and a few pf.-pieces.

**Kun'kel, Franz Joseph**, theorist and composer; b. Drieburg, Hesse, Aug. 20, 1804; d. Frankfurt-on-Main, Dec. 31, 1880. From 1828, rector of and music-teacher in Bensheim Teachers' Seminary; pensioned 1854.—Works: A cantata, psalms, motets, etc.; wrote a "Kleine Musiklehre"; "Die Verurtheilung der Conservatorien zu Pflanzschulen des musikalischen Proletariats" (1855); "Kritische Beleuchtung des C. F. Weitzmann'schen Harmonie-Systems"; "Die neue Harmonielehre im Streit mit der alten" (1863); etc.

**Kun'tze, Carl**, b. Trier, May 17, 1817; d. Delitzsch, Saxony, Sept. 7, 1883. Pupil of A. W. Bach, Marx, and Rungenhagen, at Berlin; cantor and organist at Pritzwalk, "R. Music-director" in 1852; 1858, organist at Aschersleben; 1873, music-teacher at the Delitzsch Seminary. Best known as a composer of humorous male choruses ("Adam und Eva," "Der Hecht im Karpfenteich," "Weingalopp," "Der neue Bürgermeister," "Die Schwiegermutter"); also wrote an operetta, *Im Gebirge* (Dessau, 1875), motets and songs f. mixed ch., organ-pieces, etc. Edited the 3rd ed. (1875) of Seidel's "Die Orgel und ihr Bau."

**Kunz, Konrad Max**, b. Schwandorf, Bav. Palatinate, Dec. 30, 1812; d. Munich, Aug. 3, 1875. Pupil of Hartmann Stuntz at Munich; was a co-founder, and the conductor, of the Munich *Liedertafel*; composed many very popular male quartets ("Elstein," "Odin, der Schlachtengott"), though his best-known work (op. 14) is "200 Canons for Piano," warmly recommended by von Bulow, a series of most excellent short technical studies; he also publ. the satirical pamphlet, "Die Gründung der Moosgau-Brüderschaft Moosgrillia."

**Kun'zen, Johann Paul**, b. Leisnig, Saxony, Aug. 30, 1696; d. 1770 at Lübeck as organist. His works (several operas for Hamburg, an oratorio, a Passion, cantatas, etc.) were praised by Mattheson.—His son,

**Kun'zen, Adolf Carl**, b. Wittenberg, Sept

22, 1720; d. Lubeck, in July, 1781, as his father's successor as organist of the Marienkirche. He was a very precocious pianist, making tours in Holland and England at the age of 8. Only a few of his pf.-sonatas were publ., he also wrote an oratorio, a Passion, symphonies, 21 violin-concertos, etc. (many MSS. are in the library of the Brussels Cons.).—His son and pupil,

**Kun'zen, Friedrich Ludwig Aemilius**, b. Lubeck, Sept. 24, 1761; d. Copenhagen, Jan. 28, 1817. He attended Kiel Univ., 1784-7; then settled in Copenhagen as a teacher of music, producing the successful opera *Holger Danske* in 1789. After spending a few years in Berlin, and as *Kapellmeister* at Frankfurt and Prague, where his opera *Das Fest der Winzer, oder Die Weinlese* made a sensation in 1795, he succeeded Schulz as court conductor at Copenhagen (1795). Here he brought out numerous Danish operas, also oratorios, cantatas, overtures, choruses, pf.-sonatas, etc.

**Kupfer-Berger, Ludmilla**, dramatic soprano, b. Vienna, 1850, and a pupil of the Cons. there. Debut as Marguerite (*Faust*) at Linz-on-Danube, 1868, then succeeding the Harriers-Wippner at the Berlin court opera. After marrying the Berlin merchant Kupfer, she was engaged at the Vienna court opera as Materna's alternate.

**Kurpin'ski, Karl (Kasimir)**, b. Luschwitz, Posen, Mar. 5, 1785, d. Warsaw, Sept. 18, 1857. At first 2nd conductor, from 1825-41 Elsner's successor as 1st conductor, of the Warsaw National Th., he brought out some 24 Polish operas, and several ballets between 1811-26.

**Kursch'mann**. See CURSCHMANN.

**Kurth, (Martin Alexander) Otto**, b. Triebel, Brandenburg, Prussia, Nov. 11, 1846. Pupil of Haupt, Loschhorn, and Jul. Schneider, at Berlin. Since 1871, teacher of music in the Teachers' Seminary at Lüneburg; received the title of "R. Music-director" in 1885.—Works: The 3-act opera *Königin Bertha* (Berlin, 1892); 1-act opera *Das Glück von Hohenstein* (MS.); 3-act opera *Wittekind*; oratorio, *Isaaks Opferung*; Advent Cantata f. soli, ch., and orch.; 2 Hungarian Dances f. orch.; pieces f. string-orch.; three symphonies (in C min., in D, and in F); pf.-quartet in E $\flat$ ; pf.-trio in C min.; "Old German Warsongs," and "Prussian Warsongs of Frederick the Great's time," f. soli, male ch., and orch.; 2 sonatas f. pf. and vln.; etc.

**Kus'er (or Cousser), Johann Siegmund**, b. Pressburg, about 1657; d. Dublin, 1727. He is best known as the conductor (1693-5) who raised the Hamburg opera to renown; in this capacity Mattheson, in his "Vollkommener Capellmeister," holds him up as a model. Before this period he had lived 5 years in Paris as Lully's intimate; from 1698-1704 he conducted the Stuttgart opera; then became cond. of the

Viceroy's orchestra at Dublin.—Works: The operas *Evindo* (1693), *Povus* (1694), *Pyramus und Thisbe* (1694), *Scipio Africanus* (1695), and *Jason* (1697), all prod. at Hamburg; "Apollon enjoué," 6 operatic overtures and several arias (1700); "Heliconische Musenlust" (1700), etc.

**Küs'ter, Hermann**, b. Templin, Brandenburg, July 14, 1817; d. Herford, Westphalia, Mar. 17, 1878. After study under A. W. Bach, Ludwig Berger, Marx, and Rungenhagen at Berlin, he was mus. director at Saarbrücken 1845-52, then settling in Berlin as a music-teacher. Here he founded the "Berliner Tonkünstler-Verein," succeeded Grell as court and cathedral-organist in 1857, with the title of "R. Music-director"; was made "Professor" in 1874—Publ. "Ueber Handel's Israel in Ägypten" (1854); "Populäre Vorträge über Bildung und Begründung eines musikalischen Urtheils" (4 vols., 1870-7), "Methode für den Unterricht im Gesang auf höheren Schulanstalten" (1872); "Über die Formen in der Musik" (1872); etc. He composed 7 oratorios; also orchestral and church-music, songs, etc.

**Kwast, James**, pianist; b. Nijkerk, Holland, Nov. 23, 1852. Pupil of his father and Ferd. Bohme; later of Reinecke and Richter at Leipzig Cons., of Th. Kullak and Wuerst at Berlin, and of Brassin and Gevaert at Brussels. 1874, teacher at Cologne Cons.; since 1883, pf.-teacher at the Hoch Cons., Frankfurt—Works: A pf.-concerto in F; a pf.-trio; a Romanze in F $\sharp$ ; and other pf.-music.

## L

**Labarre, Théodore**, famous harpist; b. Paris, Mar. 5, 1805; d. there Mar. 9, 1870. Private pupil of Cousineau, Bochs, and Naderman; at the Cons. of Doulen, Eler, Fétis, and Boieldieu. From 1824 he lived alternately in London and Paris till 1847; was then *chef d'orchestre* at the Opéra-Comique for 2 years, lived 2 years longer in London, and in 1851 was app. conductor of Louis Napoleon's private orchestra; succeeded Prumier as harp-prof. at the Cons. in 1867.—Works: 4 operas, 5 ballets; all sorts of soli and duets f. harp; a "Méthode complète" f. harp; elegant romances; etc.

**Labatt', Leonard**, celebrated dramatic tenor; b. Stockholm, 1838; d. there March 7, 1897. Pupil of the Stockholm Acad. of Music, and of Masset at Paris; début as Tamino at Stockholm in 1866; from 1869-83, member of the court opera, Vienna.

**Labitzky, Joseph**, dance-composer; b. Schonfeld, n. Eger, July 4, 1802; d. Karlsbad, Aug. 19, 1881. Taught by Veit of Petschau, in 1820 he joined the orch. at Marienbad as 1st violin, in 1821 the Karlsbad orch.; in 1834 he organized an orch. of his own, making concert-tours from Russia to England. His waltzes, galops, quadrilles, etc., are still favorites.—His

sons are (1) **August**, b. Petschau, Saxony, Oct. 22, 1832, pupil of Prague Cons., also of David and Hauptmann in Leipzig, became in 1853 cond. of the Karlsbad Kurorchester; he composes pf.-pieces, etc.—and (2) **Wilhelm**, a violinist, settled in Toronto, Canada.

**Lablache, Luigi**, bass opera-singer; b. Naples, Dec. 6, 1794; d. there Jan. 23, 1858. His voice, of great compass (E<sup>b</sup>–e<sup>1</sup><sup>b</sup>) and wonderful volume and flexibility, was trained by Valesi at the Cons. della Pietà de' Turchini, in which L. spent 6 years. At 18 he commenced his career, as a *basso buffo* at the San Carlino Th.; married soon after, and followed his young wife's advice to leave that theatre, and begin higher studies. In a year he was eng. at the Palermo theatre as *primo basso cantante*, and sang there with growing applause for 5 years; then at Milan, Venice, Vienna, and in 1830 at Paris, where his Geronimo in the *Matrimonio segreto* won him the reputation of the first dramatic bass of his day. He sang thereafter, till his retirement in 1852, at Paris, St. Petersburg, and London. His impersonation of Leporello, in *Don Giovanni*, was considered the finest ever seen on the stage.

**La'bor, Josef**, b. Horowitz, Bohemia, June 29, 1842. A blind pianist, pupil of Sechter and Pirkhert at the Vienna Cons.; after a successful début at Vienna, he made a long concert-tour in Germany, remaining 2 years in Hanover as chamber-pianist and teacher of the princess. In Brussels and London, 1865; Leipzig, 1866; then at Paris, St. Petersburg, and Moscow; now living in Vienna. He is also an excellent organist.—Works: Pf.-quintet, pf.-quartet, other pf.-music, songs, etc. (publ.), a Paternoster f. ch. and orch., and an Ave Maria in canon-form f. female voices, have been perf. in the Court Chapel.

**Laborde, Jean-Benjamin de**, b. Paris, Sept. 5, 1734; d. there July 22, 1794. Pupil of Dauvergne (vln.) and Rameau (comp.). He was chamberlain to Louis XV., and a member of the Compagnie des Fermiers-Généraux; after the king's death he withdrew from the court, and devoted himself to composition.—Works: 11 comic operas; chansons; etc.; an "Essai sur la musique ancienne et moderne" (1780; four vols.); a "Mémoire sur les proportions musicales . . ." (1781; a suppl. to the "Essai"); and "Mémoires historiques sur Raoul de Coucy" (1781).

**Lach'ner, Franz**, eminent composer and contrapuntist; b. Rain, Upper Bavaria, April 2, 1804; d. Munich, Jan. 20, 1890. Pupil of his father, a poor organist; then, for 6 years, of Eisenhofer, the rector of the Gymnasium at Neuburg-on-Danube, in composition. Going to Munich, he earned his livelihood by teaching, and playing in an orchestra, also studying under *Kapellm.* Ett. In 1822 he proceeded to Vienna, became organist of the Protestant church, and took further lessons from Stadler, Sechter, and Weigl;

was an intimate friend of Schubert's, and was also strongly influenced by intercourse with Beethoven. Through Duport's good offices he was app., in 1826, *Kapellm.* at the Kärnthnerthor Th., remaining there until called in like capacity to Mannheim in 1834; he also established the Philharm. Concerts in Vienna. Passing through Munich, the production of his D minor symphony procured him the appointment of court *Kapellm.*,



taking effect at the expiration of his engagement at Mannheim in 1836. In Munich he assumed a very prominent position as cond. of the court opera, the court performances of sacred music, and, from 1852, as General Mus. Director; he retired on pension in 1868, the growing predominance of Wagnerian tendencies at court being distasteful to him. From Munich Univ. he received the degree of *Dr. phil. hon. causa* in 1872. His eight orchestral suites are the happiest inventions of his decidedly original talent; in them his gifts for imitative and contrapuntal work, in an individual development of the Bach tradition, find widest scope. He brought out 4 operas. *Die Burgschaft* (Pesth, 1828, Munich, 1834); *Alodia* (Munich, 1839); *Catarina Cornaro* (Munich, 1841); and *Benvenuto Cellini* (Munich, 1849); music to *Lanassa* (Vienna, 1832); the oratorios *Moses* and *Die vier Menschenalter*; a Requiem (op. 146); a solemn mass (op. 52); 2 Stabat Maters; other masses, motets, and Psalms; 8 symphonies (the "appassionata" is op. 72); concert-overtures; festival march f. brass; nonet f. wind; sextets, quintets, quartets, trios, and sonatas f. pf. and strings, serenade f. 4 'celli; elegy f. 5 'celli; 2 harp-concertos; organ-music (sonatas, fugues, etc.); songs w. orch. or pf.; part-songs; male quartets; female trios; etc.—He had two brothers.

**Lach'ner, Ignaz**, b. Rain, Sept. 11, 1807; d. Hanover, Feb. 24, 1895. Pupil of his father; then, at Augsburg, where he attended the Gymnasium, of Neugebauer (vln.), Keller (pf.), and Witschka (comp.). He joined his brother Franz in the orch. of the Isarthal Th., Munich, and followed him to Vienna in 1824, succeeding him as organist in the Protestant church, he entered the orch. of the Kärnthnerthor Th., and in 1825 became 2nd *Kapellm.* at the court opera. In 1831, court mus. director at Stuttgart; in 1842, 2nd *Kapellm.*, under his brother, at Munich; in 1853, *Kapellm.* of the Hamburg City Th.; in 1858, court conductor at Stockholm; from 1861–75, 1st *Kapellm.* at Frankfurt, then retiring.—Works: The operas *Der Geisterthurm* (Stutt-

gart, 1837); *Die Regenbrüder* (ibid., 1839); *Loreley* (Munich, 1846), several "Singspiele," among them the popular *letzte Fensterle*; ballets, melodramas, entr'actes, symphonies, string-quartets and trios; masses; pf.-pieces; etc., his last work (op. 108) being 4 duos f. vln. and pf.

**Lachner, Vincenz**, b. Rain, July 19, 1811; d. Karlsruhe, Jan. 22, 1893. Pupil of his father, and, in Vienna, of his brothers, he succeeded Ignaz as organist in 1831, and Franz as court *Kapellm.* at Mannheim in 1836, being pensioned in 1873. In 1842 he cond. the German opera in London, and in Frankfort the municipal opera in 1848. Lived from 1873 in Karlsruhe, teaching in the Cons. there after 1884. His 4-part male choruses are celebrated, particularly his settings of nearly all of V. Scheffel's songs, among the best being "Alt Heidelberg, du feine," "Im schwarzen Wallfisch," "Nun gruss' dich Gott, Alt Heidelberg"; he also wrote music to Schiller's *Turandot*, and *Demetrios*; symphonies, overtures, string-quartets, a pf.-quartet, numerous songs, etc.

**Lack, Théodore**, pianist and composer; b. Quimper, Finisterre, France, Sept. 3, 1846. Pupil, at Paris Cons., of Marmontel (pf.) and Bazin (harm.); living since 1863 as a teacher and composer at Paris. Officer of the Académie, 1881; Officier de l'Instruction publique, 1887.—Works: A great quantity of elegant *salon*-music for piano (Tarentelle, op. 20; Boléro, op. 27; Études élégantes, op. 30; Valse espagnole, op. 40; Scènes enfantines, op. 61; Études de Mlle. Didi, op. 85; Souvenir d'Alsace, op. 106; Polonaise de concert, for 2 pf.s; etc.).

**Lackowitz, Wilhelm**, b. Trebbin, n. Berlin, Jan. 13, 1837. Pupil of Erk, Th. Kullak, and Dehn; editor, since 1877, of the "Deutsche Musikerzeitung." Publ. "Musikalische Skizzenblätter" (2nd ed. 1876).

**Lacombe, Louis**, [Brouillon-Lacombe,] b. Bourges, France, Nov. 26, 1818; d. St.-Vaast-la-Hougue, Sept. 30, 1884. From 1829, Zimmermann's pupil at the Paris Cons., taking first prize for pf.-playing in 1831. After a pianistic tour through France, Belgium, and Germany, he resided in Vienna for 8 months (1834), studying with Czerny, Fischhof, Seyfried, and Sechter. After a second tour in Germany, he took lessons in composition from Barbireau, and settled in Paris as a much-sought teacher, a successful concert-giver, and industrious composer.—Works: A 1-act comic opera *La Madone* (1861); a 2-act comic opera *Le Tonnelier* (given as *Meister Martin und seine Gesellen* at Koblenz, 1807); a 4-act grand opera *Winkelried* (Geneva, 1892); a melodrama *l'Amour* (1859); the prize-cantata *Sapho* (1878); a grand "Épopée lyrique" f. orch.; 2 dramatic symphonies w. soli and ch. ("Manfred," 1847, and "Arva, ou les Hongrois" 1850); a pf.-quintet w. vln.,

cello, oboe, and bassoon, op. 26; 2 pf.-trios; numerous pf.-pieces (4 Nocturnes; grand "Études en octaves," op. 40; "Choral, grande étude de concert," op. 45; Six romances sans paroles, op. 52); also choruses a *capella* and w. organ; etc. He wrote an essay on "Philosophie et musique" (Paris, 1895).

**Lacombe, Paul**, pianist and composer; b. Carcassonne, Oude, France, July 11, 1837, and taught there by Teyssyre, but chiefly self-trained. His chamber-music (sonatas f. pf. and vln., a pf.-trio, a serenade f. flute, oboe, and strings, etc.) and pf.-music (divertissement f. pf. and orch., suite f. ditto, études, "Arabesques," "Aubade aux mariés," etc.) are his most famous productions (he received the Prix Chartier in 1889 for chamber-music); his other works include 3 symphonies, a symphonic overture, a Suite pastorale f. orch., a serenade and "Scène au camp" f. ditto, a mass, a requiem, songs, etc.

**Lacome, Paul**, [Paul-Jean-Jacques Lacome de l'Estaleux,] b. Houga, Gers, France, Mar. 4, 1838. Since 1860 in Paris. He contributed to various mus. reviews, and is a composer of light operas and operettas, having produced a score of stage-pieces, the latest being *Le Cadeau de noccs* (1893), *Le Barn de Monsieur* (1895), and *Le Maréchal Chaudron* (1898). His *Jeanne, Jeannette et Jeanneton* (1876) was also quite successful in Germany. Other works: Orchestral suites; quartets; trios; over 200 songs ("l'Estudiantina"); psalms f. 1 or more voices, w. org. or pf.; pf.-music ("Les succès de famille," 30 progr. pcs. f. little pianists).

**La'degast, Friedrich**, b. Hochhermsdorf, n. Leipzig, Aug. 30, 1818; worked for his brother, an organ-builder at Geringswalde, and set up for himself at Weissensfels in 1846. One of the best of modern German organ-builders, renovated the great Merseburg organ (1855), and built the organ in the Nikolaikirche at Leipzig (1859-62; 4 manuals and 85 stops).

**Ladur'ner, Ignaz Anton Franz Xaver**, b. Aldein, Tyrol, Aug. 1, 1766; d. Villain (Massy), Seine-et-Oise, Mar. 4, 1839. From 1777-82 he studied in the monastery at Benediktbeuern; then became organist at Algund, near Meran, and afterwards studied at Munich under the patronage of Countess Hainhausen, herself an excellent pianist, whom he accompanied to Bar-le-Duc. From 1788 to his retirement in 1836 he lived in Paris, renowned as a teacher and pianist. Auber was his pupil.—Works: Nine pf.-sonatas (op. 1, 2, 4); 3 more, followed by a caprice (op. 11); 3 sonatas f. pf. and vln. (op. 5), and 3 more (op. 7); sonata f. pf. 4 hands (op. 6); also variations and divertissements. He brought out 2 operas at the Opéra-Comique.

**Lafage, Juste-Adrien-Lenoir de**, eminent writer; b. Paris, Mar. 28, 1801; d. at the Charenton Insane Asylum, Mar. 8, 1862. Pupil of Perne and Choron; then taught singing; went to

Rome in 1828, on a government stipend, to study under Baini; 1829, *maître de chapelle* at St.-Étienne-du-Mont, Paris; visited Italy 1833-6, and 1848, and also travelled to Germany, Spain, and England. He died of brain-disorders due to overwork. In 1859 he founded the periodical "Le Plain-chant." Important writings "Manuel complet de musique vocale et instrumentale" (1836-8; 6 vol.s); "Sémiologie musicale" (elements of music after Choron; 1837;—an epitome was also publ., 1837, as "Principes élémentaires de musique"); "De la chanson considérée sous le rapport musical" (1840); "Histoire générale de la musique et de la danse" (1844; 2 vol.s); "Miscellanées musicales" (1844, sketches of Bellini, Haydn, and others); sketches of Zingarelli, S. Mattei (1839), Choron, Bocquillon-Wilhelm, Baini (all 1844), Donizetti; "Essais de diphtérogaphie musicale"; "De l'unité tonique et de la fixation d'un diapason universel" (1859); "Nicolai Capuani presbyteri compendium musicale"; many works on plain song "De la reproduction des livres de plain-chant romain" (1853); "Cours complet de plain-chant" (1855-6; 2 vol.s); "Nouveau traité de plain-chant" (1859); "Routine pour accompagner le plain-chant"; etc.—He comp. motets, etc.; duets, fantasias, and variations for flute; and songs.

**Lafont, Charles-Philippe**, b. Paris, Dec. 1, 1781; d. on the way from Bagnières-de-Bigorre to Tarbes, Aug. 14, 1839. Violin-virtuoso, the nephew and a pupil of Bertheaume; studied later with Kreutzer and Rode. Made a concert-tour in Germany with his uncle while very young, and continued travelling until appointed chamber-virtuoso at St. Petersburg as Rode's successor. From 1815 he lived mostly in Paris as court violinist; but still made tours, and met his death on one of them.—7 violin-concertos; rondos, fantasias, variations, etc., either f. orch., or string-quartet, harp, pf., etc.; about 200 romances for voice; and 2 comic operas, prod. at St. Petersburg and Paris.

**La Grange, Mme. Anna (Caroline) de**, b. Paris, July 24, 1825. Soprano coloratura-singer, with a voice remarkable for range and flexibility; pupil of Bordogni and Lamperti; début 1842, at Varese; she sang in Italy until 1848; then in Vienna, where she married the wealthy Russian Stankowich, and Paris; from 1849-69, long artistic tours in Europe and America (in New York, 1855).

**La Harpe, Jean-François de**, poet and critic; b. Paris, Nov. 20, 1739; d. there Feb. 11, 1803. An opponent of Gluck's music, which he attacked in the "Journal de politique et de littérature" (1777).

**Lahee, Henry**, b. Chelsea, England, Apr. 11, 1826. Pupil of Bennett and C. Potter (pf.), and J. Goss (comp.); organist 1847-74 of Holy Trinity Ch., Brompton. Concert-pianist; member of the Philharm Soc.; living in Croydon as teacher

and composer.—Works. Cantatas *The Building of the Ship* (1869); *The Blessing of the Children* (1870), *The Jolly Beggars* (MS.); and 2 others for female voices, *The Sleeping Beauty*, and *The Blind Girl of Costel Cullé*; several anthems, numerous very popular glees, madrigals, and part-songs.

**Lahire, Philippe de**, b. Paris, 1640; d. there Apr. 21, 1719. Prof. of mathematics at Paris Univ., wrote "Explications de différences des sons de la corde tendue sur la trompette marine," and "Expériences sur le son."

**Laidlaw, Anna Robena**, [Mrs. Thomson,] pianist; b. Bretton, Yorkshire, Apr. 30, 1819. Pupil of Robert Muller of Edinburgh; then studied in Konigsberg, Prussia, and in 1834 with Henri Herz at London. In Berlin, 1836, she met Ludwig Berger; played in the Gewandhaus, Leipzig, in 1837, and made Schumann's acquaintance; he inscribed his *Phantasie*, op. 12, to her. Her eminently successful career as a concert-pianist continued until her marriage in 1852.

**Lajarte, Théodore-Édouard Dufaure de**, b. Bordeaux, July 10, 1826; d. Paris, June 20, 1890. Writer and composer; pupil of Leborne at the Paris Cons., and prod. numerous operas and operettas; also marches and dances for military band, etc. From 1873 he was archivist of the Grand Opéra, and wrote a "Bibliothèque musicale du théâtre de l'Opéra" (1876, etc.; 2 vol.s); "Instruments Sax et fanfares civiles" (1867); and, with Bisson, a "Traité de composition musicale" (1880); publ. a coll. of "Airs à danser de Lully à Méhul," and "Chefs d'œuvre classiques de l'opéra français," including vocal scores of Lully's *Armide*, *Psyche*, and *Thésée*, besides operas by Campra, Rameau, et al.

**Lajeunesse, Marie Louise Cecilia Emma**. See ALBANI.

**Lalande, Michel-Richard de**, b. Paris, Dec. 15, 1657; d. there June 18, 1726. Pupil of Chaperon; organist of four churches in Paris, music-master to the princesses, and from 1683 *chef de musique* to Louis XIV. A very eminent church-composer (works MS.), and also wrote many ballets, the music to Molière's *Mélicerte*, etc. 60 motets f. ch. and orch. were publ. in an *édition de luxe* in 20 parts.

**Lalande [Méric-Lalande], Henriette-Clémentine**, brilliant stage-soprano; b. Dunkirk, 1798; d. Paris, Sept. 7, 1867. At first a "natural" singer in comedy-opera, she received stricter training from Garcia, and at Milan from Bonfichi and Banderali; was highly successful in Italy, Vienna, and Paris, but less fortunate in London.

**Lalo, Édouard (-Victor- Antoine)**, distinguished French composer; b. Lille, Jan. 27, 1823; d. Paris, Apr. 22, 1892. Pupil of Bauermann at the branch of the Paris Cons. in Lille; excellent player on the violin and viola, which

latter he played in the Armingaud and Jacquard soirées; he lived in Paris as a composer and teacher.—Works: The opera *Fresque* (never perf., although accepted in Paris and Brussels); the spectacle *Néron* (Paris, 1891), the 4-act opera *La Jacquerie* (L. set to music only the first act, and did not even orchestrate that; finished by Coquard, and successfully prod. in Monte Carlo, 1895); a ballet, *Namouna*; the 4-act opera *Le Roi d'Ys* (1888); a "Rhapsodie norvégienne" f. orch.; a pf. concerto; 2 violin-concertos (No. 1 dedicated to Sarasate; No. 2 is the "Symphonie espagnole"), a Divertissement, and an "Allegro symphonique," f. orch.; a string-quartet; 2 pf.-trios; a serenade f. vln.; a Duo concertant f. pf. and vln.; a violin-sonata, and a 'cello-sonata, w. pf.; characteristic pieces f. vln. and pf., for vln., 'cello, and pf., and for 'cello and pf.; and "Mélo-dies vocales."



**La Mara.** See LIPSILS, MARIE.

**Lambert, Michel**, b. Vivonne, Poitou, 1610; d. Paris, 1696. From about 1650 he was master of chamber-music to Louis XIV. Celebrated singing-teacher: father-in-law of Lully. Publ. "Airs et brunettes" (1666; 2nd ed. 1689); and, posthumously, "Airs et dialogues" (1698).

**Lambert, Johann Heinrich**, b. Mühlhausen, Alsatia, Aug. 29, 1728; d. Berlin, Sept. 25, 1778. A building-inspector ("Oberbaurath"), and a member of the Berlin Academy.—Works: "Sur quelques instruments acoustiques" (1763; German ed. 1796); "Sur la vitesse du son" (1768); "Remarques sur le tempérament en musique" (1774; German in Marpurg's "Historisch-kritische Beiträge," vol v); and "Observations sur les sons des flûtes" (1775). All the above are printed in the reports of the Academy.

**Lambert, Lucien**, b. Paris, Jan., 1861. Pupil of Barbereau, Dubois, and Massenet, at the Cons.; took the Prix Rossini in 1883 with his cantata *Prométhée enchaîné*; since then he has brought out the 2-act "fantaisie-vaudeville" *Sire Olaf* (Paris, Th.-Lyrique, 1888; unsucc.); the "fairy-opera" *Brocclliande* (Rouen, 1893); the 4-act lyric drama *Le Spahi* (Opéra-Com., 1897); his opera *La Pentecosa* was not yet perf. in 1897. Also an overture, and a symphonic poem, f. orch.; and a "Fantaisie tzigane" f. pf.

**Lambert, Alexander**, b. Warsaw, Poland, Nov. 1, 1862. Instructed in pf.-playing by his father, Henry L., from the age of ten; at 12 he was sent, by Rubinstein's advice, to the Vienna

Cons., where he was graduated (from Jul Epstein's class) at 16. After studying two years longer (pf. alone; comp. with Urban of Berlin), he went in 1881 to New York, and gave concerts at Steinway Hall, then made a concert-tour through Germany and Russia, worked several months at Weimar under Liszt (his classmates being Rosenthal, Siloti, Friedheim, and Reisenauer), and in 1884 returned to America. Played in concerts at New York, Boston, Chicago, etc., and in 1888 became Director of the N. Y. Coll. of Music, which position he still (1899) holds. He retired from the concert-platform in 1892.—Publ. works: *Étude* and *Bourrée*, Tarantella, Mazurka, Valse-Improptu, and Canzonetta, f. pf.; a Romanze f. 'cello; and an Ave Maria f. soprano.

**Lamber'ti, Giuseppe**, b. Cuneo, Italy, 1820 (?), d. Turin, April, 1894. Comp. of sacred and secular music.—Operas, *Malek-Adel* (Turin, 1851); *Leila di Granata* (Cuneo, 1857); both quite successful.

**Lambillotte, Père Louis**, writer and church composer; b. Charleroi, Hainault, Mar 27, 1797; d. Vaugirard, Feb. 27, 1855. Organist at Charleroi, then at Dinant; in 1822 *maître de chapelle* at the Jesuit Seminary at St.-Acheul, joining the order in 1825, and residing in various monasteries, lastly at Vaugirard.—Works: 4 grand masses, one in the Lydian Church-mode; other sacred music, organ-pieces, fugues, etc., he publ. an "Antiphonaire de saint Grégoire, fac-simile du manuscrit de Saint-Gall" (1851, with historical and explanatory essays; "Quelques mots sur la restauration du chant liturgique . . ." (1855), "Esthétique, Théorie et Pratique du chant grégorien . . ." (1855). Père Dufour, editor of these last two, publ. a "Graduel" and "Vespéral" after L.'s ideas about choral notes; Fétus and others are unsparing in their criticisms of his (L.'s) *sou-disant* reforms.

**Lam'mers, Julius**, b. Leipzig, Apr. 20, 1829; d. there Sept. 20, 1888. Composer; teacher in the Conservatory.

**Lamond', Frederic A.**, concert-pianist; b. Glasgow, Jan 28, 1868. His brother David was his first teacher; in 1880 he became organist of Laurieston Parish Ch. He had violin-lessons of H. C. Cooper in Glasgow; went in 1882 to Frankfurt, studied at the Raff Cons. under Max Schwarz (pf.), A. Urspruch (comp.), and Heermann (vln.); later with v. Bülow (1884-5) and Liszt (1885-6) at Weimar and Rome. Pianistic début at Berlin, Nov. 17, 1885, was highly successful; after concerts in Vienna, Glasgow, and London, he spent several years in Germany, and gives frequent concerts in that country and Britain, visited Russia in 1896, and Paris in 1899, with brilliant success.—Works: Symphony in A (1889); overture "Aus dem schottischen Hochlande" (1895); a pf.-trio; 8 pf.-pieces, op. 1; sonata f. 'cello and pf., op. 2; other chamber-music in MS.



**Lamothe, Georges**, French composer of dance-music, b. 1837; d. Courbevoie, Oct. 15, 1894.

**Lamoureux, Charles**, conductor and violinist; b. Bordeaux, Sept. 28, 1834. Pupil of Girard, Paris Cons., violinist in the Gymnase orch., then at the Opéra; studied further under Tolbecque, Leborne, and Chauvet, and founded (w. Colonne, Adam, and Rignault) a society for chamber-music; in 1872 he organized a "Société de musique sacrée"; became widely famed as a conductor (cond the Boieldieu Jubilee Concert at Rouen in 1875); 1876, asst.-cond. of Deldevez at the Opéra, succeeding him as first conductor in 1878; 1872-8 was also asst.-cond. of the Cons. Concerts; resigned from the Opéra in 1881, and established the "Concerts Lamoureux" (Nouveaux Concerts), justly celebrated for their excellence.

**Lampadarius, Johannes**, chapel-singer at St. Sophia, Constantinople, in the 14th century; wrote a work on Grecian church-music (in the Imp. Library, Vienna).

**Lampadarius, Petrus**, b. Tripolitza, Morea, about 1730; composed the music for a volume of Lenten songs, "Triodia," publ. Paris, 1821, in the new Greek liturgical notations reformed by his brother Gregorius, and Chrysanthus of Madytos (*q. v.*).

**Lampadius, Wilhelm Adolf**, Lutheran pastor; b. 1812; d. Leipzig, Apr. 7, 1892; author of "Felix Mendelssohn-Bartholdy ein Denkmal für seine Freunde," and several mus. essays.

**Lamperen, Michel van**, b. Brussels, Dec. 6, 1826. Since 1859, librarian of the Brussels Cons.; has published church-music.

**Lampert, Ernst**, b. Gotha, July 3, 1818; d. there June 17, 1879. Pianist and violinist; pupil of Hummel, Spohr, and Hauptmann. 1844 *Concertmeister*, 1855 *Kapellm.*, to the court at Gotha. He prod. operas at Gotha and Koburg, and publ. string-quartets, pf.-pieces, music for pf. and violin, etc., all of which is praised.

**Lamper'ti, Francesco**, celebrated singing-teacher; b. Savona, Italy, Mar. 11, 1813; d. Como, May 1, 1892. Pupil of the Milan Cons., where from 1850-76 he gave vocal instruction, giving private lessons after retiring. Among his most famous pupils were Albani, Mme. Artôt, both Cruvellis, Campanini, Collini, and Mme. Lagrange.—Publ. "Guida teorico-praticamentele per lo studio del canto"; "Studi di bravura per soprano"; "Esercizi giornalieri per soprano o mezzo-soprano"; "L'Arte del canto"; "Osservazioni e consigli sul trillo"; Solfeggi; etc.—Not to be confounded with M. G. B. Lamperti.

**Lampugna'ni, Giovanni Battista**, teacher and dramatic composer; b. Milan, 1706; d. there about 1780. From 1743-66 he wrote for

Milan, Venice, London, etc., some 15 serious operas in the style of Hasse. In 1743 he succeeded Galuppi as cond. of the Ital. Opera, London; in 1779 he was *maestro al cembalo* at La Scala, Milan.

**Land, Dr. Jan Pieter Nicolaas**, b. Delft, Apr. 23, 1834; d. Arnhem, Apr. 30, 1897. In 1864, prof. of Oriental tongues and philos. at Amsterdam, 1872-94, prof. of philos. at Leyden Univ. An accomplished linguist, deeply interested in musico-historical research, to which he made most valuable contributions:—"Musique et musiciens au 17<sup>e</sup> siècle. Correspondance et œuvres musicales de Constantin Huygers" (Leyden, 1882); "Recherche sur l'histoire de la gamme arabe" (Leyden, 1884); "Tonschriftversuche und Melodieproben aus dem muhammedanischen Mittelalter" (in the "Vierteljahrschrift für Musikwissenschaft," Sept., 1886); "Het Luitboek van Thysius" (Amsterdam, 1889); "Over onze kennis der javaansche muziek" (*ibid.*, 1891); "Remarks on the earliest development of Arabic Music" (Proceedings of the London Oriental Congress, Sept., 1892).

**Land'graf, J. Fr. Bernhard**, b. Dielsdorf, Weimar, June 25, 1816; d. Leipzig, Jan. 25, 1885. From 1840, 1st clarinet in the Gewandhaus Orch.

**Land'i, Stefano**, b. Rome, about 1590; d. there about 1655. *M. di capp.* at Padua; from 1629, singer (*musico*) in the Papal Chapel, Rome. Noted church-composer; pupil of Nanini.—Publ. Madrigals *a* 4-5; "Poesie diverse in musica" (1628); "Missa in benedictione nuptiarum" (1628); "Arie da una e due voci" (1627-39; 8 books), Psalms *a* 4 (1629); a religious drama *S. Alessio* (1634); "Messe a cappella" *a* 4-5; and the pastorale *La morte di Orfeo* (1639).

**Landi'no, Francesco**, called Francesco cieco (the blind), and also Francesco degli organi, being a notable organist; b. Florence, about 1325; d. there 1390. His excellent record is reviewed in Ritter's "Geschichte des Orgelspiels"; only a few Canzoni are preserved in MS. in the Paris library.

**Landol'fi (or Landul'phus), Carlo Ferdinandino**, noteworthy maker of stringed instr.s; lived at Milan, 1750-60. An imitator of Giuseppe Guarneri, he made good violins, but much better 'cellis.—Pietro L., also an instr.-maker at Milan about 1760, was probably his son or brother.

**Lang [Lang-Köstlin], Josephine**, b. Munich, Mar. 14, 1815; d. Tübingen, Dec. 2, 1880. Song-composer; pupil of Frau Berlinghof-Wagner and Mendelssohn. Her son, H. A. K., publ. a sketch of her life in the "Sammlung musikalischer Vorträge" (Leipzig, 1881).

**Lang, Benjamin Johnson**, b. Salem, Mass., Dec. 28, 1837. A piano-pupil of his father, of

F. G. Hill at Boston, and of Alfred Jaell and Gustav Satter; in 1855 he studied comp. in Berlin, and pf.-playing under Liszt. Since 1852, organist successively at Dr. Neale's church, the Old South, the South Congr. Ch. (20 years), and King's Chapel, Boston. Also for about 25 years organist of the Handel and Haydn Society, Boston, of which he became conductor in 1895, succeeding Zerahn. Besides conducting the Apollo Club and the Cecilia since their organization, he has given very numerous concerts (orchestral, choral, chamber-music) on his own account. As a pianist, teacher, conductor, and organizer he has been in the first rank of Boston's musicians for a third of a century, and has brought out a long list of important works by foreign and native composers. His own comp.s include the oratorio *David*; symphonies and overtures; much chamber- and pf.-music; a great many church-compositions, also songs, etc.; mostly still in MS—His daughter,



**Lang, Margaret Ruthven**, b. Boston, Nov. 27, 1867, a pupil of her father (pf.), Schmidt of Boston, Drechsler and Abel in Munich (vln.), and Gluth in Munich (comp.), is a talented song-composer, several of whose compositions have been published and publicly performed. Other works in MS.

**Langbecker, Emanuel Christian Gottlieb**, b. Berlin, Aug. 31, 1792; d. there Oct. 24, 1843. He was secretary to Prince Waldemar of Prussia; his researches on the origin of the Protestant choral are embodied in "Das deutsch-evangelische Kirchenlied" (1830); "Johann Crügers . . . Choral-Melodien" (1835); "Gesangblätter aus dem 16. Jahrhundert" (1838); and "Paul Gerhards Leben und Lieder" (1841).

**Langdon, Richard**, b. Exeter, England, about 1729; d. there Sept. 8, 1803. Organist of Exeter cathedral, 1753-77; Mus. Bac., Oxon., 1761; org. of Bristol cath., 1777-81; of Armagh cath., 1782-94.—Works 12 songs and 2 cantatas, op. 4; "Divine Harmony" 1774 (a coll. of psalms and anthems); and 12 glees a 3-4 (1770).

**Lang'e, Otto**, b. Graudenz, 1815; d. Kassel, Feb. 13, 1879. A school-teacher, and teacher of singing in schools at Berlin; publ. "Die Musik als Unterrichtsgegenstand in Schulen" (1841); mus. reporter for the "Vossische Zeitung," and editor (1846-58) of the "Neue Berliner Musikzeitung."

**Lang'e, Samuel de**, noted Dutch organ-virtuoso and composer; b. Rotterdam, Feb. 22, 1840. Pupil of his father, the organist S. de L.

[1811-1884], then of A. Winterberger, Vienna, and Damcke and Mikuli, Lemberg. After concert-tours in Galicia (1858-9), he lived in Lemberg until 1863, then became organist and teacher at the Rotterdam Music-School, though still making tours to Switzerland, Vienna, Leipzig, Paris, etc. Taught in the Music-School at Basel 1874-6; lived a few months in Paris, and toward the end of 1876 was app. teacher at the Cologne Cons., also cond. the *Mannergesangverein* and the *Gurzenichchor*. From 1885-93 he conducted the Oratorio Soc. at The Hague; was then teacher and vice-director at the Stuttgart Cons., and since 1895 Zumppe's successor as cond. of the Stuttgart Soc. for Classical Church-music.—Works. Oratorio *Moses* (The Hague, 1889); a symphony (1879); a pf.-concerto; 3 string-quartets (the third, in G, is op. 67); a quintet, a trio, a violin-sonata, 5 fine organ-sonatas, part-songs f. men's voices, etc.—His brother,

**Lang'e, Daniel de**, b. Rotterdam, July 11, 1841; studied 'cello under Ganz and Servais, comp. under Verhulst and Damcke; taught at the Lemberg Cons. 1860-3, then took pf.-lessons of Mme. Dubois at Paris; chiefly self-taught as an organist, he obtained two positions at Montrouge, also conducting the "Liedertafel"; taught from 1870 at the school of the "Maatschappij tot bevordering der Toonkunst," of which he was made secretary; acted for years as Coenen's assistant as the cond. of "Amstels Mannenkoor," and succeeded him in 1895 as Director of the Amsterdam Cons. (formerly Music-School). As the cond. of the Amsterdam *a cappella* chorus, he has made a successful specialty of the production (in London, 1888 and '94; in Germany, 1892) of old Dutch *a cappella* music. He is mus. critic for the "Nieuws van den Dag"—Works: An opera, *De val van Kulemburg*; music to *Ernani*; an *a cappella* mass; a requiem; the 22nd Psalm, f. soli, ch., and pf.; several cantatas; two symphonies (in C and D); an overture, "Willem van Holland"; a 'cello-concerto; 3 sonatas f. vln. and pf.; sonata f. 'cello and pf.; a pf.-sonata; a pf.-quintet; a pf.-trio, songs; etc.

**Lang'e, Gustav**, b. Schwerstedt, n. Erfurt, Aug. 13, 1830; d. Wernigerode, July 19, 1889. Pianist and composer; pupil of A. W. Bach, Grell, and Loschhorn. Lived in Berlin, and publ. upwards of 400 pf.-pieces, generally facile, elegant, and effective, many having gained great vogue.

**Lang'er, Hermann**, b. Hockendorf, n. Tharandt, Saxony, July 6, 1819; d. Dresden, Sept. 8, 1889. Pupil, from 1840, of K. F. Becker in Leipzig, also studying philosophy at the Univ.; in 1843 he was app. organist of the Univ. church, and cond. of the "Paulus" student-chorus; 1845, Univ. teacher of liturgical song; 1857, Mus. Director of the Univ., and *Lector publicus*; 1859, *Dr. phil. hon. causis*. He likewise cond. the Euterpe Concerts for several years (from 1855), and various singing-societies;

and in 1882 received the title of "Professor."—Publ. a "Repertorium für Mannergesang"; "Der erste Unterricht im Gesang" (3 courses; 1876-7); also edited the "Musikalische Gartenlaube." Was called to Dresden in 1887 as Royal Inspector of Organ-building.

**Lang'er, Ferdinand**, b. Leimen, n. Heidelberg, Jan. 21, 1839. By dint of strenuous application he became an excellent 'cellist, joined the orch. of the Mannheim court th., and later was app. 2nd *Kapellm.* there. Has prod. several locally successful operas: *Die gefährliche Nachbarschaft* (1868), *Dornroschen* (1873), *Aschenbrodel* (1878), *Murillo* (1887; "romantic"), and the "romantische Volksoper" *Der Pfeiffer von Hardt* (1894), all at Mannheim.

**Lang'er, Victor**, b. Pesth, Oct. 14, 1842; studied there under R. Volkmann, and later at the Leipzig Cons. He then returned to Pesth, and lived there as a teacher, theatre-conductor, and editor of an Hungarian mus. paper. His songs, "Ogyek dalai" [Ogyek's songs], and Hungarian dances, songs, choruses, arrangements, and the like, publ. under the pen-name of "Aladár Tisza," and in the genuine national vein, have enjoyed great popularity; H. Hofmann's "Ungarische Suite" and "Ungarische Tänze" owe many themes to "Tisza's" works.

**Lang'ert, (Johann) August (Adolf)**, b. Koburg, Nov. 26, 1836. Dramatic composer; *Kapellm.* at the theatres in Koburg (1860), Mannheim (1865), Basel (1867), Trieste (1868); lived without appointment at Koburg and Paris (1869) and Berlin (1871); became teacher of composition at Geneva Cons. in 1872, and in 1873 was called to Gotha as court conductor; after an interval of retirement, he was reappointed to this last post in 1893.—Operas *Die Jungfrau von Orleans* (Koburg, 1861), *Des Sängers Fluch* (ibid., 1863), *Doña Maria, Infantin von Spanien* (Darmstadt, 1866), *Die Fabier* (Koburg, 1866; Berlin, 1868), *Dornroschen* (Leipzig, 1871), and *Jean Cavalier* (Koburg, 1880; rewritten, and perf. as *Die Camisarden* at Koburg in 1887).

**Lang'hans, (Friedrich) Wilhelm**, b. Hamburg, Sept. 21, 1832; d. Berlin, June 9, 1892. Trained in Leipzig Cons. by David (vln.), and Richter (comp.), 1849-52; played there in the Gewandhaus and theatre-orchestras; studied under Alard in Paris; was *Concertmeister* at Düsseldorf 1857-60, then lived in Hamburg (1860), Paris (1863), and Heidelberg (1869), giving concerts, teaching, and studying; took the degree of *Dr. phil.* at Heidelberg in 1870, settled in Berlin 1871, and became teacher of the history of music at Kullak's Acad. in 1874, going over to Scharwenka's new Cons. in 1881.—Publ. a Concert-Allegro f. vln. w. orch., a violin-sonata, and studies f. vln.; other comp.s in MS. Wrote "Das musikalische Urtheil" (1872; 2nd ed. 1886); "Die königliche Hochschule für Musik in Berlin" (1873); "Musikgeschichte in

12 Vortragen" (1878; Dutch transl. 1885); "Die Geschichte der Musik des 17, 18. und 19. Jahrhunderts" (2 vol s; 1882-1886; a well-written continuation of Ambros's great work).

**Langlé, Honoré-François-Marie**, theorist and composer; b. Monaco, 1741; d. Villiers-le-Bel, n. Paris, Sept. 20, 1807. Pupil of Caffaro at Naples, music-director at Genoa; in Paris from 1768, he taught in the "École royale de chant et de déclamation" 1784-91; was librarian and prof. of harmony at the reorganized "Conservatoire," 1795-1802, and thereafter librarian only. Wrote an important "Traité d'harmonie et de modulation" (1797; chord-building by thirds); "Traité de la basse sous le chant" (1798); "Nouvelle méthode pour chiffrer les accords" (1801); "Traité de la fugue" (1805); and a "Méthode de chant." Compositions unimportant.

**Lanière (or Lanier, Lanieri), Nicholas**, b. Italy (?), about 1588; d. London, 1665 (1668?). He is important as the first to introduce the recitative style into England (in his masques). He was Master of the King's Musick under Charles I. and II. Besides a Pastoral on the birth of Prince Charles, a Funeral Hymn for Charles I., and some New Year's Songs, there are songs, etc., in the British Museum (MS.), also in the collections "Select Musically Ayres and Dialogues" (1653, '59), "The Musical Companion" (1667), "The Treasury of Musick" (1669), and "Choice Ayres and Songs" (1685).

**Lan'ner, Joseph (Franz Karl)**, b. Oberdöbling, near Vienna, Apr. 12, 1801, d. there Apr. 14, 1843. A self-taught violinist and composer, he became the leader of an amateur quartet, in which Johann Strauss played the viola; the quartet developed into an orchestra, for which L. wrote the dance-music which is so famous, and which soon caused a great demand for his orch. to furnish ball-music and the like; he also gave concerts in provincial Austrian towns. L. was made bandmaster to the 2nd *Bürgerregiment*; and later alternated with Strauss in conducting the court ball-music. He is the creator of the modern Viennese waltz.—Works. Op. 1, the "Neue Wiener Ländler"; 106 Waltzes (the first being op. 7, "Aufforderung zum Tanz"; op. 205, "Almacks-Tänze," is No. 101, and there are 5 unnamed waltzes); 25 Ländler, 3 Polkas, 8 Mazurkas, 25 Galops, 10 Quadrilles, 3 Marches, 6 Cotillons; overture to "Der Preis einer Lebensstunde" (op. 130); Banquet-Polonaise (op. 135); Tarantella (op. 187); and a Bolero (his last work). H. Sachs wrote a sketch of L., "Joseph Lanner" (1889).

**Lan'ner, August (Joseph)**, son of the above, and a promising violinist, dance-composer, and conductor; b. Jan. 23, 1834; died in his 22nd year, Sept. 27, 1855.

**Lans, Michael J. A.**, b. July 18, 1845, at Haarlem; a R. C. priest, from 1869 teacher in

the Voorhout Seminary, from 1887 pastor at Schiedam. He started the "Gregoriusblad," a Catholic church-music periodical, in 1876, and organized the Gregorian Soc. in 1878.—Works: A mass, cantatas, and a Manual of Strict Counterpoint (1886).

**Lapici'da, Erasmus**, a 16th-century composer of whom nothing is known but his works, to be found in Petrucci's "Mottetti B" (1503), "Frottole" (1507), "Möttetti a 4 voci" (1507), and "Lamentazioni" (1506); and also in Rhaw's "Symphoniae jucundae" (1538), Petrejus's "Auszug . . .", etc.

**Laporte, Joseph d.**, Jesuit abbé and writer; b. Béfort, 1713; d. Paris, Dec. 19, 1779. Wrote "Anecdotes dramatiques" (1775, 4 vols., including all varieties of theatrical works); "Dictionnaire dramatique" (1776; 3 vols.); "Almanach des spectacles de Paris, ou Calendrier historique des théâtres de l'Opéra, des Comédies française et italienne et des foires" (48 volumes in all; those from 1750–79 by L. himself, the rest by Duchesne and others).

**Laroche, Hermann Augustovitch**, b. St. Petersburg, 1845; studied in the Cons., 1862, and since 1866 has taught theory and music history at Moscow Cons. Composer of instr. and vocal music; also critic (papers on Glinka).

**La Rue, Pierre de** (Latinized Petrus Platensis; also called Pierchon, Pierson, Pierzon, Perisone, or Pierazon de la Ruellien). Eminent Netherland contrapuntist, pupil of Okeghem together with Josquin, 1492–1510, chapel-singer at the court of Burgundy; also, from 1501, prebend at Courtrai, later at Namur.—Publ. works: a book of 5 masses (Beatae Virginis; Puer nobis est; Sexti toni, ut, fa; L'homme armé, and Nunquam fuit poena major), printed by Petrucci, 1513; De Sancto Antonio, in Petrucci's "Missae div. auct."; O Salutaris hostia, in "Liber quindecim missarum . . ." (Rome, 1516; Cum jucunditate, O Gloriosa, and De Sancto Antonio, in "Missae tredecim" (Nuremberg, 1539); Tous les regrets, in "Lib. quind. miss." (ibid., 1538); also a mass in the 4th tone, in Petrucci's "Missae Antonii de Fevin" (1515), numerous others, making 29 in all, in MS. (2 magnificent volumes, containing 7 and 5 masses respectively, are in the Brussels Library, the latter having been prepared at the express command of Margaret of Austria, whose favorite the composer was). Printed motets and madrigals are likewise extant in collections of the time.

**Laruelle, Jean-Louis**, an actor in the Opéra-Comique; b. Toulouse, Mar. 27, 1731; d. there Jan., 1792. An early vaudeville-composer; his works were soon forgotten.

**La Salette, Joubert de**, French brigadier-general; b. Grenoble, 1762; d. there 1832. Author of "Sténographie musicale . . ." (1805; an unsuccessful invention on the lines of German tablature); "Considérations sur les divers

systèmes de la musique ancienne et moderné . . ." (1810, his best work), "De la notation musicale en général, et en particulier de celle du système grec" (1817), "De la fixité et de l'invariabilité des sons musicaux" (1824); and other essays

**Lasner, Ignaz**, 'cellist; b. Drosau, Bohemia, Aug. 8, 1815; d. Vienna, Aug. 18, 1883. Pupil of Goltermann (Prague), and Merk and Servais (Vienna). Orchestra-player at Vienna and Arad; comp. excellent 'cello-music—His son Karl, b. Vienna, Sept. 11, 1865, studied in the Cons. there, and is 'cellist in the Laibach Philharm. orch.

**Las'sen, Eduard**, b. Copenhagen, Apr. 13, 1830. His parents took him to Brussels in 1832,

from 1842 he studied in the Cons. there, winning 1st prize for pf. in 1844, and for harmony in 1847, then the 2nd prize in composition, and in 1851 the Prix de Rome. After travels in Germany and Italy, and a long stay in Rome, he was app. court music-director at Weimar in 1858, Liszt having procured the production of his opera *Landgraf Ludwigs Brautfahrt* at Weimar in 1857. From 1861 to 1895 he held the position of court *Kapellm.* at Weimar as Liszt's successor, being himself succeeded by d'Albert and Stavenhagen. As a grand feat of conductorship may be mentioned his bringing-out of Wagner's *Tristan und Isolde* in 1874, its first production after the initial performances at Munich.—Other operas: *Frauenlob* (Weimar, 1860); *Le captif* (Brussels, 1865; in German at Weimar, 1868); a ballet, *Diana* (Vienna, 1871); music to *Oedipus in Kolonus* (1874), to *Faust* (1876), to *Pandora*, to Hebbel's *Nibelungen* (11 characteristic pieces f. orch.), and to Calderon's *Circe* (in the German version, *Ueber allen Zaubern Liebe*, by Devrient), a Te Deum f. ch. and orch.; vocal Bible-scenes, w. orch.; cantatas (*Die Künstler* is op. 56); a soprano scene w. orch., *Der Schaffer putzte sich zum Tanz*; 2 symphonies, and several overtures; very popular songs.

**Las'so, Orlando di** (*recte* Roland de Latre, Lat. *Orlandus Lassus*), the greatest of the Netherland composers, and, after Palestrina, the foremost composer of the 16th century, was born at Mons (Hainault), in 1520; died at Munich, June 14, 1594 [dates acc. to FÉTIS]. A choir-boy in the church of St.-Nicholas, Mons, it is said that he was thrice kidnapped on account of his beautiful voice. In 1532 he was taken by Ferdinand de Gonzaga, Viceroy of



Sicily, to Milan and Sicily; from 1538 he attached himself for three years to the Marchese della Terza in Naples; spent 6 months, in 1541, at Rome with the Cardinal Archbishop of Florence, thereafter being appointed *m. di capp.* at San Giovanni in Laterano, retaining this position until 1548. His movements during the next 5 years are uncertain, it appears that he visited Mons, and thereafter England, in 1554 he settled in Antwerp, where he lived in the society of the most distinguished and learned men of noble family till called to Munich in 1557, together with other Belgians, by Duke Albert V. of Bavaria, entering the court *Kapelle*, and assuming its conductorship in 1562, remaining there in this capacity until his death.—L. represents the culmination of the era of strict single counterpoint; in sacred music (masses, motets, etc.) or secular composition

(madrigals, villanelle, Lieder, chansons) he shows equal clarity of harmony and fluency of progression and melodic invention, qualities which render his works still admirable to modern taste; contemporaries called him the "Belgian Orpheus," the "Prince of Music," etc. He wrote about 2,500 compositions; Prof. Adolf Sandberger and Fr. X. Haberl are preparing a complete edition for Breitkopf and Härtel of Leipzig, expected to fill 60 volumes, 7 of which have appeared. Vols. i, iii, v, and vii, containing part of the "Magnum opus musicum," comprise 336 Latin motets a 2-12; vols. ii, iv, and vi are devoted to 4- and 5-part madrigals in Italian (57 numbers). The same firm also publish several popular numbers separately. Lasso's most celebrated work, "Psalmi Davidis poenitentiales" (Penitential Psalms of David), was publ. in modern scoring by Dehn (1838); collections of Proske, Rochlitz, Commer, and others, contain several more detached pieces. A fine 5-volume edition was got up for the Duke of Bavaria of the "Patrocinium musices" (1573-76), containing (vol. i) 21 motets, (ii) 5 masses, (iii) offices, (iv) a Passion, vigils, etc., (v) 10 Magnificats.—Biographical sketches of L. have been written by Delmotte (1836); German by Dehn, 1837), Matthieu (1838), Kist (1841), Bäumer (1878), and last and best by Dr. Sandberger: "Beitrage zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso" (in 3 vols.; vol. i, Life; vol. iii, Documents; vol. ii has not yet appeared).

**Las'so, Ferdinand di**, eldest son of Orlando; d. Munich, Aug. 27, 1609, as court *Kapellm.*—Publ. "Cantiones sacrae suavissimae" (1587;

motets); with his brother Rudolf he edited their father's "Magnum opus musicum."

**Las'so, Rudolf di**, second son of Orlando, d. Munich, 1625. Organist to the Duke, and a composer of merit and repute; various works were publ., and 3 masses and 3 Magnificats are in MS. at Munich.

**Las'so, Ferdinand di**, son of Ferdinand above; d. 1636. He was for some years ducal *Kapellm.*; from 1629 he was judge and treasurer at Reispach. Many comp.s in MS.

**Latil'a, Gaetano**, b. Bari, Naples, 1713; d. Naples, 1789. Pupil of Domenico Gizzi at Naples, and a successful opera-composer, bringing out his first opera, *Li Marite a forza*, in 1732. The success of *Demofonte* (Venice, 1738) resulted in his being called to Rome to write *Orazio* (1738), which was so well received that he was app. vice-*maestro* at S. Maria Maggiore. Forced to resign by ill-health (1741), he lived as a composer in Naples until his appointment as teacher of choral singing at the Cons. della Pietà in Venice, 1756. He was also second *maestro* at San Marco 1762-72, then returning to Naples. He was considered an excellent contrapuntist and teacher; his operas, about 30 in number, were written in the style of Scarlatti's school, and are obsolete.

**Laub [lowp], Ferdinand**, famous violin-virtuoso; b. Prague, Jan. 19, 1832; d. Gries, Tyrol, Mar. 17, 1875. A pupil of Mildner at the Prague Cons., from 1840. At the age of 11 he appeared in concerts; in 1847 he went to Vienna for further study; made a German tour in 1850; visited Paris and (1851) London, playing at the Musical Union; and in 1853 succeeded Joachim as *Concertmeister* at Weimar. From 1855-7 he taught at the Stern Cons., Berlin; in 1856 he was app. leader of the royal orch., and Royal Chamber-virtuoso; he also organized a quartet-party, one of the most admirable of its kind, giving classic performances of the great Beethoven quartets. From 1862-5 he lived chiefly in Vienna; made a grand tour with Carlotta Patti, Jaell, and Kellermann in 1864; after a brilliant Russian tournée in 1865, he was app. prof. of violin at the Moscow Cons. in 1866. Failing health forced his retirement; his last years were spent in Karlsbad (1874) and the Tyrol.—Works: An opera, *Die Griesbacher* (Prague?, 1864?); an Elegie, a Polonaise, 2 coll.s of Czech melodies, and other solo pieces for violin.

**Laub'ner, Julius**; in 1866 *Kapellm.* at the Municipal Th., Stettin, prod. the successful 1-act opera *Gunare* there in 1896.

**Laurencin, Graf Ferdinand Peter**, b. Kremier, Moravia, Oct. 15, 1819; d. Vienna, Feb. 5, 1890. Pupil of Tomaschek and Pitsch at Prague, where he took the degree of *Dr. phil.*; lived in Vienna as a writer, and publ. the essays "Zur Geschichte der Kirchenmusik bei den Italienern und Deutschen" (1856); "Das Paradies und die Peri von R. Schumann" (1859); "Dr. Hans-

licks Lehre vom Musikalisch-Schönen. Eine Abwehr" (1859), and "Die Harmonik der Neuzeit" (1861, a prize was awarded him for this last), also contributions to the "Neue Zeitschrift für Musik," in which a biographical sketch of L., by Schuch, appeared after his death (1890).

**Lauren's, Edmond**, noted composer; b Bergerac, France, Sept. 2, 1851. Pupil of E. Guiraud in the Paris Cons.—Dramatic works *La harpe et le glaive*, 4 acts; *Soldats de plomb*, 3-act pantomime; *La Neuvaine*, 2 acts—Also a Suite japonaise, and other orch l works; "Silhouettes" f pf. and orch "Pièces en trio" f pf, vln., and 'cello, pf-pieces, 30 vocal melodies.

**Laurent de Rille, François-Anatole**, b. Orléans, France, 1828. Pupil of Comoghio and Elwart, inspector of vocal instruction in Paris public schools. Besides many male choruses (chœurs orphéoniques), he brought out 5 operettas in 1857, followed by nearly a score of others up to 1895. President of the "Société des auteurs, compositeurs et éditeurs de musique"; officer of the Legion of Honor; etc. He has written a Vocal Method; a mus. novel, "Olivier Orphéoniste"; short masses and other church-music; etc.

**Lauren'ti, Bartolomeo Girolamo**, b. Bologna, 1644; d. there Jan. 18, 1726. First violin in the Basilica S. Petronio; one of the earliest members of the Philharm. Acad. (establ. 1666).—Works: "Sonate per camera a violino e violoncello" (1691), and "Sei concerti a 3, cioè violino, violoncello ed organo" (1720).—His son,

**Lauren'ti, Girolamo Nicolo**, d. Bologna, Dec. 26, 1752; pupil of Torelli and Vitali; first violin at S. Petronio; publ. "concerti" f. 3 vns., vla., 'cello, and organ.

**Lau'ska, Franz (Seraphinus Ignatius)**, noted pianist and teacher; b Brünn, Moravia, Jan. 13, 1764; d Berlin, Apr. 18, 1825. Pupil of Albrechtsberger at Vienna from 1784; accompanied the Duke of Serbelloni to Rome; became chamber-musician at Munich. In 1794 he journeyed *via* Frankfort and Hamburg to Copenhagen, where he taught 4 years; went to Berlin in 1798, was engaged at court as a teacher, and formed many excellent pupils, among them Meyerbeer. A refined and brilliant pianist, qualities reflected in his compositions: 24 sonatas (op. 1, in C min.; op. 4, Grande sonate; op. 43, Sonate pathétique); op. 28, sonata w. 'cello; 4-hand pieces (op. 31, sonata in B♭; Polonaise in C; 6 Easy and Agreeable Pieces); also Rondos, a Polonaise, and Variations, f. 2 hands. Publ. a pf.-method (with Beczwarowsky).

**Lau'terbach, Johann Christoph**, b. Culmbach, Bavaria, July 24, 1832. Pupil of the Würzburg Music-School, and of Fétis and de Bériot at Brussels (1850), winning the gold medal for violin-playing in 1851, and in 1852 acting as Léonard's substitute. In 1853 he became Con-

certmeister and violin-teacher in Munich Cons.; *Concertmeister* in Dresden, 1860, also teaching in the Cons., played in England 1864-5, and in Paris just before the war in 1870. He resigned from the Dresden Cons. in 1877, and was pensioned as orchestra-player in 1889.—Works: Polonaise and other concert-pieces; Tarentelle; Reverie, etc.

**Lavallée, Calixa**, b. Verchères, Canada, Dec. 28, 1842; d. 1891 in Boston, Mass., where he was instructor at the Petersilea Acad. Concert-pianist; at first taught by his father, then (1857) at the Paris Cons. by Marmontel (pf.), Bazin and Boieldieu *fls* (comp) Pianistic début at 10, in 1881 he was solo pianist of Mme. Gerster's first tour in the United States; gave many concerts and recitals in chief American cities (notably in Cleveland, 1884, and Boston), of American composers' works. President of M. T. N. A., 1886-7.—Works: 2 operas; an oratorio; a cantata (1878); an offertory f solt, ch., and orch.; a symphony; 2 orch. l suites; several overtures; suite f. pf. and 'cello, 2 string-quartets; a pf.-trio; sonata f. pf. and violin; 30 pf.-études; etc.

**Lavi'gna, Vincenzo**, b. Naples, 1777; d. Milan, about 1837. Pupil of the Cons. della Pietà, Naples. Accompanist and instructor of singing at La Scala from 1809; vocal teacher at Milan Cons. from 1823. Besides his first, and perhaps best, opera, *La Muta per amore, ossia Il Medico per forza* (Milan, 1802), he comp. 8 other operas, and 2 ballets. He was the teacher of Verdi, whom Basilly had refused to admit into the Cons on the ground that he found him wanting in musical talent!

**Lavignac, Albert**, prof of harmony at the Paris Cons., publ. in 1882 a "Cours complet théorique et pratique de dictée musicale," which caused the adoption of courses in musical dictation in leading music-schools throughout the world; also "La musique et les musiciens" (Paris, 1895).

**Lavigne, Jacques-Émile**, dramatic tenor; b. Pau, 1782, d. there 1855. He sang at the Grand Opéra, Paris, 1809-25. Though overshadowed and kept in the background by Nourrit, who assumed most of the leading tenor rôles, he was a popular favorite, known as "l'Hercule du chant" on account of his immensely powerful voice.

**Lavigne, Antoine-Joseph**, oboist; b. Besançon, France, Mar. 23, 1816. Pupil of the Paris Cons; from 1841 in England, playing at first in the Drury Lane Promenade Concerts, later in Hallé's Manchester orch. He partially applied Boehm's ring-key system to the oboe.

**Lavoix, Henri-Marie-François**, b. Paris, Apr. 26, 1846; d. there Dec. 27, 1897. Called "Lavoix fils" to distinguish him from his father, custodian of the numismatic collection in the Paris National Library. Graduate of the Paris Univ.; then a pupil of H. Cohen (harm. and

cpt.); from 1865, librarian in the Nat. Library, Contributor to the "Revue et Gazette musicale," etc., mus. *feuilletoniste* to the "Globe."—Works: The monographs "Les traducteurs de Shakespeare en musique" (1869); "La musique dans la nature" (1873); "La musique dans l'imagerie du moyen âge" (1875); "Histoire de l'instrumentation" (1878; his chief work, which received honorable mention from the Académie in 1875); "Les principes et l'histoire du chant" (with Th. Lemaire); "La musique au siècle de Saint-Louis."

**Law, Andrew**, pioneer singing-teacher in New England; b. Cheshire, Conn., 1748, d. there in July, 1821. Self-taught; composer of some hymn-tunes, of which "Archdale" had considerable vogue. Compiler of a "Collection of the best and most approved Tunes and Anthems" (1782), wrote "Rudiments of Musick" (1783; 4 editions up to 1794); "Musical Primer on a New Plan, with the Four Characters" (1803; an original, but unsuccessful, attempt to dispense with the staff); "Musical Magazine" (1804); "Harmonic Companion and Guide to Social Worship" (Philadelphia, no date).

**Lawes, William**, English composer, b. Salisbury, Wiltshire, 1582; killed at the siege of Chester, 1645. Pupil of Coperario; member of Chichester cathedral-choir; 1602, Gentleman of the Chapel Royal; musician in ordinary to Charles I.—Works: Music to Shirley's "Peace"; "The Royal Consort for Viols", anthems, and other sacred and secular pieces, in various collections of the time.—His brother,

**Lawes, Henry**, b. Dinton, near Salisbury, Dec. 1595; d. London, Oct. 21, 1662. Pupil of Coperario. In 1625, Epistler and Gentleman of Chapel Royal; later clerk in same, and member of the King's private band, also music-master to the Earl of Bridgewater. Lost appointments during Protectorate, but was reinstated in 1660. Tomb in cloisters of Westminster Abbey.—Works: 3 masques (*The Triumphs of Peace, Cæcum britannicum, and Comus*); "A Paraphrase upon the Psalmes of David . . ." (1637); "Choice Psalmes put into Musick for 3 Voices" (1648); "Ayres and Dialogues for 1, 2 and 3 Voices" (3 books: 1653, '55, '58); songs and anthems in contemporary coll.s; music to poems by Milton, Herrick, W. Cartwright, Davenant, etc.

**Lawrowska'ja** [Larovska'ja], **Elizabeth Andrejevna** (Princess Zeretelev), dramatic soprano; b. Kaschin, Gov.t of Tver, Russia, Oct. 12, 1845; pupil of Fenzi at the Elizabeth Inst., then of Mme. Nissen-Saloman at St. Petersburg Cons. After début as Orpheus (Gluck) in 1867, she studied in London and Paris, and was then engaged for the Imp. Opera, St. Petersburg, for 4 years, and again, after an interval of European touring, in 1878 to the present time. Chief rôles: Vania (*A Life for the Czar*), Ratmir (*Russian and Ludmilla*), Grania (*Vratsyia Sula*), etc.

**Layolle** (or **Layole, dell'Aiolo, Ajolla**), **François**, Florentine composer, publ. masses, motets, psalms, madrigals, etc., in the coll.s of J. Modernus (1532-43), Petrejus (1538-42), Gardano (1538-60), and Rhaw (1545).

**Lazare, Martin**, pianist and composer; b. Brussels, Oct. 27, 1829; d. there Aug. 6, 1897. Pupil of van der Does (The Hague) and Zimmerman (Paris Cons.). After visiting Paris and London, he travelled in Germany, the United States, and Canada, then settling in Brussels.—Works: One opera, *Le roi de Bohème* (The Hague, 1852); an operetta, *Les deux Mandarins* (Brussels, 1878; private perf.); chamber-music; piano-music (Sicilienne, op. 16, Valses de salon; 6 études de concert; 6 études de genre).

**Lazarus, Henry**, clarinettist; b. London, Jan. 1, 1815, d. there Mar. 6, 1895. Pupil of Chas. Godfrey, Sr.; début 1838, at Mme. Dulcken's concert; then app. second to Willman at the Sacred Harmonic Concerts, succeeding him in 1840 as 1st clarinet at the opera, etc., and playing in the Birmingham Festivals 1840-85. Retired 1891.

**Laz'zari, Sylvio**, b. Bozen, 1858. Renouncing the study of jurisprudence for music, he studied from 1882 at the Paris Cons. (César Franck). Residing in Paris as a teacher and composer. His opera *Armor* is still unperformed; better fortune has attended his pantomimic ballets, symphonic poems, chamber-music, and particularly his songs, all of a pronouncedly modern cast.

**Le Bé, Guillaume**, an early French type-founder. His 1540 types printed notes and lines simultaneously; those of 1555, printing notes and staff-lines separately, necessitated two impressions, like Petrucci's. He also made tablature-type. Ballard acquired his punches.

**Le Beau, Louise Adolpha**, composer-pianist; b. Rastatt, Baden, Apr. 25, 1850. Piano-pupil of Kalliwoda (Karlsruhe) and Frau Schumann; for cpt. and comp., of Sachs and Rheinberger (Munich); for instrumentation, of Fr. Lachner. Her concerts at Munich, Berlin, Leipzig, Vienna, etc., have won well-earned applause; she has also shown eminent talent as a composer. Residing since 1890 at Berlin.—Works: Grand choral work *Hadumoth* (1894); pf.-quartet, op. 28; pf.-trio, op. 15; Fantasia f. pf. w. orch., op. 25; violin-sonata w. pf., op. 10; cello-sonata w. pf., op. 15; pf.-sonata, op. 8; Var.s on an orig. theme, f. pf., op. 3; Improvisata for left hand, op. 30; Gavotte f. pf. (very popular), op. 32.

**Lebeau, François**, b. Liège, Aug. 4, 1827. Amateur composer; pupil of Michelot (pf.) and Bosselet (harm.). Secretary of the administrative commission of Brussels Cons.—Opera *L'éméralda* [book by Victor Hugo] (Liège, 1856).

**Lebègue, Nicolas-Antoine**, b. Laon, 1630; d. Paris, July 6, 1702, as court organist.—Publ.

organ- and clavecin-music, and "Airs" f 2-3 voices w. continuo.

**Lebert** (*rectus Levy*), **Siegmund**, b. Ludwigsburg, n. Stuttgart, Dec. 12, 1822, d. Stuttgart, Dec. 8, 1884. Pupil, at Prague, of Tomaschek, D. Weber, Tedesco, and Proksch. After teaching successfully in Munich, he founded (1856-7), with Faiszt, Stark, Brachmann, and Speidel, the Stuttgart Conservatory. It is possible that L.'s attainments, both as pianist and pedagogue, have been somewhat overrated; his "Grosse Klavierschule," publ. in cooperation with Stark, has run through several editions and has been transl. into English, French, Italian, and Russian, but is hardly increasing in professional favor; neither is his Instructive Edition of classic pf. works a model in every respect; his edition of Clementi's "Gradus ad Parnassum" is far outclassed by Vogrich's. He was *Dr. phil. hon. causa* (Tübingen), and "Royal Württemberg Professor." Numerous studies in the "Klavierschule" were devised by him.



**Lebeuf**, abbé **Jean**, b. Auxerre, Mar. 6, 1687; d. there Apr. 10, 1760, as canon and sub-cantor at the cathedral. In 1740 he succeeded to Lancelot's chair in the Académie. Of his *œuvres* 180 essays on all manner of subjects, we note a series publ. 1725-8 in the "Mercure de France" on plain-song, combating Motz's newly invented style of notation; a "Lettre sur les orgues. . ." ("M. de Fr." 1737); and a "Traité historique et pratique sur le chant ecclésiastique, avec le directoire qui en contient les principes et les règles, suivant l'usage présent du diocèse de Paris, et autres. Précédé d'une nouvelle méthode pour l'enseigner et l'apprendre facilement" (1741).

**Leborne**, **Aimé-Ambroise-Simon**, noted pedagogue; b. Brussels, Dec. 29, 1797; d. Paris, Apr. 1, 1866. Pupil of the Paris Cons. 1811-20 (Dourlen and Cherubini); won the Grand prix de Rome. In 1816 he was already a *répétiteur* in a solfeggio-class, becoming full teacher in 1820; succeeded Reicha as prof. of comp. in 1836; also becoming librarian at the Opéra in 1829, and to the royal *chapelle* in 1834. He edited a new edition of Catel's "Traité d'harmonie," making numerous additions to the practical part.

**Leborne** (or **Le Borne**), **Fernand**, b. Paris, Mar. 10, 1862. Pupil, in Paris Cons., of Massenet, Saint-Saëns, and C. Franck. Now (1899) living in Paris as critic for "Le Monde artiste," and composer.—Works: Pastoral drama *Daphnis*

et *Chloé* (Brussels, 1885); 4-act lyric drama *Mundaria* (not perf.); *Temps de guerre*, "tableaux symphoniques" (Gr-Opéra, 1896); *Hilda*, a 3-act symphonic légende (received at the Op-Com.). symphonies, orch.1 suites, concertos, quartets, sonatas, etc.; a Solemn Mass in A; motets.

**Lebouc**, **Charles-Joseph**, b. Besançon, Dec. 22, 1822; d. Hyères, Mar., 1893. Cello-virtuoso; pupil, in Paris Cons., of Franchomme, and of Halévy and Colet (comp.). Won 1st 'cello-prize (1842) and 1st harmony-prize (1844); played in the Opéra orch. 1844-8, was a member of the Société des Concerts from 1842, and its secretary 1856-60. L. founded the "Soirées de musique classique."—Works: Trio de concert f. pf, vln, and 'cello; Ave verum, f. voice w. 'cello and org.; "La vision de Ste.-Cécile" f. voice w. pf. and 'cello; duos f. 'cello w. pf.; 'cello-pieces; Method f. 'cello.

**Lebrun**, **Ludwig August**, often called the greatest oboist of the 18th century; b. Mannheim, 1746; d. Berlin, Dec. 16, 1790. From 1767, member of the electoral orch., Munich, concert-tours from 1775 in Germany, Italy, France, and England, creating a sensation in London (1781) and Paris (1784).—Publ. 7 oboe-concertos; 12 trios f. oboe, vln., and 'cello; easy duos f. flutes.—His wife,

**Lebrun** (*née Danzi*), **Franciska**, b. Mannheim, 1756; d. Berlin, May 14, 1791; a distinguished high soprano concert-singer, accompanied him on his tours, and died of grief soon after his decease.—Their two daughters, Sophie and Rosine, distinguished themselves as a pianist and a vocalist respectively.

**Lebrun**, **Jean**, horn-virtuoso; b. Lyons, Apr. 6, 1759; d. Paris, 1809. Chiefly self-taught, excepting some lessons from Punto, he was remarkable for sonority and purity of tone, and for the ease with which he took the high notes. He was 1st horn in the Opéra orch., 1786-92; after a visit to England, he entered the royal orch. at Berlin; after extended tours he returned to Paris in 1806, but found no employment, and in despair committed suicide by suffocation.

**Lebrun**, **Louis-Sébastien**, tenor singer and vocal teacher; b. Paris, Dec. 10, 1764; d. there June 27, 1829. Unsuccessful as a singer in the Opéra and the Opéra-Comique, he became one of the 4 *maîtres de chant* at the Opéra, in 1807 tenor in Napoleon's *chapelle*, and in 1810 *chef de chant* in the same. He brought out several operas, of which *Le Rossignol*, in one act (Opéra, 1816), remained on the repertory for a long time, although rather mediocre. 13 more operas, a *Te Deum* (1809), a Solemn Mass (1815), a mass with string-orch., and a coll. of romances, are also known.

**Lebrun**, **Paul-Henri-Joseph**, b. Ghent, Apr. 21, 1861, and a pupil of the Cons. there, won the Prix de Rome in 1891 for composition,



and 1st prize of the Belgian Académie for a symphony.

**Le Carpentier, Adolphe-Clair**, b. Paris, Feb. 17, 1809; d. there July 14, 1869. Pianist, pupil of Lesueur and Féty at the Cons (1818), winning several prizes, and settling in Paris as a teacher in 1833. Wrote an excellent "Méthode de piano pour les enfants." also 25 "Études élémentaires" (op. 59), and a coll. of 24 études, "Le Progrès." Also nearly 300 fantasias, etc., on operatic and national airs, well-arranged, and of moderate difficulty.

**Lechner, Leonhard**, a native of the Etschthal, Switzerland; noted 16th-century composer, who died in Stuttgart, Sept. 6, 1604, as court *Kapellm.* A list of his works is in the "Monatshefte für Musikgeschichte," i, 179, and x, 137; it includes masses, canticles, psalms, etc., "Bincinia und dreystimmige deutsche Villanelen", motets, sacred songs, and the like.

**Leclair, Jean-Marie**, celebrated violinist, b. Lyons, 1697; assassinated in Paris, Oct. 22, 1764. At first a ballet-dancer at Rouen, then ballet-master at Turin, where Somis took his education in hand, being attracted by dance-music written by L. From 1729-31 he was ripieno-violinist at the Opera, Paris; then joined the royal orch., but soon left it to pursue the vocation of composer and private teacher.—Works: The opera *Glaucois et Scylla* (Paris, 1747); opera-ballet *Apollon et Clémence* (1750); Concerti grossi, f. 3 vlns., vla., 'cello, and organ; 6 trios, and 2 easy trios, f. 2 violins w. bass; duos f. violins; and (his finest comp.s) 48 sonatas f. violin w. continuo.

**Leclerq, Louis.** See **CELLER.**

**Lecocq, (Alexandre-) Charles**, famous composer of operettas; b. Paris, June 3, 1832. He studied at the Cons. under Bazin (harm.), Halévy (comp.), and Benoist (organ); won 1st prize for harmony in 1850, and 2nd prize for fugue in 1852. His first stage-work, *Le docteur Miracle*, written with Bizet, and prod. in 1857, won a prize offered by Offenbach for the best opera buffa; but his first real hit, after several transient successes, was made with *Fleur-de-Thé* (1868), which had a run of a hundred nights in Paris within three or four months, and was well received in England, Germany, etc. Another sensational hit was made by *La fille de Mme. Angot*, brought out in Brussels, Dec. 4, 1872, and in Paris, Feb. 21, 1873, where it was played uninterruptedly until April 8, 1874. It was closely followed by its rival in popularity, *Girofle-Girofla* (1874). Up to date (1899) he has prod. over 40 operettas, comedy-operas, and especially comic operas (operas bouffes), which, in finish of instrumentation and carefulness of writing, are superior, on the whole, to the productions of Offenbach and Hervé. L. was made Chevalier of the Legion of Honor in 1894. He has publ., for piano, a ballet-pantomime, "Les Fantoccini"; 24 morceaux de genre, "Les Miettes"; and a

Gavotte, also an Aubade; *mélodies* and *chansons* f. voice w. pl., sacred songs f. female voices (e. g., "La chapelle au couvent"), and Rameau's *Castor et Pollux* in piano-score. A list of his dramatic works is appended:

*Le docteur Miracle* (1857), two 1-act operettas, *Le Baïser à la porte* and *Lilins et Valentin* (1864), *Les Ondines au Champagne* (1-act, 1865), *Le Myosotis* (1-act, 1866), *Le Cabaret du Ramponneau* (1-act, 1867), *L'Amour et son carquois* (2-act), *Fleur-de-Thé* (3-act) and *Les Jumeaux de Bergame* (1-act, 1868); *Gandolfo* (1-act) and *Le Rajah de Mysore* (1-act, 1869), *Le beau Dunois* (1-act, 1870); *Le Testament de M. de Crac* (1-act), *Le Barbier de Trouville* (1-act), and *Sauvons la caisse* (1-act, 1871); *Les cent Vierges* (3-act) and *La fille de Mme. Angot* (3-act, 1872), *Girofle-Girofla* (3-act) and *Les Près Saint-Gervais* (3-act, 1874), *Le Pompon* (3-act) and *La petite Marive* (3-act, 1875); *Kosiki* (3-act, 1876); *La Marjolaine* (3-act, 1877); *Le petit Duc* (3-act) and *La Camargo* (3-act, 1878); *Le Grand Casimir* (3-act), *La petite Mademoiselle* (3-act), and *La jolie Persane* (3-act, 1879), *Janot* (3-act), *La Rousotte* (3-act), and *Le Jour et la Nuit* (3-act, 1881), *Le Cœur et la Main* (2-act, 1882); *La Princesse des Canaries* (3-act, 1883), *L'Oiseau bleu* (3-act, 1884), *La Vie mondaine* (4-act, 1885); *Plutus* (2-act, 1886), *Les Grenadiers de Mont-Cornette* (3-act, 1887); *La Volvère* (3-act, 1888); *Ali-Baba* (3-act, 1889); *L'Égyptienne* (3-act, 1890); *Nos bons Chasseurs* (3-act, 1894); *Ninette* (1895); not performed are *Kenza*, *Cyrano de Bergerac*, *Don Japhet*, and *Mimosa*.

**Le Couppey, Félix**, b. Paris, Apr. 14, 1814; d. there July 5, 1887. Pupil of Dourlen in the Cons., where he was asst.-teacher of an elementary harmony-class in 1828, full teacher in 1837, Dourlen's successor as prof. of harmony in 1843, and substitute piano-teacher for Henri Ilzer in 1848, when the latter started on his American tour. Later a special pf.-class for ladies was organized for him.—Publ. "École du mécanisme du piano, 24 études primaires" (op. 10); "Cours de piano élémentaire et progressif"; "L'art du piano" (50 études with annotations); a pamphlet, "De l'enseignement du piano; conseils aux jeunes professeurs" (1865); a few pf.-pieces, and songs.

**Ledebur, Karl, Freiherr von**, b. Schildesche, n. Bielefeld, Apr. 20, 1806. Prussian cavalry officer. Publ. a "Tonkünstlerlexikon Berlins von den ältesten Zeiten bis auf die Gegenwart" (1860-1).

**Ledent, Félix-Étienne**, b. Liège, Nov. 17, 1816; d. there Aug. 23, 1886. Pianist, pupil of J. Jalhean at the Liège Cons. and of Daussoigne-Méhul at Paris, taking the 2nd prix de Rome in 1843, and becoming prof. of piano in Liège Cons. in 1844.—Publ. *Adagio* and *Rondo* f. pf. w. orch.; pf.-pieces; and songs.

**Leduc, Alphonse**, b. Nantes, Mar. 9, 1804; d. Paris, June 17, 1868. Pianist and bassoonist. Pupil of his father; also of Reicha in Paris Cons. and of Rhein (pf.) in Nantes (1826). He founded a music-business in Paris in 1841, which is still carried on by his son.—Works: 632 dances; 328 piano-pieces; 13 pieces f. bassoon, 52 f. guitar, 38 f. flute, 26 f. organ; 94 romances and melodies f. 1-3 voices; nine collections of études; "Méthode élémentaire de

piano, à l'usage des pensions" (some 20 editions, published)

**Lee, Louis**, b. Hamburg, Oct. 19, 1819, brilliant 'cellist and composer of merit; pupil of J. N. Prell, and gave concerts at 12 in German cities and Copenhagen. He became 'cellist in the Hamburg Th.; then lived several years in Paris, returned to Hamburg, organized chamber-music soirées (with Hafner, later with Boie), was teacher in the Cons. until 1884, and 1st 'cello of the Philh. Soc.—Publ. a pf.-quartet, a pf.-trio, a 'cello-sonata, a 'cello-sonatina, a sonata and a sonatina f. vln., pieces f. pf. and 'cello, soli f. pf.; also wrote music to Schiller's *Jungfrau von Orleans* and *Wilhelm Tell*; symphonies, overtures, 2 string-quartets, pf.-duets, etc.—His brother,

**Lee, Sebastian**, b. Hamburg, Dec. 24, 1805; d. there Jan. 4, 1887; was also a pupil of Prell, and a distinguished 'cellist; from 1837-68, solo 'cellist at the Grand Opéra, Paris; lived thereafter in Hamburg—Publ. an excellent Method f. 'cello; variations, divertissements, and fantasias, f. 'cello w. orch.; Var.s f. 'cello w. string-quartet; 'cello-duos.

**Lee, Maurice**, brother of the two preceding; b. Hamburg, Feb. 9, 1821; d. London, June 23, 1895, where he had long resided as a pf.-teacher and composer of popular *salon*-music.

**Lefebvre, Louis-François-Henri**, b. Paris, Feb. 18, 1754; d. there Nov. 18, 1840. A Government official until his retirement in 1814.—Works: "Nouveau Solfège," a 23-page pamphlet publ. 1780, containing ideas put into practice by Gossec in the "École royale de chant"; and "Revue, erreurs et méprises de différents auteurs célèbres en matière musicale" (1789). He also comp. 2 oratorios, several cantatas, and scenas.

**Lefebvre-Wély, Louis-James-Alfred**, b. Paris, Nov. 13, 1817; d. there Dec. 31, 1869. A pupil of his father from his fourth year, at 8 he took the latter's place as organist of the church of Saint-Roch, becoming regular organist at 14. Entering the Paris Cons. in 1832, he was taught by Benoist (org.) and Laurent and Zimmerman (pf.), taking first prizes for both instr.s in 1835; his teachers in composition were Berton and Halévy, and he had private instruction from Adam (comp.) and Séjan (org.). 1847-58, organist of la Madeleine; after 5 years devoted to composition, he succeeded Séjan as organist at St.-Sulpice. L. was a thorough musician, a skilful player on the organ, piano, and harmonium, and a versatile composer.—Works: a 3-act opera, *Les Recruteurs* (1861); a cantata, *Après la victoire* (1863); 1 mass w. orch. and 2 masses w. organ; 3 symphonies; a string-quintet and a string-quartet; sacred vocal music; much elegant *salon*-music f. pf. (his most celebrated piece is "The Monastery-bells"); 50 pf.-études; harmonium-music; etc.

**Lefebvre [Le Febvre], Jacques**, called

**Jacobus Faber**, and also surnamed **Stapuliensis** because born at Étaples, n. Amiens, (date uncertain); d. Nîmes, 1537 ('47?), as tutor in the royal family of Navarre. Wrote "Elementa musicalia" (1496; republ. 1510, 1514, and 1528 as "Musica libris IV demonstrata," and 1552 as "De musica quatuor libris demonstrata"). The edition of 1528 also includes "Quaestuncula praevia in musicam speculativam Boetii"

**Lefebvre, Charles-Édouard**, son of the historical painter L., b. Paris, June 19, 1843. Entered Paris Cons., 1863; pupil of Ambr. Thomas; Grand prix de Rome, 1870, for the cantata *Le Jugement de Dieu*. While in Rome he composed the 23rd Psalm f. ch. and orch.; the first two parts of a biblical drama, *Judith*; and several symphonic pieces. In 1873, after tours in Greece and the Orient, he settled in Paris—Works: A 3-act opera, *Dylna* (Paris, 1894, mod. succ.), the opera *Zaire* (1887), and the 1-act opera *Le Trésor* (not perf.); "légende fantastique" *Melka*; "poème lyrique" *St. Cécile* (1896); grand choral work *Ève*, chamber-music, etc.

**Lefèvre, Jean-Xavier**, famous clarinetist, b. Lausanne, Mar. 6, 1763; d. Paris, Nov. 9, 1829. Pupil of Michel Yost in Paris; played in concerts from 1787; member of the Opéra orch. 1791-1817, prof. in Cons. 1795-1825; and joined the Imperial Orch. in 1807. Chev. of the Legion of Honor. Wrote the Clarinet-method adopted (1802) at the Cons.; 6 clarinet-concertos, concertantes f. clar. w. other instr.s; also trios, duos, and soli (sonatas). He added a sixth key to the clarinet.

**Legoux, Isidore-Édouard**, b. Paris, Apr. 1, 1834; pupil of Reber and Ambr. Thomas at the Cons.; has brought out 4 operas and about 10 operettas without marked popular success.

**Legrenzi, Giovanni**, celebrated composer of sacred and secular music; b. Clusone, n. Bergamo, about 1625; d. Venice, May 26, 1690. Pupil of Pallavicino, organist at Bergamo; *maestro di cappella* to the Duke of Ferrara, and prod. his first opera, *Achille in Sciro*, at Ferrara in 1663; from 1664 in Venice, becoming director of the Cons. de' Mendicanti in 1672, and in 1685 succeeding Natale Monferrato as *maestro* at San Marco, where he enlarged the orch. to 34 pieces (8 violins, 11 violette [small violi], 2 tenor violi, 3 viole da gamba and bass violi, 4 theorbos, 2 cornette, 1 bassoon, and 3 trombones). His 18 operas show a noteworthy advance over those of his predecessors in the orchestral support of the vocal parts, and he treats the recitative and the melodic phrase with greater freedom. He was one of the first to write for 2 violins and violoncello. Publ. Concerto di messe e salmi a 3-4 con violini (1654); Mottetti da 2-4 voci (1655); Mottetti a 5 voci (1660); Sacri e festivi concerti, messe e salmi a due cori (1657); Sentimenti devoti (2 e 3 voci, 1660; 2 vol.s); Complete con litanie ed antifona della Beata Vergine

(*a* 5; 1662); Cantate a voce sola (1674); Idee armoniche (*a* 2 and 3, 1678); Fchi di riverenza (14 cantatas for solo voice, 1679); Mottetti sacri con voce sola con 3 strumenti (1692); Suonate da chiesa (1655); Suonate da chiesa e da camera a tre (1656); Una muta di suonate (1664); Suonate a 2 violini e violone (w. org. continuo, 1667); La Cetra (sonatas for 2-4 instr.s; 1673); Suonate a 2 violini e violoncello (1677); Suonate da chiesa e da camera (1693).—Among his pupils were Gasparini, Lotti, and Caldara.

**Leh'mann, George**, violinist, b. New York, July 31, 1865. Pupil at Leipzig Cons, 1880-3, of Schradieck and Hermann (vln.), Lammer (harm.), and Jadassohn (cpt. and fugue). Also one season with Joachim at Berlin. Won the Helbig prize for playing, at the Gewandhaus, 1883, Joachim's Hungarian concerto. Travelled till 1893 as a soloist and with his quartet-party, the "Lehmann Quartet"; 1886-9, leader of the Cleveland, Ohio, Symphony Orch. (now disbanded); 1889-92 in Europe; in the season of 1892-3 his quartet gave 20 concerts at Denver, Colorado. Now (1899) living in New York as a soloist, teacher, editorial writer, and critic on the staff of "Musical America."—Has publ. "True Principles of the Art of Violin-playing" (New York, 1899), valuable for students and teachers.

**Leh'mann, Lilli**, dramatic soprano, b. Wurzburg, May 15, 1848. Taught by her mother, Marie L., prima donna at Kassel under Spohr; début at Prague in the *Zauberflöte* ("First Boy"), engaged at Danzig (1868) and Leipzig (1870), but in the same year went to Berlin, obtaining a life-engagement at the Royal Opera, with the title of Imp. Chamber-singer, in 1876. At the first Wagner Festival at Bayreuth, 1876, she sang Woglinde, Helmwige, and the "Bird." She appeared in London 1880, 1884, and 1885; then breaking her contract with the Berlin Opera, and singing for three seasons in German opera in the United States. She sang Fidelio, in Italian, at H. M.'s Th., London, in June, 1887; returned to Germany, 1890, and has sung there occasionally since.

**Leh'mann, Liza**, (Mrs. Herbert Bedford), concert-soprano; b. in London. Pupil of Kändler (voice) and Raunkilde at Rome, and in composition of Freudenberg (Wiesbaden), and Hamish MacCunn. Début Nov. 23, 1885, at a Monday Popular Concert; sang at the Norwich Festival, 1887; and was frequently heard in Britain and Germany. Married and retired in 1894. She is also a song-composer. Her song-cycle, "In a Persian Garden," has obtained great popularity in England and the United States.

**Leib'rock, Joseph Adolf**, b. Brunswick, Jan. 8, 1808; d. Berlin, Aug. 8, 1886. *Dr. phil.*, Berlin; cellist and harpist in the Brunswick court orch.—Works: Music to Schiller's *Räuber*; part-songs; songs; arrangements f. pf. and cello; a "Musikalische Akkordenlehre"; and a history

of the Brunswick *Hofkapelle* ("Braunschweiger Magazin," 1865-6)

**Leighton, Sir William**, English musician, "gentleman-pensioner"; publ. "The Teares or Lamentacions of a Sorrowfull Soule; Composed with Musically Ayres and Songs both for Voyces and Divers Instruments" (1614), containing 54 metrical psalms and hymns, 17 being for 4 voices w. accomp.s in tablature for the lute, bandora, and cittern, and 13 for 4 voices and 24 for 5 voices without accomp. The first 8 are by L. himself, the others by Bull, Byrd, Dowland, Gibbons, etc.

**Leis'inger, Elisabeth**, dramatic soprano; b. May 17, 1864, in Stuttgart; studied at the Cons. there, and later with Viardot-Garcia, Paris. Member of the Berlin court opera since 1884.

**Leite, Antonio da Silva**, conductor at the Oporto Cathedral about 1787-1826. Publ. "Resumo de todas as regras e preceitos de cantoria assim da musica metrica como da cantochão" (1787), a guitar-method (1796); 6 sonatas f. guitar w. violin (rebec) and 2 trumpets; etc.

**Leit'ert, Johann Georg**, excellent pianist; b. Dresden, Sept. 29, 1852. Pupil of Kragen and Reichel (pf.), and Rischbieter (harm.). Concert-début 1865 at Dresden, then played in Leipzig, Berlin, Prague, etc., and made a brilliantly successful tour to England in 1867. Visited Liszt in Weimar in 1869; then, after concerts (he played Beethoven's sonata op. 106 at Vienna), spent 2 winters with Liszt in Rome. Since that time his concerts in Germany, Austria, Russia, etc., have been attended with remarkable success. From 1879-81 he taught at the Horák Music-school in Vienna. Many fine characteristic pieces for piano: Op. 12, Esquisses; op. 24, Chants du crépuscule, op. 30, Herbstblätter; op. 31, Strahlen und Schatten; op. 33, Aus schönern Stunden; op. 37, Feuilles d'amour; op. 38, Lose Blätter; op. 43, Valse-Caprice; etc.

**Le Jeune, Claudin**, b. Valenciennes, about 1530; d. 1598-1603. French contrapuntist. Chief works, 40 Psalms of David (1601); chansons, madrigals, etc., were printed 1585-1610.

**Lemaire (or Le Maire)**, a French musician of the 16th-17th centuries, is said to have urged the adoption of a seventh solmisation-syllable ("si," acc. to Rousseau; "za," acc. to Mersenne); an invention tantamount to the abandonment of the old system of mutation.

**Lemaire, Théophile**, b. Essigny-le-Grand, Aisne, Mar. 22, 1820. Pupil of Garcia, Michélot, and Moreau-Sainti at the Paris Cons. He became a singing-teacher, and a student of vocal methods, publ. (with Lavoix) "Les principes et l'histoire du chant"; transl. into French Tos's "Opinioni dei cantori antichi e moderni" ("L'art du chant . . ." 1874).

**Le Maistre (or Le Maître), Matthews**, Netherland contrapuntist; court *Kapellm.* at Dresden, 1554-68; died 1577.—Publ. "Mag-

nificat octo tonorum" (1557); "Catechesis numeris musicis inclusa et ad puerorum captum accommodata tribus vocibus composita" (1563; for the Dresden Choir-boys); "Geistliche und weltliche deutsche Gesänge" *a* 4-5 (1566); a book of 5-part motets (1570), "Officia de nativitate et ascensione Christi" *a* 5 (1574), "Schöne und auserlesene teutsche und lateinische geistliche Lieder" (1577) — 3 masses, 24 offices, and 4 versicles are in MS. in the Munich Library. Monograph on L. by O. Kade (1862).

**Lemière de Corvey, Jean-Frédéric-Auguste**, French officer, b. Rennes, 1770; d. Paris, Apr. 19, 1832. He prod. several vaudevilles at Rennes; studied in Paris under Berton (1792), and brought out a series of successful comic operas. Also publ. miscellaneous comp.s and arrangements.

**Lemmens, Jacques-Nicolas**, remarkable organist; b. Zoerle-Parwys, Belgium, Jan. 3, 1823; d. at Castle Linterport, n. Malines, Jan. 30, 1881. Pupil of his father, and of van der Broeck at Diest, of Godineau at the Brussels Cons. (1839; pf.); after playing the organ at Diest for some months, he took further lessons (1841) with Michelot (pianoforte), Girschner (org.), and Fétus (cpt.). In 1846 he went to Breslau, with a government stipend, to study under Hesse, in 1849 he was app. prof. of organ-playing at the Brussels Cons.; married the singer Miss Sherrington in 1857, and thenceforth spent much time in England. In 1879 he opened a seminary for Catholic organists and choirmasters at Malines.—Organ-works: Excellent sonatas, improvisations, studies, etc. (over 60 in all); a great "École d'orgue," adopted in the Paris and Brussels Conservatories; — also 2 symphonies, pf.-music, a Te Deum, motets, songs, etc.

**Lemoine, Antoine-Marcel**, guitar-player, b. Paris, Nov. 3, 1763; d. there in April, 1817. Self-taught, he played the viola at the Th. de Monsieur, conducted at minor Parisian theatres, and finally founded a music-publishing business. Wrote and publ. a Guitar-method.—His fourth son,

**Lemoine, Henri**, b. Paris, Oct. 21, 1786, d. there May 18, 1854. Studied in the Cons. 1798-1809, in 1821 he also had harmony-lessons of Reicha; taught the piano; and at his father's death succeeded to the business.—Works: Methods f. harmony, pf., and solfeggio; "Tablettes du piano, Mémento du professeur de piano" (1844); and sonatas, variations, dances, etc., f. pf.

**Lemoine, Aimé**, b. 1795; d. (?) ; a pupil of Galin, taught his method, and publ. 2 editions of the "Méthode du Méloplaste" (1824, 1838). Later he resumed the usual method of instruction.

**Lemoyne (recte Moyne), Jean-Baptiste**, b. Eymet, Périgord, Apr. 3, 1751; d. Paris, Dec. 30, 1796. Conductor at provincial French theatres before studying composition with Graun

and Kirnberger at Berlin, where he became 2nd *Kapellm.* to Frederick the Great. Returning to Paris, he brought out an opera, *Électre* (1782), pretending to be a pupil of Gluck; an imposture which the latter did not see fit to expose until the failure of the piece! In revenge, L. copied the style of Piccini and Sacchini, and prod. nearly a score of quite successful operas; at the end of the representation of *Nephté* (1789, Grand Opéra), the author was called out by the enthusiastic audience, an honor never before accorded an author in a French theatre.

**Lenaerts, Constant**, b. Antwerp, Mar. 9, 1852. Pupil of Benoit; at 18, director of the Flemish National Th.; now, teacher at the Antwerp Cons.

**Lenepveu, Charles-Ferdinand**, b. Rouen, Nov. 4, 1840. As a law-student he took music-lessons of Servais; won 1st prize at Caen in 1861 for a cantata; entered Ambr. Thomas's class at the Cons. in 1863, and in 1865 took the Grand prix de Rome with the cantata *Renaut et Armide* (perf. 1866). Returning from Rome, his comic opera *Le Florentin* also won a prize offered by the ministry of Fine Arts (1869), and was perf. at the Opéra-Comique in 1874. The 4-act grand opera *Telleva* was prod. at Covent Garden, London, in 1882. In 1891 L. succeeded Guiraud as harmony-prof. in the Cons., and in 1893 again succeeded him as prof. of composition, taking an advanced class in 1894. In 1896 he was elected to Ambr. Thomas's chair in the Académie des Beaux-Arts; is Chev. of the Legion of Honor, and officer of public instruction.—Other works: *Jeanne d'Arc*, lyric drama in 3 parts (Rouen Cathedral, 1886); a Requiem; "Ode triomphale à Jeanne d'Arc"; "Hymne funèbre et triomphal" [V. Hugo] (Rouen, 1889); etc.

**Lenz, Wilhelm von**, b. Russia, 1804; d. St. Petersburg, Jan. 31, 1833. A pf.-pupil, in Paris, of Liszt (1828) and Chopin (1842). Later Russian councillor in St. Petersburg. His charmingly written works are interesting and valuable partly by reason of his intimate personal experience, partly from the enthusiastic admiration which he expresses and imparts. He wrote "Beethoven et ses trois styles" (2 vol.s; 1852-1865); "Beethoven: eine Kunststudie" (5 vol.s; 1855-60; vol.s iii-v separately publ. as "Kritischer Katalog der sammtlichen Werke nebst Analysen derselben . . ." [1860], and vol. i as "Beethoven: eine Biographie" [2nd ed. 1879]); and "Die grossen Pianofortevirtuosen unsrer Zeit" (brief character-sketches of Liszt, Chopin, Tausig, and Henselt; 1872; Engl. transl. New York, 1898).

**Leo, Leonardo**, with Scarlatti, Durante, and Feo one of the founders, and an eminent teacher, of the "Neapolitan" school of composition; b. San Vito degli Schiavi, Brindisi, 1694; d. Naples, 1746. Pupil of Aless. Scarlatti and N. Fago at the Cons. della Pietà de' Turchini, Naples, and of Pitoni, Rome, 1716, 2nd *mae-*

*stro* in the above Cons., and *maestro* at the cathedral; 1717, *maestro* at Santa Maria della Solitaria. After the success of some cantatas which he produced, he was app. organist to the court; and later became instructor in the Cons. di Sant' Onofrio, where he trained many illustrious pupils. Pergolesi, Jommelli, Piccini, Sacchini, Traetta. In 1713 he brought out a dramatic oratorio, *Il trionfo della castità di Sant' Alessio*, at the Cons. His first opera was *Sofonisbe* (Naples, 1718); it was followed by nearly 60 others, *Il nuovo Don Chisciotte* (finished 1748 by Pietro Gomez) being the last. His career was abruptly ended by a stroke of apoplexy while he was sitting at the harpsichord.—Works Besides operas, 3 more oratorios, 5 masses, magnificats, Misereres, Credos, Dixits, motets, hymns, responses, etc. (most celebrated of all is a grand Miserere for double [8-part] choir a *cappella*, ranking with Pergolesi's famous Stabat Mater); also 6 cello-concertos w. string-quartet; 2 books of organ-fugues; several clavichord-toccatas; etc. Most are in MS. at Naples, Rome, Berlin, and Paris. A few have been publ. in modern collections, etc.: A duet from *Demofonte*, and an aria from *La clemenza di Tito*, in Gevaert's "Gloires d'Italie"; the above Miserere in Commer's "Musica sacra," vol. viii,—also separately by Choron, Paris, and Schlesinger, Berlin; one Dixit dominus a 8 by Stanford, London, and another a 5 by Kummel in his "Sammlung, etc."; a Credidi propter, a Tu es sacerdos, and a Miserere a 4, in Braune's "Cæcilia"; a Di quanta pena and an Et incarnatus est, in Rochlitz's "Sammlung vorzüglicher Gesangstücke"; many solfeggi w. bass, in Levesque and Bêche's "Solfèges d'Italie."

**Léonard, Hubert**, eminent violinist and teacher; b. Bellaire, n. Liège, Belgium, Apr. 7, 1819; d. Paris, May 6, 1890. His first violin-teacher was Rouma, at Liège; he then became a pupil of Habeneck at the Paris Cons. (1836-9), also playing in the orchestras of the Th. des Variétés, Opéra-Comique, and Grand Opéra. From 1844-8, extended and successful concert-tours; then succeeded de Bériot as first prof. of violin-playing at the Brussels Cons. On account of ill-health he gave up his position in 1867, thenceforward living in Paris as a teacher.—Publ. works: "Petite gymnastique du jeune violoniste"; "Gymnastique du violoniste"; "24 Études classiques"; "Études harmoniques"; a method for violin; "École Léonard"; "L'ancienne école italienne," a coll. of special studies in double-



stopping, incl. works by Corelli, Tartini, Geminiani, and Nardini; also 5 violin-concertos, 6 concert-pieces w. pf.; a serenade f. 3 violins, a concert-duo f. 2 violins, fantasias and morceaux de genre; many duos w. pf.

**Leoncaval'lo, Ruggiero**, Italian dramatic composer, fine pianist, man of letters, b. Naples, Mar. 8, 1858.

He attended the Naples Cons., and at 16 made a pianistic tour. His first opera, *Tommaso Chatterton*, was a failure at its initial production, though very successful when revived in Rome, 1896. An enthusiastic admirer of Wagner's works, their study, and the master's personal encouragement, inspired him to write and set to music an "historic play," the trilogy *Crepusculum* (I. *I Medici*; II. *Gerolamo Savonarola*; III. *Cesare Borgia*), depicting the Italian Renaissance. Basic historical researches for this work occupied 6 years. He then travelled as a concert-pianist, to earn his living, through Egypt, Greece, Turkey, Germany, Belgium, Holland, etc., to Paris, where he sojourned several years. Here an opera, *Songe d'une nuit d'été*, was privately performed, and many songs published. His first stage-success, the 2-act opera seria *I Pagliacci* (Milan, Dal Verme Th., 1892), has also been given in Germany (1893, as *Der Bajazzo*), Paris, London, etc.; it is of the *Cavalleria rusticana* (blood-and-thunder) variety. The first part of the trilogy, the 4-act *I Medici*, was coolly received at La Scala in Milan, 1893. Then came the successful revival of *Tommaso Chatterton* (Rome, Mar. 10, 1896); and his latest, the 4-act opera *La Bohème* (Venice, La Fenice Th., 1897), has done well in Italy. He has also prod. a symphonic poem, "Serafitus-Serafita."



**Le'onhard, Julius Emil**, b. Lauban, June 13, 1810; d. Dresden, June 23, 1883. Prof. of pf. at Munich Cons., 1852; at Dresden Cons., 1859.—Works. Oratorio *Johannes der Tauffer*; 3 cantatas f. soli, ch., and orch.; symphony in E min.; overture to Oehlenschläger's *Axel und Walburg*; a pf.-sonata; 2 violin-sonatas, 3 string-trios, a pf.-quartet, etc.

**Leo'ni, Leone**, church-composer and *m. di capp.* at Vicenza Cathedral.—Publ. 5 books of 5-part madrigals (1588-1602); 2 books of motets, a 6 and 8 (1603, 1608); 2 ditto a 2-4, w. organ-bass (1606, 1608); 2nd ed. 1609-10, as "Sacri fiori"; 2 ditto a 1-3, w. organ-bass (1609-11); "Omnis psalmodia solemnium 8 vocum" (1613); "Prima parte dell'Aurea corona, ingemmata di armonici concerti a 10, con

4 voci e 6 istromenti" (1615); and "Salmi a 8 voci" (1623) Detached pieces in collections.

**Leo'ni, Carlo**, contemporary Italian composer, has prod. the 3-act operetta *Per un bacio* (Siena, 1894), and text and music of the 3-act comic opera *Urbano, ossia le avventure di una notte* (Pienza, 1896; succ.)

**Leo'ni, Franco**, contemporary composer, has prod. the cantata *Sardanapalus* (London, 1896), and the romantic comic opera *Rip van Winkle* (H. M.'s Th, London, 1897, succ.); also songs.

**Leono'wa [Leono'va], Dapya Mikailovna**, distinguished dramatic contralto, b. Govt. Tver, Russia, 1825; d. St Petersburg, Feb 10, 1896. Studied 5 years with Glinka at the Imp. Opera-School, St. Petersburg; début, at 18, as Vania in *A Life for the Czar*; she also sang Ratmir in *Russian and Ludmilla*, and leading rôles in *Rognedo, William Ratcliff, Boris Godunov, The Maiden of Pskov*, etc. Triumphant tour through Siberia, China, Japan, America, and western Europe, in 1879.

**Leroux, Xavier-Henri-Napoléon**, b. Velletri, Papal States, Oct. 11, 1863. Pupil of Dubois and Massenet at Paris Cons.; 1st Grand prix de Rome, 1885—Works: Cantata *Endymion*; 5-act opera *Chloétre* (1890); lyric drama *Évangéline* (Brussels, 1895); music to Æschylus' *Persians*; a mass w. orch.; a dram. overture "Ilarald"; and the unperf. operas *William Ratcliff* and *l'Épave*. Also motets, songs, etc.

**Le Roy, Adrien**. Partner of Ballard. See BALLARD.

**Lesage de Richée, Philipp Franz**, lutenist and comp.; pupil of Mouton; publ. "Cabinet der Lauten" (1685), 98 pieces, in 12 suites, noteworthy exemplars of the French clavecin-style.

**Leschetiz'ky [lě-shě-tit'skě], Theodor**, pianist and famous pedagogue; b. Langert, Austrian Poland, in 1830. Pupil of his father, an eminent teacher in Vienna; then of Czerny (pf.) and Sechter (comp). In his fifteenth year he began teaching; also attended the Univ. as a student of philosophy until its closure in 1848 (the revolutionary year); made highly successful professional tours 1842-8, and 1852, and then went to St. Petersburg, becoming a teacher in the Cons., giving many private lessons, playing, composing, and acting as conductor to the Grand Duchess Helen during Rubinstein's absences. Ill-health compelled



him to leave Russia in 1878; he played in London, Holland, Germany, and Vienna, here he married (1880) his former pupil, Annette Essipoff, and settled as a teacher. His effective pf.-compositions include the "Souvenirs d'Italie" (6 pieces), "Suite à la campagne." Menuetto capriccioso, the second Nocturne and "La petite coquette" in op. 12, "Souvenir de St.-Pétersbourg" (op. 15), "Les deux alouettes" (op. 22), Valse chromatique, Mazurkas (op. 24), etc. He also prod. an opera, *Die erste Falté* (Prague, 1867; Wiesbaden, 1881; succ.)

**Leslie, Ernest**. Pen-name of O. B. BROWN.

**Leslie, Henry David**, noted conductor and composer, b. London, June 18, 1822; d. in Wales, Feb. 4, 1896. Pupil of Charles Lucas, amateur 'cellist in the Sacred Harmonic Soc.; Hon. Secretary, 1847, of the Amateur Mus. Soc. and its conductor 1853-61, when it was dissolved. In 1855 he organized (with Heming) an *a cappella* singing-society, which he cond. 1856-80, it won the 1st prize at Paris, 1878, in the International Competition; was disbanded in 1880, but reorganized 1882 with Randegger as conductor and L. as president; the latter resumed the conductorship in 1885.—Works. The operas *Romance, or Bold Dick Turpin* (1857), *Ida* (1864); the oratorios *Immanuel* (1853) and *Judith* (1858; Birmingham Mus. Fest.); the cantatas *Holyrood* (1860), *Daughter of the Isles* (1861), and a "biblical pastoral," *The first Christian Morn* (1880; Brighton Fest), festival anthem, "Let God arise"; Te Deum and Jubilate; a symphony; and an overture, "The Templar."

**Les'sel, Franz**, b. Warsaw, about 1780; d. Petrikow, in March, 1839. A pupil and devoted friend of Haydn in Vienna, after whose death L. returned to Poland in 1810. Sonatas and fantasias f. pf. were printed.

**Lessmann, (W. J.) Otto**, b. Rudersdorf, n. Berlin, Jan. 30, 1844. Pupil of A. G. Ritter at Magdeburg (org. and theory), and, at Berlin, of v. Bülow (pf.), Kiel (comp.), and Teschner (voice). For 2 years private tutor in Count Bruhl's family; teacher at Stern's Cons.; then at Tausig's academy until the latter's death in 1871. After a brief interval as head of a piano-school of his own, he became (1872) head of the mus. department at the "Kaiserin Augusta-Stiftung," Charlottenburg. Since 1882, proprietor and editor of the "Allgem. Musik-Zeitung." He is a well-known mus. critic; has publ. several songs; and edited the 2nd ed. of Weitzmann's "Geschichte des Klavierspiels."

**Le Sueur (or Lesueur), Jean-François**, b. Drucat-Plessiel, near Abbéville, France, Jan. 15, 1764; d. Paris, Oct. 6, 1837. At 7, choir-boy in the *matrise* at Abbéville; a few months later, in the cathedral at Amiens, where he remained 7 years. His college-course was broken off 2

years after by his acceptance of the post of *maître de musique* at Seez Cath; in 6 months he became under-master of music at the Saints-Innocents, Paris. Abbé Roze gave him slight aid in harmony, he was really self-taught as a composer. In turn *maître de musique* at Dijon and Le Mans, he was called to Paris in 1784 as *maître de chapelle* at the Innocents, recommended by Grétry and others. In the competition of 1786, L. won the post of *m. de chap.* at Notre-Dame, Paris; here he organized an orchestra for the chief church-festivals, and brought out masses, motets, services, etc., w. orch., quite transforming the character of the church-music, but attracting crowds by his novel and brilliant effects, in the nature of descriptive music (he was Berlioz's forerunner in France). His most bitter opponents (and they were many) dubbed his music "l'Opéra des gueux" [Beggars' Opera]. In self-defence he publ. an "Essai de musique sacrée, ou musique motivée et méthodique, pour la fête de Noël, à la messe du jour" (1787), to a violent anonymous attack he replied in an "Exposé d'une musique unie, imitative, et particulière à chaque solennité . . ." (1787). In the Preface he avows his intent of making church-music "dramatic and descriptive." During his temporary absence, the music was reduced to the old footing; whereupon he retired to the country, and spent 4 happy years in composing; in 1793 he brought out a 3-act opera, *La Caverne*, which had a popular success, and was followed in 1794 by *Paul et Virginie*, and *Télmaque* (all at the Th. Feydeau). On the organization of the Cons. in 1795, L. was app. inspector, and a member of the Committee on Instruction; with Méhul, Langlé, Gossec and Catul he wrote the "Principes élémentaire de la musique," and the "Solfèges," used in the institution. L. was dismissed in 1802 on account of a violent altercation ensuing after the rejection, by the Opéra, of two of his operas for *Sémiramis*, written by Catel. For two years he lived in poverty and suffering, when Napoleon, in 1804, raised him to the highest position attainable by a musician in Paris, by appointing him his *maître de chapelle*, succeeding Paisiello. His rejected opera, *Les Bardes*, was now produced with great éclat, and even *La mort d'Adam*, the other rejected work, came out in 1809, but met with a cool reception. At the Restoration, in 1814, he was made superintendent and composer to the *chapelle du roi*, holding these positions till 1830. From 1817 he also acted as prof. of composition in the Cons.; and from 1806-24 was on the mus. jury for the Opéra. He was elected a member of the Institut in 1813; and other honors were showered upon him. L. wrote 3 other operas, which were received at the Grand Opéra, but never performed; also 2 divertissements, *l'Inauguration du temple de la Victoire* (1807, with Persuis), and *Le triomphe de Trajan* (1807); several oratorios (*Deborah, Rachel, Ruth et Noëmi, Ruth et Boaz*); a solemn mass f. 4 voices, ch., and orch.; a cantata, *l'Ombre de Saühim*; a Christmas oratorio; 3 Te Deums; 2 Passions;

a Stabat Mater; these, and some other works, were published; he left many more (over 30 masses) in MS. He also publ. a "Notice sur la mélodée, la rythmée, et les grands caractères de la musique ancienne" (Paris, 1793), and a sketch of Paisiello (1816), besides numerous polemical pamphlets—Biographical Raoul-Rochette, "Notice historique . . ." (Paris, 1837), Stéphen de la Madeleine, "Biographie de J.-F. Le Sueur" (1841); and Fouqué, "L. comme prédécesseur de Berlioz."

**Leuckart, F. Ernst Christoph**, established a music-business at Breslau in 1782, it was acquired by Constantine Sander in 1856, who removed it to Leipzig in 1870, and added to it by buying out the firms of Weinhold & Forster (Breslau), Damkohler (Berlin), and Witzendorf (Vienna). The firm, now "Constantin Sander, vormals F. E. C. Leuckart," has publ. many learned works (e. g., Ambros' "History"), and compositions (those of Franz).

**Levasseur, Pierre-François**, 'cellist; b. Abbeville, France, Mar. 11, 1753, d. soon after serving in the Grand Opéra orch. from 1785-1815. He was a pupil of Dupont, and publ. 12 'cello-duets.

**Levasseur, Jean-Henri**, also a 'cellist, and pupil of Dupont, Jr., and Cupis; b. Paris, 1765, d. (?). Member of the Opéra orch. 1789-1823; prof. of 'cello in the Cons., and belonged to the Imperial (from 1814, Royal) *chapelle* 1795-1823. Publ. sonatas, études, and duets, f. 'cello; co-editor of the 'cello-method used in the Cons.

**Levasseur, Rosalie**, soprano at the Paris Opéra 1766-85; famous in leading rôles of Gluck's operas until supplanted by Mme. Saint-Huberty.

**Levasseur, Nicolas-Prosper**, celebrated dramatic bass; b. in Picardy, Mar. 9, 1781. Admitted to the Cons. in 1807, he entered Garat's class in 1811. Début at the Opéra, 1813; sang during season of 1816 in London; rejoined the Opéra in that year, and sang subordinate rôles until 1822, when his success at Milan, in Meyerbeer's *Marguerite d'Anjou*, attracted attention, and he was engaged for 5 years at the Théâtre Italien, Paris, and from 1828-45 took leading bass rôles at the Opéra. From 1841, prof. of lyric declamation at the Cons.

**Levens**, —, *maître de musique* in a Bordeaux church, publ. (1743) an "Abrégé des règles de l'Harmonie, pour apprendre la composition, avec un nouveau projet sur un système de musique sans tempérament ni cordes mobiles," in which he ingeniously (but futilely) contrasts the ascending harmonic progression (overtones) with the descending arithmetic progression (undertones), thereby obtaining a dual harmonic basis.

**Levey, William Charles**, b. Dublin, Apr. 25, 1837; d. London, Aug. 18, 1894. Pupil, from 1852, of Auber, Thalberg, and Prudent, at

Paris. He became conductor at Covent Garden, Drury Lane (1868-74, and later), the Haymarket, etc., and brought out several operas and operettas (the first was *Fanchette*, 1864), also music to *Anthony and Cleopatra*; various pantomimes, 3 cantatas; many songs; pf.-pieces, etc

**Levi, Hermann**, noted conductor; b. Giessen, Nov. 7, 1839. Pupil of V. Lachner at Mannheim 1852-5, and of the Leipzig Cons 1855-8; mus. dir. at Saarbrücken 1859-61; conductor of the German Opera at Rotterdam 1861-4; court *Kapellm.* at Karlsruhe 1864-72; from 1872, court *Kapellm.* at Munich. App. "General-musikdirektor" at Munich in 1894; resigned on account of ill-health, and pensioned, in 1896

**Levi (or Levy, Lewy), Jacob**. See **LIBERT**.

**Lewandowski** [-dov'-], **Louis**, b. Wreschen, Posen, Apr. 3, 1823, d. Berlin, Feb. 4, 1894. Pupil of the School of Composition of the Berlin Akademie; mus. dir. of the Berlin Synagogue from 1840. Co-founder of the Inst. for Aged and Indigent Musicians, which owes its flourishing condition in great part to him. His main work was as a singing-teacher; he comp. orchestral, vocal, and chamber-music.

**Lewy, Eduard Constantin**, horn-virtuoso; b. Saint-Avoid, Moselle, Mar. 3, 1796; d. Vienna, June 3, 1846. Pupil of Domnich in the Paris Cons.; from 1822, 1st horn at the Vienna Court Opera, and prof. in the Cons.—**Joseph-Rodolphe**, his brother and pupil (b. Nancy, 1804, d. Oberbissnitz, n. Dresden, Feb. 9, 1881), was 1st horn in the royal orch. at Dresden.

**Lewy, Charles**, son of Ed. C. L.; pianist and *salon*-composer; b. Lausanne, 1823; d. Vienna, Apr. 30, 1883—His brother, **Richard Levy**, b. Vienna, 1827, d. there Dec. 31, 1883, was a player on the French horn, and a member of the court orch. at 13; later, Inspector-in-Chief, and stage-manager, of the court opera. Noted singing-teacher (Mallinger, Sembrich, and Lucca were among his pupils).

**Leybach, Ignace**, b. Gamburg, Alsatia, July 17, 1817; d. Toulouse, May 23, 1891. Pupil, in Paris, of Pixis, Kalkbrenner, and Chopin; in 1844, organist at Toulouse Cathedral. Excellent pianist and teacher. His pf.-pieces (225 numbers) are "easy, pretentious, and pleasing" (e. g., Nocturnes op. 3 and 4; "Aux bords du Ganges" [Mendelssohn], op. 42; *Boléro brillant*, op. 61; *Ballade*, op. 19; *Valse poétique*, op. 216; "Les batelières de Naples"); he also publ. an extensive Organ-method in 3 vols (350 pieces); concert-pieces f. harmonium; motets and songs w. org; etc.

**Li'adoff (or Liadow), Anatole**, b. St. Petersburg, Apr. 29, 1855. Studied at the Cons. under Johansen (cpt. and fugue) and Rimsky-Korsakov (mus. form and instrumentation). Since 1878, prof. of harmony and theory at the St. P. Cons.; also to the Imp. Chapel. Since

1894, conductor of the concerts of the Mus. Soc. His works, chiefly f. pf., are technically difficult, and of elegant and distinguished originality Op. 3, Six morceaux; op. 4, four Arabesques, op. 7 and 8, Intermezzi; op. 11, Prelude and Mazurka; op. 13, four preludes; op. 20, *Novellette*; op. 21, *Ballade*, op. 28, three Preludes, op. 31, Deux morceaux; further, mazurkas, waltzes, impromptus, bagatelles, idyls, sketches, etc.



**Lia'punov (or Liapounov), Serge Michailovitch**, b. Jaroslavl, Russia, Nov. 18, 1859. Student 1878-83 at Moscow Cons. under Klindworth and Pabst (pf.), and Hubert (comp.). He is sub-director of the Imperial Choir at St. Petersburg, and a member of the Imp. Geographical Soc., in which latter capacity he was commissioned in 1893 to collect the folk-songs in the Governments of Vologda, Viatna, and Kostroma (publ. w. pf. accomp. in 1897); since 1894, he is also music-master to Grand Duke Michel Alexandrovitch.—Publ. works: Op. 1, *Étude*, *Intermezzo*, and *Valse*, f. pf.; op. 4, pf.-concerto; op. 5, *Impromptu* f. pf; op. 6, 7 *Preludes* f. pf.—Unpubl.: A *Ballade*, an *Ouverture solennelle*, and a symphony, f. orch.

**Libélius**. Incorrect spelling of **SIBELIUS**.

**Lich'ner, Heinrich**, b. Harpersdorf, Silesia, Mar. 6, 1829; d. Breslau, Jan. 8, 1898. Pupil of Karow, at Bunzlau; Dehn, at Berlin; and Mosewius, Baumgart, and Ad. Hesse, at Breslau, where he became cantor and organist of the Church of the 11,000 Virgins, and cond. of the *Sängerbund*.—Works: Popular pf.-pieces (rather commonplace sonatinas, etc.); psalms, choral music, and songs.

**Lich'tenberg, Leopold**, violin-virtuoso; b. San Francisco, Cal., Nov. 22, 1861. Taught by Beaujardin, he played in a concert at 8; at 12, Wieniawski took him as his pupil and aid on a tour through the United States. Later, after 6 months under Lambert at Paris, L. rejoined Wieniawski at Brussels, and studied hard for 3 years, then winning the first prize of honor at the national "concours." A successful tour in Holland was followed by a season in New York, etc., with Th. Thomas, when L. made a 3-year European *tournée*, another successful American trip, lived in Boston for some time as a member of the Symphony Orch., and is now (1899) head of the violin-department in the National Cons. at New York. Both in technical finish and emotional power, L. ranks high among living virtuosi.

**Lich'tenstein, Karl August, Freiherr von**,



b. Lahm, Franconia, Sept. 8, 1767; d. Berlin, Sept. 10, 1845. Intendant of court theatres at Dessau (1798), Vienna (1800), Bamberg (1811), and Berlin (1823; director of the opera, 1825). Composed 11 operas, and numerous vaudevilles.

**Lichtenthal, Peter**, comp. and writer, b. Pressburg, 1780; d. Milan, Aug. 18, 1853, where he had settled in 1810. Prod. 3 operas and 4 ballets at La Scala, publ. a string-quartet, 2 pf.-trios, and pf.-pieces. Wrote "Harmonik für Damen" (1806); "Der musikalische Arzt" (1807; on the healing power of music; Ital. ed. 1811); "Orpheik, oder Anweisung, die Regeln der Composition auf eine leichte und fassliche Art zu erlernen" (1807); "Cenni biographici intorno al celebre maestro W. A. Mozart" (1814), "Mozart e le sue creazioni" (1842); "Estetica, ossia dottrina del bello e delle belle arti" (1831); "Dizionario e bibliografia della musica" (1826; 4 vols., the last two containing bibliography; his *magnum opus*).

**Lie, Erica**, [Mme. Nissen], b. Kongsvinger, n. Christiania, Jan. 17, 1845. Pianist, pupil of Kjerulf (1860), and, at Berlin, of Th. Kullak (1861-6); the latter engaged her as a teacher in his Acad., and persuaded her to give a concert, the success of which encouraged her to make a tour in Germany, and to Copenhagen and Stockholm (elected member of the Royal Acad.). Gave concerts in Germany in 1871, then returning to Christiania, where she is now living as a teacher and concert-pianist of high reputation.

**Liebe, Eduard Ludwig**, b. Magdeburg, Nov. 19, 1819. Pupil of Spohr and Baldewein at Kassel; mus. dir. at Koblenz, Mayence, and Worms; taught for some years in Strassburg; now in London.—Works: Opera *Die Braut von Azola* (Karlsruhe, 1868); has publ. popular songs, and pf.-pieces; other comp.s MS.

**Liebig, Ernst (Johann Gottlob)**, b. Breslau, Apr. 13, 1830; d. there Sept. 23, 1884. Eminent violin-maker, the successor of his father and grandfather, and trained in the workshops of Vuillaume (Paris), Hart (London), and Bausch (Leipzig). His instr.s have taken several first prizes.

**Liebig, Karl**, b. Schwedt, July 25, 1808; d. Berlin, Oct. 6, 1872. At first "Stabsoboist" in the Alexander Grenadier Regt., Berlin, he established in 1843 an independent orchestra, the Berlin "Symphoniekapelle," which attained such a high standard that it was employed for the concerts of the *Singakademie*, for the *Künstler-Concerte*, etc. In 1860 he was made R. Music-Director. In 1867 his orchestra deserted him, and elected Prof. Stern conductor; L. did his best to organize another orch., but the new one never became as good as the old.—Julius L., his son (1838-1885), was *Kapellm.* at Ems for many years.

**Liebling, Emil**, fine concert-pianist; b. Pless, Silesia, Apr. 12, 1851. Studied the piano

with Ehrlich and Th. Kullak at Berlin, Dachs in Vienna, and Liszt at Weimar; composition with H. Dorn, Berlin. Has been in America since 1867, and in Chicago since 1872, actively engaged as a concert-pianist, teacher, and contributor to several papers.—Chief publ. works (1) For pf., Gavotte moderne, op. 11; Florence Valse, op. 12; Feu follet, op. 17; Albumblatt, op. 18; two Romances, op. 20 and 21; Cradle-song, op. 23; Canzonetta, op. 26; Menuetto scherzoso, op. 28; Mazurka de concert, op. 30; Spring Song, op. 33; (2) Songs, "Adieu," "Dost thou remember," and others.

**Liebling, Georg**, b. Berlin, Jan. 22, 1865. Piano-pupil of Th. and Fr. Kullak, and later of Liszt; studied comp. with H. Urban and H. Dorn. 1880-5, teacher in Kullak's Acad.; 1881, first professional tour in Germany and Austria. First Berlin concert in Oct., 1884, was very successful. European tours 1885-9. Court pianist to Duke of Koburg (1890). Among his elegant *salon-comp.s* may be noted op. 15, Suite à la Watteau; his op. 5, the vocal "Lieblingswalzer," has been sung by Nikita at over 100 concerts. He has publ. over a score of works.

**Lie'nau, Robert**, music-publisher in Berlin; b. Neustadt, Holstein, Dec. 28, 1838. Purchased Schlesinger's business (Berlin) in 1864, and Haslinger's (Vienna) in 1875; with the latter he acquired the most important works of Weber, Meyerbeer, Liszt, Spohr, etc.

**Li'encron, Rochus, Freiherr von**, eminent writer on music; b. Plon, Holstein, Dec. 8, 1820. Studied jurisprudence and philology at Kiel, Berlin, and Copenhagen, was prof. of the German language and literature at Jena 1852-5, then privy councillor at Saxe-Meiningen; in 1858 he accepted the invitation of the newly organized Historical Commission at Munich to collect and annotate the historical German folk-songs of the middle ages (publ. as "Historische Volkslieder der Deutschen vom 13.-16. Jahrhundert" in 4 vols.; Leipzig, 1865-9). In 1869 he settled in Munich, and was elected foreign member in ordinary of the Bavarian Acad. of Sciences.—Other works: "C. E. F. Weyse und die dänische Musik seit dem vorigen Jahrhundert" (8th annual series, 1878); "Über den Chorgesang in der evangelischen Kirche" (1881, in "Zeit- und Streitfragen," No. 144); biography of J. B. Cramer in the "Allgem. deutsche Biographie"; "Deutsches Leben im Volkslied um 1530" (the finest German folk-songs of the 16th century, with melodies; in volume ii of Kurschner-Spemann's "Deutsche Nationalliteratur"); "Über Kirchenmusik und Kirchenconcert" (in the 2nd annual report of the "Verein für evang. Kirchenmusik"); "Über Entstehung der Chormusik innerhalb der Liturgie" (in the Magdeburg "Evang. Kirchen-Zeitung"); etc.

**Lil'lo, Giuseppe**, pianist and dram. comp.; b. Galatina, Lecce, Italy, Feb. 26, 1814; d. Na-

ples, Feb. 4, 1863. Pupil of Furno, Lanza, and Zingarelli in the Naples Cons. Having good luck with his dramatic firstling, *L'na moglie per 24 ore* (Cons. theatre, 1834), he launched out as an opera-composer, and up to 1842 prod. 9 more operas, *L'ostessa d'Anduyar* (Naples, 1840) being the best and most successful. Much ill-success having disgusted him, he turned to teaching, and in 1846 was app teacher of harmony, etc., in Naples Cons., where, in 1859, he succeeded C. Conti as teacher of cpt. and comp. From 1849-53 he prod 6 more operas, generally with slight success. A disorder of the brain put an end to his career in 1861.—Other works Symphonies; a pf.-quartet, much good piano-music; also church-music.

**Limnan'der de Nieuwenhove, Armand Marie Ghislain**, b. Ghent, May 22, 1814; d. Moignanville, Aug. 15, 1892. Pupil of Lambillotte at Freiburg, and of Fétis at Paris, founded a singing-society, "Réunion lyrique," at Malines; lived thereafter at Paris.—Works. The comic operas *Les Monténégrins* (Op.-Com., 1849), *Le château de la Barbe-Bleu* (1851); and *Yvonne* (1859); a grand opera, *Le maître-chanteur* (Opéra, 1853), another, *La Messe de minuit* (MS); Scènes druidiques, f. orch.; church-music, a 'cello-sonata, a string-quartet, songs, etc.

**Lin'cke, Joseph**, b. Trachenberg, Silesia, June 8, 1783; d. Vienna, Mar 26, 1837. 'Cellist in the famous Rasumovski Quartet; played in Schuppanzigh's soirées; was 1st 'cello in the Th. an der Wien, finally at the Vienna Court Opera. Comp. Variations f. 'cello.

**Lind, Jenny**, famous soprano, called "the Swedish Nightingale"; b. Stockholm, Oct. 6, 1820; d. at her villa, Wynds Point, Malvern Wells, Nov. 2, 1887. Admitted to the school of singing connected with the Court Th., she studied under Berg and Lindblad, making her début in March, 1838, as Agathe in *Der Freischütz*, afterwards singing Euryanthe, Alice (*Robert le Diable*), and Giulia (*La Vestale*). Although eminently successful, she was not satisfied with the quality of her voice, and in June, 1841, went to Manuel Garcia in Paris, who gave her lessons for nine months. Meyerbeer, on hearing her then, predicted a brilliant future. Though she sang at the Opéra in 1842, she was not engaged. In 1844 she went to Berlin, studied German, and sang the rôle of Vielka, in Meyerbeer's *Felllager in Schlessen*, with great applause. Then began a triumphal progress through Hamburg, Cologne, and Koblenz (April, 1845), and *via* Copenhagen to her native city; sang in the Leipzig Gewandhaus Dec. 6, 1845, was engaged for the Vienna Opera, and appeared there Apr. 18, 1846. Her London début, put off by all sorts of excuses and advertised in every way in order to inflame public curiosity, was on May 4, 1847, at H. M.'s Th., as Alice in *Robert*. She leaped at once to the pinnacle of fame; "the town, sacred and profane, went mad about the Swedish nightingale," says Chorley. Her voice, with a compass

from  $d^2$ - $e^3$ , was "a soprano of bright, thrilling, and remarkably sympathetic quality"; she was an unrivalled coloratura singer, wonderfully long-breathed, and showed exquisite taste in her *cadence*, which she usually invented. Her impersonations of La Sonnambula, Lucia, Giulia (*La Vestale*), created a *furor*. Nevertheless, she left the operatic stage in 1849 (her last appearance was in *Robert*, May 18), to become the chief ornament of the concert-stage, a position which she held undisputed until 1870. From 1850-2 she toured the United States, reaping a golden harvest (\$120,000); she married Otto Goldschmidt in Boston, Feb. 5, 1852; went by way of Holland to Dresden, where she remained a long time; and returned to London in 1856, frequently appearing in public. Goldschmidt conducted the "Bach Choir" for a time, and she sang both at rehearsals and performances. Her final public appearance was at Dusseldorf in her husband's oratorio *Ruth* (Rhenish Mus. Fest., 1870). Her private life was as admirable as her public repute; her generosity was unbounded; her modesty and nobility of soul have been the theme of enthusiastic eulogy.—Biographical: "Jenny Lind, die schwedische Nachtigall" 1845 (also in Swedish); "Jenny Lind, eine Skizze ihres Lebens" (by A. J. Becher, 1847); "G. Meyerbeer and Jenny Lind" (by J. B. Lyser, 1847); "Memoirs of Madame Jenny Lind-Goldschmidt, 1820-51" (by Holland and Rockstro; 2 vols., 1891).—A bust of Jenny Lind was unveiled in Westminster Abbey, Apr. 20, 1894.

**Lindblad, Adolf Fredrik**, b. Löfvingsborg, n. Stockholm, Feb. 1, 1801; d. there Aug. 23, 1878. Pupil of Zelter in Berlin; lived in Stockholm from 1835. His numerous songs, tinged with national (Swedish) color, won deserved popularity, especially after Jenny Lind, his pupil, sang them in public.—Works: An opera, *Fruendrerna*; symphony in C (Gewandhaus, 1839); duo f. pf. and vln; vocal duets, terzets, and quartets; his songs w. pf. earned him the title of "the Schubert of the North."

**Lin'den, Karl van der**, b. Dordrecht, Apr. 24, 1839. Pupil of Kwast (pf.) and F. Bohme (theory). 1860, cond. of the *Harmonie* at Dordrecht, later also of the *Liedertafel*, "Ido's Mannenkoor"; bandmaster of the Nat. Guard, and (1875) cond. of the grand concerts of the Netherland Musicians' Assoc. He occupies a high place among Dutch conductors and composers.—Works: 2 cantatas f. soli, ch., and orch., *De starrenhemel* and *Kunstwin* (both publ.); many songs. In MS. are 2 operas, 7 overtures, part-songs, pf.-sonatas, etc.

**Lin'der, Gottfried**, b. Ehingen, July 22, 1842. Pupil, and from 1868 teacher, in Stuttgart Cons.; "Professor" in 1879.—Works: 2 operas, *Dornröschen* (1872) and *Conradin von Schwaben* (1879); "Waldlegende" f. orch.; overture "Aus nordischer Heldenzeit"; trios; songs.

**Lindley, Robert**, English 'cellist; b. Roth-erham, Yorkshire, Mar. 4, 1777; d. London, June 13, 1855. 'Cellist in Brighton Th.; 1st 'cello at the R. Opera, London, 1794-1851, succeeding Sperati. Compositions unimportant.

**Lindner, Friedrich**, b. Liegnitz, about 1540; d. as cantor of the Aegidienkirche, Nuremberg.—Publ. "Cantoniae sacrae" (2 books, 1585-88); masses *a* 5 (1591), "Gemma musicalis" (3 books, 1588, '89, '90, coll. of madrigals, part by himself); "Corollarium cantionum sacrarum" (2 parts, 1590; motets).

**Lindner, horn-player**; b. Lobenstein, 1808; d. Leipzig, Apr. 20, 1867, as a member of the Gewandhaus Orch.

**Lindner, Ernst Otto Timotheus**, b. Breslau, 1820; d. Berlin, Aug. 7, 1867. Editor of the "Vossische Zeitung"; musical writer and lecturer; cond. the Berlin Bach-Verein for some years.—Publ. "Meyerbeers *Prophet* als Kunstwerk beurtheilt" (1850); "Die erste stehende deutsche Oper" (1855; 2 vol.s); "Zur Tonkunst. Abhandlungen" (1864); "Geschichte des deutschen Liedes im 18. Jahrhundert" (1871; edited by Erk).

**Lindner, August**, b. Dessau, Oct. 29, 1820; d. Hanover, June 15, 1878. Fine 'cellist; 1st 'cello in the court orch. at Hanover from 1837. A pupil of Drechsler. Comp. a 'cello-concerto; Fantasiestücke f. 'cello and pf.; and numerous vocal pieces.

**Lindpaintner, Peter Joseph von**, b. Koblenz, Dec. 8, 1791; d. Nonnenhorn, Lake of Constance, Aug. 21, 1856. He was a pupil of Winter at Munich, and brought out his first opera, *Demophon*, at Munich in 1811; from 1812-19, *Kapellm.* at the new Isarthor Th., still taking lessons in cpt. of Gratz. From 1819, court *Kapellm.* at Stuttgart, where his great talent as a conductor made the orchestra famous.—Works: 21 operas (the best are *Der Vampyr* and *Lichtenstein*); 5 ballets and 5 melodramas; music to Goethe's *Faust*; 2 oratorios; 6 masses; symphonies, overtures, concertantes, chamber-music, songs ("Die Fahnenwacht").

**Lindsay, Miss M.**, (now Mrs. J. Worthington Bliss,) contemporary English song-composer. Some of her most popular songs are "Ary, fairy Lillian," "Alone," "The Bridge," "Excelsior," "Far away," "Home they brought her warrior dead."

**Linley, Thomas, Sr.**, b. Bath, England, 1725; d. London, Nov. 19, 1795. Pupil of Chilcot and Paradies; cond. oratorios and concerts at Bath; then acquired Garrick's share in the Drury Lane Th., with Sheridan, in 1776, bringing out the operas *The Duenna*, *The Camp*, *Carnival of Venice*, *Triumph of Mirth*, *Spanish Maid*, *Selima* and *Azor*, *Spanish Rivals*, *Tom Jones*, *The Strangers at Home*, *Love in the East*, *Robinson Crusoe*, etc.—Publ. Six Elegies f. 3 voices and pf. (1770); 12 Bal-

lads; canzonets; "The Posthumous Vocal Works of Thomas and T. Linley, junr." (1800; 5 vol.s of songs, madrigals, etc.).

**Linley, Thomas, Jr.**, eldest son of preceding; b. Bath, 1756, d. by drowning at Grimsthorpe, Lincolnshire, Aug. 7, 1778. Violinist; pupil of Boyce and (at Florence) of Nardini. Leader of Bath concerts, and at Drury Lane.—Works: Music to Shakespeare's *Tempest*; an "Ode on the witches and fairies in Shakespeare"; an oratorio, *The Song of Moses*; an orchestral anthem, *Let God arise*; etc.

**Linley, George**, poet and comp.; b. Leeds, England, 1798; d. London, Sept. 10, 1865.—Operas and operettas. *Francesca Doria*, 1849; *La Poupée de Nuremberg* (Covent Garden, 1861); *The Toy-makers* (1861), *Law vs. Love* (1862). Also a cantata, *The Jolly Beggars* [Burns]; part-songs, trios, duets, hymns, and many songs. A satirical poem, "The Musical Cynics of London," was aimed at the critic Chorley.

**Linnarz, Robert**, b. Potsdam, Sept. 29, 1851. Pupil of Haupt, Berlin, teacher in seminaries at Bederkesa and (1888) Alfeld.—Works. *All-Deutschland*, a festival cantata; male choruses; songs; methods f. vln., organ, and on vocal instruction.

**Lintermans, François-Joseph**, b. Brussels, Aug. 18, 1808; d. Ixelles, May 14, 1895. Eminent Belgian singing-teacher. Director of the Brussels choral society "Les Artisans réunis."

**Lipin'ski, Karl Joseph**, celebrated violinist; b. Radzyn, Poland, Nov. 4 (Oct. 30?), 1790; d. Urlow, n. Lemberg, Dec. 16, 1861. Self-taught, excepting some lessons from his father, an amateur. Leader at Lemberg th. in 1810, *Kapellm.* 1812-14, resigning in order to study in Vienna; went to Italy in 1817, where Paganini favored him, and played with him daily; L. then made long concert-tours, and in 1829 met Paganini again in Warsaw, where rivalry undid their friendship. In 1839 L. became *Concertmeister* in Dresden; he was pensioned in 1859. His playing was noted for great breadth, and skill in double-stopping.—Works: 4 violin-concertos (incl. the "Military Concerto," still heard); a string-trio: rondos, polonaises, variations, caprices, fantasias. With Zalewski, the poet, he publ. a collection of Galician folk-songs (1834; 2 vol.s).

**Lip'sius, Marie**, (pen-name "La Mara,") a gifted writer; b. Leipzig, Dec. 30, 1837.—Works: "Musikalische Studienkopfe" (1873-80; 5 vol.s, often republ.); "Gedanken berühmter Musiker über ihre Kunst" (1877); "Das Bühnenfestspiel in Bayreuth" (1877); German transl. of Liszt's "Chopin" (1880); "Musikerbriefe aus fünf Jahrhunderten" (1886; 2 vol.s); "Klassisches und Romantisches aus der Tonwelt" (1892); Liszt's "Briefe an eine Freundin" (1893-4; three vol.s); "Briefe an August Roeckel, von Richard Wagner" (Leipzig, 1895).

**Lirou, Jean-François-Espic**, chevalier de, b. Paris, 1740; d. there 1806. Musical amateur; officer in the *Mousquetaires du roi*, for whom he comp. a "Marche des mousquetaires" played until the Revolution. He wrote several opera-books, and publ. an "Explication du système de l'harmonie . . ." (1785), being the first French author to give up Rameau's system, and to seek the laws of chord-progression in the affinities of tonality; though his ideas lack clearness.

**Lischin, Grigory Andreevitch**, Russian composer; d. St. Petersburg, June 27 (N.S.), 1888, aged 35. His last opera, *Don Císar de Bazan* (Kiev, 1888), was very successful.

**Liss'mann, Heinrich Fritz**, dramatic baritone; b. Berlin, May 26, 1847; d. Hamburg, Jan 5, 1894. Pupil of Hillmer and Stockhausen; sang at the theatres in Zurich, Lubeck, Leipzig, Bremen, and from 1883 at the Hamburg City Th. as Gura's successor.—He married the well-known soprano *Anna Marie Gutzschbach* in Leipzig, where she was a popular favorite; she sang later with him in Bremen and, until 1892, at Hamburg.

**Lis'temann, Fritz**, b. Schlotheim, Thuringia, Mar. 25, 1839. Violinist; pupil of his uncle, *Concertm. Ullrich* of Sondershausen, and of David (1856-7) at the Leipzig Cons. In 1858, "chamber-virtuoso" to the Prince of Rudolstadt, of whose concert-orch. he was a member until 1867, when he went to New York, where, after a few years in Boston, he joined the Thomas Orch. as 1st violin in 1871. Returning to Boston in 1874, he joined the "Philharm. Club" (sextet), with which he toured the United States. From 1878, 1st violin in the Philharm. Orch.; 1881-5, ditto in the Symphony Orch.; since then has devoted his time to teaching, and occasional tours with the "Lis'temann Concert Co."—Works: Grand Concerto and Second Concerto f. violin (both MS.); publ. "Grosse Polonaise," and "Idylle"; also songs.

**Lis'temann, Bernhard**, brother of preceding; b. Schlotheim, Aug. 28, 1841. Likewise a pupil of Ullrich, and (1856-7) of David at Leipzig; then of *Vieuxtemps* (1861) and *Joachim* (1862, at Hanover). *Concertmeister* in Rudolstadt court orch. 1859-67, with the title of solo violinist and chamber-virtuoso; then went with his brother to America, travelled with *Leopold de Meyer*, lived in Boston, and from 1871-4 was leader in the Thomas Orch., New York. In 1874 he founded the Boston "Philharmonic Club," toured the country until 1878, then organized the Boston "Philharm. Orch.," and conducted it till 1881, when Mr. *Higginson* established the "Symphony Orch.," whose leader *Bernhard L.* was for 4 years. Meantime he also started the "Lis'temann Quartet," an organization still intact and doing fine work, despite changes in the membership. From 1885-93, soloist and director of the "L. Con-

cert Co.," also teaching in Boston. Since 1893, head of the violin-department in the Chicago College of Music. Has publ. a Method for Violin. *L.* is one of the most prominent violinists and teachers in America.

**Lis'temann, Paul**, son of the preceding; b. Boston, Oct. 24, 1871. Violinist. Taught by his uncle Fritz, and his father, he entered the "L. Quartet" and the "L. Concert Co." in 1888, and travelled with these organizations for 2 years; then studied at Leipzig under *Brodsky* and *Hilf* (1890-3), and at Berlin under *Joachim* (1893-5). For one year, leader of the Pittsburg, Pa., Orch.; 1896, leader of the "American Orch." of New York; since then he has toured America as soloist of the "Redpath Grand Concert Co." with *Mme. de Vere*, *Miss Clara Murray*, and *Charles Beresford*.

**Lis'temann, Franz**, brother of preceding; b. New York, Dec. 17, 1873. 'Cello-virtuoso; from 1887-90, pupil of *Fries* and *Giese* at Boston, Mass; from 1890-3, of *Julius Klengel*, at Leipzig, and 1893-5 of *Hausmann*, at Berlin. After a year as 1st 'cello in the Pittsburg Orch., he settled in New York, where he is now (1899) living as a teacher, soloist, and quartet-player. His *Stradivarius* 'cello formerly belonged to *Hollmann*, the noted Dutch 'cellist.

**Liszt, Franz** [Hungarian *Ferencz*], the creator of the art of orchestral pianoforte-playing, and of the symphonic poem, was born at *Raiding*, near *Ödenburg*, Hungary, Oct. 22, 1811; died at *Bayreuth*, July 31, 1886. His father, an excellent amateur, began his instruction on the piano at the age of six; progress was so rapid that at nine *Franz* played, at a public concert in *Ödenburg*, *Ries's* difficult *E♭* concerto with so great artistic success that his father decided on further concerts at *Pressburg*. After the second, several Hungarian counts offered to provide 600 florins annually, for 6 years, for the boy's musical education. The offer was joyfully accepted, and the family removed in 1821 to *Vienna*. Here *Franz* took piano-lessons from *Czerny* for 18 months, and studied theory with *Salieri*, composing under the latter's supervision a considerable number of short church-pieces. *Beethoven*, hearing of the talented boy, asked to see him; at their memorable meeting the delighted master embraced *Liszt* after the latter's execution (without notes and accompaniment) of his trio, op. 97. *L.'s* first public concerts in *Vienna* were given in 1823, with such flattering results that the father determined to take his son to the *Paris Cons.* On



the way, concerts were given at Munich and Stuttgart. Franz passed his examinations admirably; but Cherubini, then Director of the Conservatoire, was opposed on principle to "infant phenomena," and refused him admission, using as an excuse a rule forbidding the entrance of foreigners. As a consequence, Franz took no more piano-lessons, developing his genius in his own way; but still studied composition, for a short time under Paër, but chiefly under Reicha, eagerly profiting by the latter's teachings, and bringing out a one-act operetta, *Don Sancho, ou le Château de l'Amour*, performed five times at the Acad. royale de Musique in 1825. Already a well-known pianist, he now spent two years in concert-tours; his father died in 1827, and L. settled in Paris to support his mother and himself. He was in great demand as a teacher, and moved in the highest circles of letters and art; in aristocratic salons, which had always been open to "le petit Litz," homage was soon paid to the great artist. His impressionable spirit was strongly moved by the influences of the period: the romanticism of Chopin and Weber, St. Simonism, the revolutionary era of 1830; he even dreamt of entering the priesthood, but in the end a love of art conquered. Paganini's advent in 1831 inspired him to heretofore unheard-of feats in piano-technique and expression; the music of Berlioz ripened his conviction of the poetic possibilities of his art; he became one of the most ardent champions and potent promoters of realism in music. For the present, however, these ideas found public utterance only in his pianistic achievements. These were interrupted for a time by his *liaison* with the Countess d'Agoult (known as an authoress under the *nom de plume* of "Daniel Stern"); with her he retired to Geneva (1835-9). Three children were born to them; Cosima, the younger of two daughters, became the wife of Richard Wagner. During these four years, L. twice emerged from retirement to vanquish his only serious pianistic rival, Thalberg (1836). Finally, in 1839, he set out on a triumphal progress through Europe, signaling this step by generously assuming the responsibility for the completion of the Beethoven monument at Bonn, for which a large sum was still required, and subscriptions scanty. For the ensuing decade the world rang with the fame of the greatest pianist who has ever lived. In 1849 he accepted the position of court *Kapellmeister* at Weimar, with the understanding that he was to further, by all means at his command, the progress of modern musical art. An adherent of the New German School (free tonality, romantic realism, program-music), he extended generous aid to struggling brother-artists. When the exiled Wagner, in despair over the dumb score of *Lohengrin*, sent it to Liszt, the answer came back that the work was preparing for its first performance (Weimar, Aug. 28, 1850). It was followed by Raff's *König Alfred* in 1851. Here *Der fliegende Holländer* and *Tannhäuser* were

revived, like Schumann's *Genoveva*, and Berlioz's *Benevenuto Cellini*. Naturally, Weimar became a centre of attraction for artists of modern tendency, reinforced by a multitude of pupils of the great pianist. Here Liszt himself ended his first, or virtuoso period (to which most of his transcriptions and original compositions for pf. belong), and entered upon a second period of more serious composition, appearing in public as a pianist only at rare intervals. From Weimar, too, he sent into the world a new orchestral conception,—the symphonic poem, in which he makes free and original use of the leading-motive, "local color" of most varied hues, and all arts and devices of orchestration, to plastically follow and interpret the inner meaning of the given poem or "program." In 1859 he left Weimar, on account of the opposition displayed to the production of Cornelius' *Barber von Bagdad*, and the consequent failure of that opera. Until 1870 he lived for the most part in Rome; in 1866 the Pope, Pius IX., conferred on him the dignity of Abbé. In 1870, being invited to conduct the Beethoven Festival at Weimar, cordial relations with the court were reestablished; and thereafter L. spent some months of each summer at Weimar. In 1875 he was made President of the new Hungarian Academy of Music at Pesth; and between Weimar, Pesth, and Rome the last years of his life were divided, a throng of pupils and admirers following him from place to place. His death at Bayreuth, in 1886, occurred in the midst of the Wagner Festival.

Liszt, the artist and the man, is one of the grand figures in the history of music. Generous, kindly, and liberal-minded, whole-souled in his devotion to art, superbly equipped as an interpreter of classic and romantic works alike, a composer of original conception and daring execution, a conductor of marvellous insight, worshipped as teacher and friend by a host of disciples, revered and admired by his fellow-musicians, honored by institutions of learning and by potentates as no other artist before or since, his influence, spread by those whom he personally taught and swayed, will probably increase rather than diminish as time goes on. He is the absolute founder of "transcendental" pianoforte-playing, in which the instrument is made to display all resources of an orchestra. His "symphonische Dichtungen" (symphonic poems) show an equally absolute departure from earlier formalism, marking an epoch in orchestral music as decisively as Wagner's music-dramas in dramatic.

During his virtuoso-period, L.'s compositions were chiefly for pf., including a great number of brilliant paraphrases and transcriptions, in which he is unique; later, orchestral and sacred comp.s predominate, the latter toward the close of his career. A thematic catalogue is published by Breitkopf & Härtel.

Works: *For orchestra*: The symphonic poems "Dante" (after the "Divina Commedia," f. orch.

and female ch.), "Eine Faustsymphonie" (in 3 pictures: Faust, Gretchen, Mephistopheles; f. orch. and male ch.), "Ce qu'on entend sur la montagne" [Victor Hugo], "Tasso, lamento e trionfo," "Les Préludes," "Orpheus," "Prometheus," "Mazeppa," "Festklänge," "Héroïde funèbre," "Hungaria," "Hamlet," "Hunnenschlacht" [after Kaubach], "Die Ideale" [after Schiller], and "Von der Wiege bis zum Grabe" [after Michael Zichy];—2 Zwei Episoden aus Lenau's *Faust* ("Der nächtliche Zug; 2 Mephistowalzer"); "Künstler-Festzug" (Schiller Fest., 1850); "Gaudeamus igitur," w. soli and choruses; "Festmarsch," "Festvorspiel," "Huldigungsmarsch," "Vom Fels zum Meer! Deutscher Siegesmarsch," "Rákoczy-Marsch" (f. symph. orch.); grand arrangements of Schubert marches, of the "Divertissement à l'hongroise," etc.

*For pianoforte.* 2 concertos, in E♭ and A; "Danse macabre" f. pf. and orch.; "Concerto pathétique" (concerto-solo); 15 Hungarian Rhapsodies; a "Rhapsodie espagnole"; Sonata in B min.; Fantasia and Fugue on B-A-C-H; Variations [theme from Bach's B-min. mass]; 6 Preludes and Fugues [Bach], 10 "Harmonies poétiques et religieuses"; "Années de pèlerinage"; 3 "Appartitions"; 2 Ballades, 6 "Consolations"; Berceuse; "Weinen, Klagen, Sorgen, Zagen" (prelude after Bach); Fantasia and Fugue; Scherzo and March; 2 Polonaises; Mazurka brillante; 3 Caprices-Valses; Feuilles d'Album; 2 ditto, Grand Galop chromatique, Valse-Impromptu; "Mosonyi's Grabgeleit"; 2 Elegies; 2 Légendes (*St-François d'Assise* and *St-François de Paul*); "L'hymne du Pape"; "Via crucis"; "Liebestraume" (3 Nottornos); "L'idée fixe" (after melody by Berlioz); Impromptu in F♯; "Études d'exécution transcendante"; 3 Grandes études de concert; "Ab irato," étude de perfectionnement; 2 concert-études, "Waldesrauschen" and "Gnomensingen"; "Technische Studien" (1889; 12 books); *transcriptions* of Beethoven's symphonies, of Berlioz's "Symphonie fantastique" and overtures to *Les francs-juges* and *La damnation de Faust*, of Wagner's overture to *Tannhäuser*, of more than 50 songs by Schubert (and many others), etc., etc.;—*paraphrases* on operatic themes by Meyerbeer, Wagner, Verdi, Auber, Gounod, etc.

*Vocal:* Missa solennis (the "Graner" Festival Mass) in D; Hungarian Coronation Mass; Mass in C min., w. organ; Missa choralis in A min., w. organ; Requiem; 3 oratorios, *Die Legende von der heiligen Elisabeth*, *Stanislaus*, and *Christus*; 9 choruses w. org.; "Die Seligkeiten," f. bar. solo, ch., and org.; Pater noster, f. mixed ch. w. org.; Pater noster and Ave Maria, f. male voices w. org.; Psalm 13, f. tenor solo, ch., and orch.; Psalm 18, f. male ch., orch., and org.; Psalm 23, f. tenor (or sopr.) solo, w. harp (or pf.) and org. (or harmonium); Psalm 137, f. solo, female ch., violin, harp, pf., and org.; "Christus ist geboren," f. ch. w. org.; "An den heiligen Franziskus," f. men's voices, org., trombones, and drums; numerous minor church-

comps,—the cantatas *Die Glocken des Strassburger Munsters*, *Die heilige Cäthia*, *An die Künstler* (f. soli, male ch., and orch.);—"Zur Sacular-Feier Beethovens," "Festalbum" (for Goethe's 100th birthday); "Festchor" (for the unveiling of the Herder monument, Weimar, 1850); numerous 4-part male choruses ("Das Lied der Begeisterung," "Weimar's Volkslied," "Was ist des Deutschen Vaterland" [w. pf.], "Festgesang" [w. org.]); about 60 songs w. pf., many strikingly beautiful ("Du bist wie eine Blume," "Es muss ein wunderbares sein," "Die Macht der Musik," "Jeanne d'Arc au bûcher").

Writings: "De la fondation Goethe (Goethe-stiftung) à Weimar" (1851); "Lohengrin et Tannhäuser de Richard Wagner" (1851, also German); "Frédéric Chopin" (1852; 2nd ed., in French, Leipzig, 1879; in German, 1880); "Ueber Field's Nottornos" (1859; French and German); "Die Zigeuner und ihre Musik in Ungarn" (French, 1861; also Hungarian and German); "Robert Franz" (1872), "Keine Zwischenaktsmusik mehr" (1879). His "Gesammelte Schriften" were transl. by L. Ramann and publ. in 6 vols. (1880-83).

Comprehensive biography of Liszt by L. Ramann "Franz Liszt als Künstler und Mensch" (Vol. 1, 1880 [from 1811-1840]; Vol. 2, Part i [1841-1847], and Part ii, 1894 [to the end]).—2 volumes of "Briefe hervorragender Zeitgenossen an Franz Liszt" were publ. at Leipzig, 1897.—An interesting character-sketch is in von Lenz's "Great Piano-Virtuosos" (New York, 1899).

**Litolff, Henry Charles**, b. London, Feb. 6, 1818; d. Paris, Aug. 5, 1891. A pupil of

Moscheles, he played at 12 in public. An early marriage (at 17) forced him to seek a livelihood in Paris; unsuccessful there, he supported himself in Melun by teaching; and in 1840 attracted the attention of Paris by a brilliant concert. His reputation now grew rapidly, though the unhappy course of his private affairs led to a separation from his wife. He made tours, beginning in Belgium; from 1841-4 was conductor at Warsaw; toured Germany and Holland, visited London in 1846, and Vienna during the Revolution of 1848, in which he participated, but escaped to Brunswick. Here he married the widow of the music-publisher Meyer, changing the firm-name in 1851 to "H. Litolff"; he was one of the pioneers in the publication of cheap editions ("Collection



Litolf"). In 1860 he turned the business over to his adopted son, Theodor, and returned to Paris. For ten years the state of his health had prevented concert-giving, he devoted himself to composition, and brought out 8 operas and operettas in Paris, Baden-Baden, and Brussels, of which the operetta *Hélène et Abélard* was the most successful. Of 4 operas, *Die Braut vom Kynast* (Brunswick, 1847) and *Les Templiers* (Brussels, 1886) were performed; *Rodrigue de Tolède*, and *Le Roi Lear* (finished 1890), have not been prod.—Other works. An oratorio, *Ruth et Booz* (1869); orchestral overtures; the "Erica" violin-concerto; a Funeral March for Meyerbeer; 2 "Concerto-symphonies" f. pf. v. orch., op. 22, and the "Concert national hollandais"; 2 pf.-trios; 3 duets f. pf. and vln. (with Léonard), 6 études de concert, f. pf.; Opuscles, op. 25, Invitation à la Tarentelle, op. 36; Nocturne, op. 62, Characteristic Pieces, op. 65; a Spinnlied; etc., all f. pf.—His music is characterized by striking and brilliant effects.

Lit'za, Duca Giulio, Visconte Arese, b. Milan, 1822; d. Vedano, n. Monza, May 29, 1891. Composer of precocious talent and excellent training; prod. an opera at 20, *Bianca di Santafiora* (Milan, 1843), followed by nine others, the last being *Il Violino di Cremona* (La Scala, Milan, 1882). Also an oratorio, *La Passione*, at Turin; and songs.

Lit'zau, Johannes Barend, b. Rotterdam, Sept. 9, 1822; d. there July 17, 1893. Pupil of J. B. Bremer and B. Tours (pf. and organ); self-taught in theory and composition. 1842, organist of the Presb. Ch.; 1855, succeeded Bremer as organist of the Lutheran Ch. He founded an organ-school, and wrote organ-music in the classic style.

Liverati, Giovanni, b. Bologna, 1772; d. after 1817. Noted tenor singer and opera-composer; pupil of Mattei (comp.) and Gibelli (singing). Brought out an opera at Bologna in 1790, in 1792, first tenor in the Ital. th. at Barcelona, later in Madrid, and conducted the Royal Opera at Potsdam until 1800; then cond. the theatre-orch., Prague, went to Trieste in 1804, and Vienna in 1805, living there as a singing-teacher till 1814, when he was app. composer to the Royal Th., London.—Works: 14 operas; 2 oratorios, cantatas, minor vocal pieces; string-quartets; cello-music; etc.

Lloyd, Charles Harford, b. Thornbury, Gloucestershire, England, Oct. 16, 1849. Mus. Bac. 1871, Mus. Doc. 1891 (Oxford). 1876, organist of Gloucester Cath.; 1882, of Christ Church Cath., Oxford; 1892, precentor and mus. instructor at Eton College, succeeding Barnby. Founder and first president of the Oxford Univ. Mus. Club; conductor of Gloucester Festivals, 1877, 1880; at present, cond. of the Oxford Symphony Concerts.—Works: The cantatas *Hero and Leander* (1884), *The Song of Baldur* (1885), *Andromeda* (1886), *A Song of Judgment* (1891), and *Sir Ogie and*

*the Lady Elsie* (1894); and (for female voices) *The Gleaner's Harvest*, music to *Alceste* (Oxford, 1887), Full Cathedral Service in E♭; a pastoral, "The rosy dawn" (1889); 8-part chorus "To Morning" (1890); part-songs and songs; organ-sonata, etc.

Lloyd, Edward, b. London, Mar 7, 1845. Noted tenor singer, choir-boy under James Turler at Westminster Abbey till 1860. He sang in churches and concerts, coming prominently into notice at the Gloucester Fest, 1871, in Bach's St. Matthew Passion. Since 1874, first tenor at the Leeds Festivals. He appeared at the Cincinnati Festival in 1888, and at other times in the United States.

Lo'be, Johann Christian, b. Weimar, May 30, 1797; d. Leipzig, July 27, 1881. His first teacher was A. Riemann (flute and violin); he was then taught by E. A. Müller, and played a flute solo in the Gewandhaus, 1811. He was flutist, later viola-player, in the Weimar court orch until 1842; then received the title of "Professor," and founded a music-school, but gave it up in 1846 to go to Leipzig, where he edited the "Allgem. mus. Zeitung" till 1848, and was diligent in composing and teaching.—Works. 5 operas, prod. at Weimar; 2 symphonies; overtures; concertos, variations, and solo-numbers f. flute; pf.-quartets, etc.—He wrote "Die Lehre von der thematischen Arbeit" (1846), "Lehrbuch der musikalischen Composition" (Vol. 1, "Harmony," 1850; rev. by Kretzschmar, 5th ed., 1884; Vol. ii, "Instrumentation," 3d ed. 1879; Vol. iii, "Canon, Fugue, etc.," 1860; Vol. iv, "Opera," 1867; as rev. by Kretzschmar, 1884-7); "Katechismus der Musik" (1851; 21st ed., 1881; Engl. transl., New York); "Musikalische Briefe eines Wohlbekanntem" (1852; 2nd ed. 1860); "Fliegende Blätter für Musik" (1853-57, three vols.); "Aus dem Leben eines Musikers" (1859); "Vereinfachte Harmonielehre" (1861); "Katechismus der Compositionslehre" (1872, 3rd ed. 1876); "Consonanzen und Dissonanzen" (1869).

Lob'kowitz. See CARAMUEL DE LOBKOWITZ.

Lo'bo (or Lopez, Lupus), Duarte, important Portuguese composer, and a pupil of Manoel Mendes, was (about 1600) choir-master of the Hospital Church, later of the Cathedral, at Lisbon; he died as Rector of the Seminary for priests.—Publ. works: 3 books of Magnificats a 4 (1605, 1611); a book of masses a 4-8 (1621), and another a 4-6 (1639); "Officium defunctorum (*choraliter*)" (1603); "Liber processionum et stationum ecclesiae Olyssiponenensis" (1607).

Locatelli, Pietro, violinist; b. Bergamo, 1693; d. Amsterdam, 1764. Pupil of Corelli at Rome; after long professional tours, he settled in Amsterdam, establishing regular public concerts there. His technical feats, particularly in double-stops, were considered marvellous at the time; by changing the accordatura of his violin,

he prod. apparently impossible effects; Paganini is said to have profited by L.'s innovations—Works Op. 1, 12 (concerti grossi, op. 2, flute-sonatas w. bass; op. 3, "L'arte del violino," containing 12 concertos and 24 caprices f. 2 violins, viola, 'cello, and continuo, op. 4, 6 concertos; op. 5, 6 string-trios; op. 6, 12 sonatas f. solo violin, op. 7, six Concerti a quattro, op. 8, string-trios, op. 9, "L'Arte di nuova modulazione" (Fr. "Caprices énigmatiques"); op. 10, "Contrasto armonico," 4-part Concerti.—In new editions The sonatas, op. 6; also a few pieces in Alard's and David's methods.

**Locke, Matthew**, b. Exeter, England, 1632 (33?); d. London, Aug., 1677. Chorister in Exeter Cathedral, studying under Edward Gibbons and W. Wake. Composer to Charles II., 1661; became a Roman Catholic, and was app. organist to Queen Catherine. Prominent among early English composers, he wrote music to *The Tempest* and *Macbeth*, and to Shadwell's *Psyche* (this last, and *The Tempest*, were publ. 1675 as "The English Opera"), to Shurley's masque *Cupid and Death*, and Stapleton's comedy *The Step-mother*; also 6 suites, "Consort of foure Parts," for viols; a "Little Consort of Three Parts," f. viols or violins (publ. 1656); anthems, etc. (some pieces are in 17th-century collections); the first English work on thorough-bass, "Melanthesia, or Certain General Rules for Playing upon a Continued Bass" (1673); and pamphlets versus Salmon's attempt at reducing mus. notation to one universal character.

**Lo'der, Edward James**, b. Bath, England, 1813; d. London, Apr. 5, 1865. Pupil of his father, also of Ferd. Ries at Frankfort. Composed operas for Drury Lane and Covent Garden; was conductor of the Princess's Th., and later at Manchester.—Operas: *Yorjabad* (1834), *The Night Dancers* (1846); *Pauk* [a ballad-opera], *Raymond and Agnes* (1855); additions to various others; music to Oxenford's *Duce of Death* (1835); masque *The Island of Calypso* (1851); string-quartets; songs ("The Brave Old Oak").

**Loeb, Jules**, b. Strassburg, 1857. A leader among French 'cellists; was a pupil of Chevillard at Paris Cons. and won 1st prize. Is solo 'cellist at the Opéra, and at the Cons. Concerts; also a member of the Marsick Quartet, and of I. Philipp's "Société pour instr.s à vent et à cordes."

**Loeffer, Charles Martin Tornov**, b. Muhlhäusen, Alsatia, in 1861. Violinist and composer; studied the violin under Massart and Léonard, in Paris, later under Joachim in Berlin; comp. under Guiraud, Paris. Began public career by playing in Padeloup's orch.; afterwards joined Prince Dervier's orch. in Nice and Lugano. Is at present (1899) 2nd leader in the Boston, Mass., Symphony Orch., also appearing as a soloist every season.—Works (in MS.): Symphonic poem "La mort de Tintagiles" (after Maeterlinck), f. full orch. and 2 viole d'amore obbligate; suite in 4 movements "Les veillées

de l'Ukraine" (after Gogol), f. violin and full orch., concerto in 1 movem. f. 'cello and full orch. (played by Schroeder); Divertimento f. violin w. orch.; octet f. 2 clar. s, 2 vlns., viola, 'cello, double-bass and harp; string-sextet; quintet (1 movem.) f. 3 vlns., viola, and 'cello. All these have been repeatedly performed in public.—Also songs f. mezzo-sopr., viola obbl., and pf. (poems by Verlaine and Baudelaire)

**Loeillet, Jean-Baptiste**, celebrated flutist and harpsichordist; b. Ghent; d. London, 1728. Studied in Ghent, and from 1702 in Paris; went to London in 1705, and from 1710 gave weekly amateur concerts at his own house. Excellent teacher. Publ. sonatas f. flute, oboe, and violin; also flute-trios, and 12 suites of lessons f. harpsichord.

**Loewe**. See LÖWE.

**Logier, Johann Bernhard**, b. Kassel, Feb. 9, 1777; d. Dublin, July 27, 1846. Finding piano-practice distasteful, he fled from home at the age of ten, and was taken to England by an Englishman enamoured of his flute-playing (L. was a most precocious pupil of Weidner). In 1805 he joined a regimental band as flutist, and accompanied it to Ireland, some years later becoming organist at Westport, where he perfected the invention of the "chiroplast," an apparatus for holding the hands in correct position during piano-practice. It was patented in 1814, and Logier travelled through the United Kingdom to introduce it. It obtained great vogue, and brought him fame and wealth. Stöpel was sent by the Prussian Government to examine and report on the chiroplast, and L. was invited to Berlin to introduce his system. He remained there 3 years, and then returned to Dublin (1826). This system, which soon spread over Great Britain and Germany, and was even adopted in the Paris Cons., was reinforced by L.'s original idea of the simultaneous practice of several pupils on different pianos, which became the most important part of this method of instruction. The system was not received without protest. L. published in 1816 a work entitled "An Explanation and Description of the Royal Patent Chiroplast, or Hand-director for Pianoforte, etc.," bitter attacks were met by "An Authentic Account of the Examination of Pupils instructed on the New System of Musical Education, by J. B. Logier" (1818), which was greeted by yet more violent diatribes, all which served as excellent advertisements of the invention. In "The First Companion to the Royal Patent Chiroplast," L. explains his method of simultaneous teaching; he also publ. "Logier's Practical Thorough-bass," and (in German) a "System der Musikwissenschaft und der musikalischen Composition" (Berlin, 1827). His compositions include a pf.-concerto; sonatas, etc., f. pf.; pf.-trios w. flute and 'cello; and a Method for Buglehorn.

**Logroscino, Nicola**, b. Naples, about 1800;



d. there 1763. Eminent dramatic composer, pupil of Durante. In 1747 he became first prof. of counterpoint at the Cons. dei Figliuoli dispersi in Palermo, but spent his last years in Naples, where he prod. over a score of operas, chiefly in opera-buffa style, in which he surpassed his predecessors Leo, Pergolesi, and Hasse, and introduced the (then) new and brilliant effect of the act-close in *ensemble*. His operas held the stage till Piccinni's star gained the ascendant. Among his works were *Inganno per inganno* (1738), *La Violante* (1741), *Il Governatore* (1747), *Tanto bene, tanto male*, *Il vecchio marito*, *La Furba Burlata* (1760; written with Piccinni), and his one opera seria, *Giuno Bruto* (1750).

**Lohmann, Peter**, German poet; b. Schwelm, Westphalia, Apr. 24, 1833. Since 1856 he has lived in Leipzig, and wrote 1853-61 for the "Neue Zeitschrift für Musik." His dramatic ideal is the art-work free from conventionalism, nationalism, religious conflict, or mythic influence—a universal drama appealing equally to all mankind; in music his principles coincide in great part with Wagner's polyphony. Several of his vocal dramas have been set to music: *Die Rose vom Libanon*, and *Irene*, by Joseph Huber; *Frithjof* by Goebel; *Durch Dunkel zum Licht* by Freudenberg; *Valmoda* and *Frithjof* by Dreszer; etc. These and other poems have been publ. in 4 vol.s (3rd ed. 1886). Other works are "Ueber R. Schumanns Faustmusik" (1860), and "Ueber die dramatische Dichtung mit Musik" (1861; 2nd ed. 1864).

**Lohr, Johann**, organ-virtuoso; b. Eger, May 8, 1828. Pupil of his father, and of Pitsch in Prague; 1858, organist in Szegedin, Hungary; later settled in Pesth. In London, 1871, he divided the honors in organ-playing with Bruckner. Excellent teacher. Compositions unimportant.

**Löhr, George Augustus**, b. Norwich, England, Apr. 23, 1821; d. Leicester, Aug. 25, 1897. Chorister at Magdalen Coll., Oxford; asst.-organist to Dr. Z. Buck, Norwich Cath., for 10 years; 1845-85, organist at St. Margaret's, Leicester. For many years also cond. the Amateur Harm. Soc.

**Lohse, Otto**, excellent conductor; for some years *Kapellm.* at the Hamburg City Th., married Fraulein Klafsky in 1895, who sang in the Damrosch Opera Company in New York, 1895-6, of which L. was conductor. They returned in 1896 to Hamburg, where she died. L. is at present (1899) *Kapellm.* at the Strassburg City Th.: On Jan. 1, 1898, he brought out the successful opera, *Der Prinz wider Willen*, at Cologne.

**Lolli, Antonio**, distinguished violinist; b. Bergamo, about 1730 (?); d. Palermo, 1802. Leader at Stuttgart, 1762-73; spent 5 years in St. Petersburg, the special favorite of Empress Catherine II.; was in Paris in 1779, traversed Spain, Austria, Germany, and Denmark, and

came to London in 1785, where, in striking contrast with other towns, his reception was cool. He then went to Naples, and finally to Palermo. A player of the Corelli "school," he had great technique but no emotional power, and his performances were unequal—Works: 8 concertos; 3 sets of sonatas (6 in each) w. bass; 6 sonatas w. 2nd violin; and a Violin-method, all of slight value.

**Lomagne, B. de**; pen-name of ALBERT SOUBIES (in the Paris "Le Soir")

**Longhurst, William Henry**, b. Lambeth, England, Oct. 6, 1819. 1828-36, chorister in Canterbury Cath., then asst.-organist, master of the choristers, and lay-clerk, 1873, first organist, succeeding T. E. Jones. Mus. Doc. 1875; mus. lecturer at St. Augustine's Coll., Canterbury.—Works: The oratorio *David and Absalom* (1872); "The Village Fair, an Alpine Idyll" (1882); cathedral-service in E; other church-music; etc.—His brother, **John Alex.** (1809-1855), sang in opera and concert.

**Lopez.** See LONO.

**Lo'renz, Franz**, b. Stein, Lower Austria, Apr. 4, 1805; d. Vienna, Apr. 8, 1883. Physician and *littérateur*.—Works: "In Sachen Mozarts" (1851); "Haydn, Mozarts und Beethovens Kirchenmusik"; "W. A. Mozart als Claviercomponist" (1866); newspaper articles.

**Lo'renz, Carl Adolf**, b. Koslin, Pomerania, Aug. 13, 1837. As a school-boy he composed trios, quartets, etc.; studied music in Berlin under Dehn, Kiel and Gehrig, also at Berlin Univ. (*Dr. phil.*, 1861). Became cond. of Meixner *Gesangverein*; 1864, of the Stettin *Musikverein*; 1866, Municipal Director of music in Stettin, succeeding Lowe. He is also an organist; cond. of the Symphony Concerts and of the *Lehrer-Gesangverein*; music-teacher in two gymnasiums; and founded the "Stettiner Musikverein" (for oratorio). Created "Professor" in 1885.—Works: A *Stabat Mater*; 3 grand concert-cantatas, *Otto der Grosse*, *Winfried*, and *Krösus* (1852); 2 operas, *Die Komödie der Irrungen*, and *Harald und Theano* (4 acts; Hanover, 1893), both succ.; overtures, etc.

**Lo'renz, Julius**, b. Hanover, Oct. 1, 1862. From 1884, cond. of the *Singakademie* at Glogau; since 1895, of the "Arion," New York.—Works: An opera, *Die Rekruten*; overtures, pf.-music, choruses, and songs.

**Lo'ris; Lori'tus.** See GLAREANUS.

**Lort'zing, (Gustav) Albert**, an eminently popular opera-composer; b. Berlin, Oct. 23, 1803; d. there Jan. 21, 1851. His parents were actors; the boy had lessons for a time with Rungenhagen, but the wandering life led by the family cut them short. He himself took children's rôles on the stage, and had some training as an actor and singer; as an instrumental player,

and in composition, he was almost wholly self-taught. He married an actress, Regina Ahles, in 1823; in 1824 brought out a short opera, *Ali Pascha von Janina*, at Cologne; joined the company of the Court Th., Detmold, in 1826 as an actor, and in 1832 produced 2 vaudevilles, *Der Pole und sein Kind* and *Szene aus Mozarts Leben*, which were well received on several German stages. From 1833-44 he was engaged at the Leipzig Theatre as a tenor singer; here he launched *Die beiden Schützen* (1837; instantly popular), and *Czar und Zimmermann* (1839; not appreciated at Leipzig, but warmly greeted at Berlin, and still a general favorite); *Die Schatzkammer des Inka* (not perf.), *Das Fischerstechen* (1839; a local skit, but a failure), *Hans Sachs* (1840), and *Casanova* (1841) were followed by his best work, *Der Wildschutz* (1842; only a moderate success at first). Promoted to the conductorship of the Leipzig opera in 1844, he resigned in a short time on account of differences with the management. Reduced to poverty, which the successes of his operas mitigated but transiently, he went from town to town, bringing out *Undine* at Hamburg (1845), *Der Waffenschmied* at Vienna (Th. an der Wien, 1846), *Zum Grossadmiral* at Leipzig (1847), and *Die Rolandsknappen* (Leipzig, 1848). After a second brief appointment at Leipzig, which again ended in a quarrel, he went to Berlin, and became *Kapellm.* of the new Friedrich Wilhelm-städtisches Th. in 1850, spending the last year of his life as a conductor of farces and similar trivialities. The sum of 15,000 Thaler (about \$11,000) was raised by theatrical benefits for the support of his destitute family. In 1850 he still brought out an operetta, *Die Opernprobe*, and a farce, *Die Berliner Grisette*. He left two other dramatic works, *Der Weihnachtsabend* (not perf.), and a 3-act romantic opera *Regina, oder die Marodeure* (comp. 1848; carefully edited by Richard Kleinmichel, with text-revision by L'Arronge, it was prod. at the Royal Opera, Berlin, Mar. 21, 1899, with great applause). The delightful humor and never-failing flow of melody in L.'s operas make them fresh as ever, after the lapse of half a century. He also wrote music to Benedix's drama *Drei Edelsteine*; an oratorio, *Die Himmelfahrt Christi*; overtures, songs, etc.—Düringer wrote "A. Lortzing, sein Leben und Wirken" (Leipzig, 1851).

**Löschhorn, Albert**, b. Berlin, June 27, 1819. Pupil of L. Berger, 1837-9, and of



Kollitschgy (likewise a pupil of Berger), Grell, and A. W. Bach at the R. Inst. for Church-music, succeeding Kollitschgy there as pf.-teacher in 1851, "Professor" in 1859. A pianist and teacher of deservedly high reputation, he has publ. many elegant and effective *salon*-pieces f. pf., also suites, sonatas, sonatinas, and the like, and a long series of excellent pf.-studies (Studies for Beginners, op. 65; for more advanced pupils, op. 66; for Advanced Students, op. 67; Melodious Studies, op. 38, 193, 194, 195, 196, La Vélocité, op. 136; Universal Studies, op. 135; Le Trille, op. 165; School of Octaves, op. 176; etc.). Favorite pf.-soli are op. 25, La belle Amazone; op. 109, 4 Pièces élégantes; op. 133, Tarentelle; op. 162, the barcarolle "À Venise"; op. 161, Deux Valses; op. 163, Trois Mazurkas.—With J. Weiss he publ. a "Wegweiser in die Pianofortelitteratur" (1862; 2nd ed. 1885 as "Führer durch die Klavierlitteratur").

**Los'sius, Lucas**, rector at Lüneburg, where he died July 8, 1852. Publ. the oft-reprinted works "Erotemata musicae practicae" (1563), and "Psalmodia, hoc est cantica sacra veteris ecclesiae selecta" (1552).

**Lot'ti, Antonio**, famous organist and composer; b. Hanover (?), where his father was court-*Kapellm.*, about 1667; d. Venice, Jan. 5, 1740. Pupil of Legrenzi at Venice, where he prod. an opera, *Giustino*, at the age of 16; in 1687, chorister at San Marco; in 1692, 2nd organist there; from 1704-36, 1st organist; finally, *maestro di cappella*. He absented himself but once, 1717-19, two years spent in Dresden at the Crown Prince's invitation, L. taking a company of singers with him, and successfully producing several operas.—A foremost representative of the Venetian school, Lotti stands midway between the old contrapuntists and the freer style of A. Scarlatti, Händel, etc. During his dramatic period (1683-1719) he brought out 16 operas in Venice, 1 in Vienna, and 3 in Dresden (only in these last did he employ wind-instrs., so fearful was he of overpowering the voices). His sacred music forms the most important part of his works, and includes 4 oratorios, many masses, motets, Misereres, etc., none of which were publ. by him (Luck's "Sammlung ausgez. Compositionen" contains 4 masses, and other numbers; Rochlitz, Broske, Trautwein, Commer, Schlesinger, and others, have also printed Misereres, and other music, in their collections). His MSS. are in various libraries. He publ. only "Duetti, terzetti e madrigali" (1705; includes the madrigal "In una siepe ombrosa," the appropriation of which caused Bononcini's downfall). His most famous work is a Miserere a 4 with Crucifixus a 12. Alberti, Gasparini, Galuppi, and Marcello were his pupils.

**Lot'to, Isidor**, b. Warsaw, Dec. 2, 1840. Pupil of Massart (vln.) and Reber (comp.) at Paris Cons. In 1862, after long tours, solo vio-

linist at Weimar; 1872, violin-teacher at Strassburg Cons.; now (1899) at the War-saw Cons.

**Lotze, Rudolf Hermann**, physiologist and writer; b. Bautzen, May 21, 1817, d. Berlin, July 1, 1881. In 1842, prof. of philosophy at Leipzig; 1844, prof. in ordinary, and court councillor, at Gottingen; called to Berlin in 1881. His "Geschichte der Aesthetik in Deutschland" (1868) contains sound criticism of Helmholtz, Hauptmann, and others; also interesting ideas on mus. æsthetics.

**Louis Ferdinand**, Prince of Prussia, nephew of Frederick II.; b. Friedrichsfelde, n. Berlin, Nov. 18, 1772; fell at Saalfeld, Oct. 19, 1806. Excellent amateur musician; publ. considerable agreeable chamber-music.

**Loulié, Étienne**, inventor of the "chronomètre," the precursor of the metronome, also of a "sonomètre." He was music-master to Mlle. de Guise about 1700, and publ. "Éléments de musique" (1696, describing the "chronomètre"); and a "Nouveau système de musique" (1698, describing the "sonomètre," which was a monochord to aid piano-tuners).

**Lover, Samuel**, the novelist and poet, also a painter and composer; b. Dublin, Feb. 24, 1797; d. Jersey, July 6, 1868. He wrote the music to several Irish plays, and to many songs; publ. "Songs and Ballads" (London, 1859).

**Lów, Joseph**, b. Prague, Jan. 23, 1834, d. there Oct., 1886. Pianist, successful tour through Moravia, Silesia, Galicia, and the Bukowina in 1854; from 1856, concert-player and composer in Prague. Publ. over 450 numbers of light pf.-music (op. 142, Jugend-Album; op. 187, Deux Impromptus romantiques; op. 325, Allegro brillant f 2 pf.s; op. 326, Soir de printemps; op. 413, Maiengruss).

**Lowe, Edward**, b. Salisbury, England, 1615 (?); d. Oxford, July 11, 1682. Chorister in Salisbury Cath. under Holmes; organist of Christ Ch., Oxford, 1630; of the Chapel Royal, 1660; Choragus, and prof. of music, at Oxford, 1661.—Publ. "A Short Direction for the Performance of Cathedral Service" (Oxford, 1661); comp. anthems.

**Löwe, (Johann) Carl (Gottfried)**, the perfecter of the "ballade" for solo voice w. pf.-accomp.; b. Nov. 30, 1796, at Lobejun, n. Halle; d. Kiel, Apr. 20, 1869. His father, a school-master and cantor, taught him at first; in 1809 he was sent to the Francke Institut, Halle, where his beautiful soprano voice and clever attempts at composition attracted attention. He received a yearly stipend of 300 Thaler from King Jerome until 1812; Türk was his teacher in music until 1814, after which L. joined the *Singakademie* founded by Naue. He studied theology at the Univ., 1817-19, also producing some vocal works ("Treuroschen," "Wallhaide," "Erlkönig"); was app. cantor at St. Jacob's, and teacher at the gymnasium, at Stettin in 1820, and town mus. dir. in 1821, remain-

ing here until 1866, when he settled in Kiel. From Greifswald Univ. he received the title of *Dr. phil. hon. causa*. On journeys to German cities, Vienna (1844), London (1847), Sweden and Norway (1851), and Paris (1857), Lowe, being an excellent vocalist, introduced his ballades to public notice. His publ. works, 145 in all, include 1 opera,

*Die drei Wünsche* (Berlin, 1834; pf.-score publ.); 17 oratorios (*Die Festzeiten*, *Die Zerstörung Jerusalems*, *Die Siebenschläfer*, *Johann Huss*, *Die ehrene Schlange* [a cappella], *Der Apostel von Philipp* [a cappella], *Gutenberg*, *Palstrina* [MS.], *Hob* [MS.], *Der Meister von Avis* [MS.],



*Das Sühnopfer des neuen Bundes* [MS.], *Das Hohe Lied Salomons* [MS.], *Polus von Atella* [MS.], *Die Heilung des Blindgeborenen* [a capp.], *Johannes der Täufer* [MS.], *Die Auferweckung des Lazarus*, *Der Segen von Assisi* [unfinished]; a cantata, *Die Hochzeit der Thetis*; a ballade f. soli, ch., and orch., "Die erste Walpurgisnacht" [Goethe]; his most important and characteristic works, the ballades f. voice w. pf., are publ. by Peters and Schlesinger in "Lowe-Albums" containing 20 and 16 numbers respectively (among the finest are "Edward," "Erlkönig," "Der Wirthin Tochterlein," "Der Nock," "Archibald Douglass," "Tom der Reimer," "Heinrich der Vogler," "Oluf," and "Die verfallene Mühle"); 3 string-quartets, a pf.-trio, several pf.-sonatas. 4 other operas (not perf.), symphonies, overtures, etc., were left in MS.—Writings: "Gesanglehre für Gymnasien, Seminarien und Burgerschulen" (1826, 3rd ed. 1834); "Musikalischer Gottesdienst; methodische Anweisung zum Kirchengesang und Orgelspiel" (1851; 3 further editions); "Clavier- und Generalbass-Schule" (2nd ed. 1851).—Biographical: "Selbstbiographie" (1870; edited by Bitter); by Runge, "Karl L." (1884), and "Löwe redivivus" (1888); by Wellmer, "Karl L." (1886); sketches by Ambros in "Culturhistorische Bilder" (1860), and Gumprecht in "Neue musikalische Characterbilder" (1876). In English by A. B. Bach, "Loewe and Schubert" (1890).

**Lowthian, Caroline**, [Mrs. Cyril A. Prescott,] contemporary English composer of songs ("Sunshine," "The Reign of the Roses") and pf.-pieces (Bourrée, Danse de ballet, etc.).

**Lübeck, Vincentius**, celebrated organist of the North German school; b. Paddingbüttel, n. Bremen, 1654; d. Hamburg, Feb. 9, 1740, as organist of the Nicolaikirche (since 1702).

**Lübeck, Johann Heinrich**, b. Alphen, Holland, Feb. 11, 1799, d. The Hague, Feb. 7, 1865. After passing through the war of 1813-15 as a Prussian regimental musician, he studied in Potsdam, played in theatre-orchestras at Riga and Stettin, and gave violin-concerts, from 1823 in Holland. 1827, Director of the new Cons. at The Hague; cond. of the "Diligentia" concerts, 1829, court conductor.—He had two sons.

**Lübeck, Ernst**, b. The Hague, Aug. 24, 1829, d. Paris, Sept. 17, 1876. Pianist; toured America 1850-4 with Franz Coenen; then settled in Paris, and gave excellent chamber-music concerts with Lalo, Armingaud, and Jacquard;—and

**Lübeck, Louis**, b. The Hague, 1838; 'cellist, pupil of Jacquard in Paris; 1863-70, 'cello-teacher in the Leipzig Cons.; then settled in Frankfurt.

**Lübenau, L.** Pseudonym of SALOMON JADASSOHN.

**Lu'brich, Fritz**, b. Barsdorf, Posen, July 29, 1862. Cantor at Peilau, Silesia, since 1890. Editor of "Die Orgel"; has publ. a "Chorgesangschule" for men's singing-societies; also male choruses and songs.

**Lucanto'ni, Giovanni**, b. Rieti, Italy, Jan. 18, 1825. Pupil of G. Pacini at Lucca, and N. Vaccai at Milan Cons. In 1845 he prod., at La Scala, a 2-act ballet, *Don Chisciotte*; in 1850, a 4-part mass, and the opera *Elisa* (Milan). Devoted himself to vocal instruction; settled in Paris 1857; has lived in London for several years. His songs, duets, etc., are well liked; he has also written a cantata, a symphony, and various "ballabili" f. pf.

**Lucas, Charles**, b. Salisbury, July 28, 1808; d. London, Mar. 23, 1869. Chorister in Salisbury Cath. under Corfe, 1815-23; pupil of Lindley and Crotch at R. A. M., 1823-30, and cond. there in 1832; he succeeded Lindley as principal 'cello at the opera, etc.—Works: Opera *The Regicide*; 3 symphonies, overtures, a 'cello-concerto, etc.; anthems and songs.

**Lucas, Stanley**, son of preceding, has been secretary to the R. Soc. of Musicians since 1861, and of the Philharm. Soc. 1866-80.

**Luc'ca, Pauline**, charming dramatic soprano; b. Vienna, Apr. 25, 1841. Sang as a child in the choir of the Karlskirche, and was taught by Uschmann and Lewy; joined the chorus of the Vienna Opera, and in 1859 created quite a stir in the rôle of First Bridesmaid, in *Der Freischütz*, her final appearance before going to Olmütz, where she was already engaged for leading rôles. Her début at Olmütz as Elvira in *Ernani* (Sept. 4, 1859) won all hearts. Her appearance in Prague (1860) as Norma and Valentine (*Huguenots*) gave her fame such an impetus that Meyerbeer caused her engagement at Berlin, so that she might create the rôle of Selika in his *l'Africaine*; here she was en-

gaged as court singer for life. At London her impersonations of Valentine and Margherita (*Faust*), in 1863 and 1864, excited unbounded enthusiasm, she sang there every season up to 1872 (excepting 1869); then severed her connection with Berlin, sang in the United States for two years, and, returning to Europe, at German capitals (Berlin excepted), at Paris, Brussels (1876), St. Petersburg and Moscow (1877), and Madrid (1878). In 1869 she had married Baron von Rhaden (divorced 1872); while in America she espoused Herr von Wallhofen. She resides at Vienna as an honorary member of the Court Opera. Among her favorite rôles (she has some 60 prepared) are Carmen, Zerlina (*Fra Diavolo*), Elsa, Cherubino, La Sonnambula, and those mentioned above.

**Lück, Stephan**, b. Linz-on-Rhine, Jan. 9, 1806; d. Trier, Nov. 3, 1883, as a member of the cathedral-chapter. Distinguished for instituting reforms in Catholic church-music.—Works: "Gesang- und Gebetbuch für die Diocese Trier" (1846); "Theoretisch-praktische Anleitung zur Herstellung eines würdigen Kirchengesanges" (1856); "Sammlung ausgezeichneter Compositionen für die Kirche" (1859; 2nd ed., in 4 vol.s, 1854, 1885).

**Lud'wig, Otto**, b. Eislefeld, Thuringia, Feb. 11, 1813; d. Dresden, Feb. 25, 1865. A poet who also composed songs and an opera, *Die Kohlerin*.

**Lührsz, Karl**, b. Schwerin, Apr. 27, 1834; d. Berlin, Nov. 11, 1882. Pupil of his father, an organist, and of Mendelssohn at the Berlin *Akademie*; wrote orchestral and chamber-music.

**Lully (or Lullù), Jean-Baptiste de**, the founder of French grand opera; b. Florence, 1633; d. Paris, Mar. 22, 1687. He was taught the elements of music, and to play the violin and guitar, by a Franciscan monk. Though of noble family, his parents were poor, and made no difficulties when the Chevalier de Guise proposed to take their son, then 13, to France to amuse the leisure of Mlle. de Montpensier, "la grande demoiselle." Whether she tired of his music-making, and sent him down to the scullery, or whether he was put there at first, is uncertain; but one day, while he was edifying the kitchen with his violin, the Count de Nogent overheard him, and secured him the position due to his talents in the private band of Mlle. herself. But the mischievous boy set to music a satirical poem reflecting on the lady, who thereupon expelled him from her house.



tabrigia Choral Class."—Works: Op. 2, Gavotte f. pf. and vln.; op. 4, Romanza f. vln., cello, org., and pf.; op. 8, Te Deum, op. 9, four pf.-pieces; op. 14, ten Bagatelles f. pf.; studies, and other pf.-music; about 50 songs, and several part-songs, sacred and secular.

**Lyra, Justus W.**, b. Osnabruck, Mar. 23, 1822; d. Gehrden, n. Hanover, Dec. 30, 1882. Student of philos. and theol. at Berlin and Bonn; filled various church-offices at Lingen, Langensalza, Wittingen, Bevensen, and (1877-82) that of "Ortsgeistlicher" (*pastor primarius*) at Gehrden and Hanover.—Many of his student-songs were written as a student; they were, and still are, extremely popular, e.g. "Der Mai ist gekommen," "Durch Feld und Buchenhallen," "Zwischen Frankreich und dem Bohmerwald," "Mein' Mus' ist gegangen". He also wrote church-music (Christmas cantata, 1872).—Five books of songs were publ. in 1896. I. Nine Sacred songs f. solo voice; II. Six miscel. songs f. one voice; III. Fourteen Student-songs, f. one voice; IV. Five 2- and 3-part songs, V. Four songs f. mixed ch., and eight songs f. male ch.

**Lysberg** (real family-name **Bovy**), **Charles-Samuel**, b. Lysberg, n. Geneva, Mar. 1, 1821, d. Geneva, Feb. 15, 1873. Pianist and composer, pupil of Chopin (pf) and Delaire (harm.), in Paris; teacher in the Geneva Cons.—Some favorite pieces are op. 26, La Napolitaine; op. 29, Deux Nocturnes; Le réveil des oiseaux, and Le chant du rouet; op. 64, Idylle; op. 90, Les Ondines; op. 94, Sur l'onde, the romantic sonata, l'Absence; etc. (about 150 numbers for piano); also a comic opera, *La fille du carillonneur* (Geneva, 1854).

M

**Maas, Louis (Philipp Otto)**, b. Wiesbaden, Germany, June 21, 1852; d. Boston, Mass., Sept. 18, 1889. Pianist; pupil 1867-71 of Reinecke and Papperitz at Leipzig Cons.; also of Liszt during 3 summers. From 1875-80, pf.-teacher in Leipzig Cons. Settled in Boston 1880; cond. the Philharm. Concerts 1881-2. He gave concerts in many cities of the United States; and had many private pupils.—Works: "On the Prairies, an Amer. Symphony" (1883); overtures, suites, marches, fantasias, etc. f. orch.; string-quartet, op. 3; pf.-concerto in C min., op. 12; 3 sonatas, 3 Impromptus, and 12 Phantasiestucke f. pf.; violin-sonatas; songs.

**Mabelli'ni, Teodulo**, b. Pistoia, Italy, Apr. 2, 1817; d. Florence, Mar. 10, 1897. Pupil of G. Pilotti, Pistoia, and of the R. Istituto Musicale, Florence; the successful prod. of his opera *Matilda di Toledo* (Florence, 1836) interested Grand Duke Leopold II., whose bounty permitted further study under Mercadante at Novara. A second opera, *Rolla* (Turin, 1840), was highly successful. Settled in Florence 1843; became cond. of the Filarmonica, and

dir. of the grand annual concerts; court *in capp.* 1847, cond in Pergola Th. 1848, 1850-87, prof. of composition in the R. Istituto Musicale.—Works 7 other well-received operas, *Genevra degli Almieri* (Turin, 1841), *Il conte di Lavagna* (Florence, 1843), *I Veneziani a Costantinopoli* (Rome, 1844), *Maria di Francia* (Florence, 1846), *Il Tentativo* [with L. Giordani] (Leghorn, 1851), *Baldassare* (Florence, 1852), *Fiammetta* (ibid., 1857); an oratorio, *Eudossia e Paolo*, a sacred drama, *L'ultimo giorno di Gerusalemme*; the cantatas *La Caccia*, *Il Ritorno*, *Elegiaca*, *Rafaele Sanzio*, *Lo Spirito di Dante*; masses, responses, hymns, metets, etc.; chamber-music, pf.-pieces.

**Mabilon, Jean**, Benedictine monk; b. St-Pierre mont, n. Rheims, Nov. 23, 1632; d. St-Germain-des-Prés, Dec. 27, 1707.—Publ. "De liturgia gallicana libri 3" (1635; 2nd ed. 1720), some information on mus. history is also found in other works

**Macbeth, Allan**, b. Greenock, Scotland, Mar. 13, 1856. Pupil 1875-6, at Leipzig Cons., of Richter, Reinecke, and Jadassohn. Organist in several Glasgow churches; choirmaster of the Choral Union 1880-7; cond. of Greenock Select Choir 1881; of Glasgow Kyle Choir 1884. Since 1890, Principal of the School of Music at the Glasgow Athenæum.—Works. An operetta *The Duke's Doctor* (MS.); 2 cantatas, *The Land of Glory* (1890) and *Steele Bells*; a "Jubilee Chorus" (1896); "In Memoriam," f. orch.; Intermezzo, f. strings; Serenata, Danze pizzicate, and Ballet, f. orch.; string-trios; pf.-trios; suite f. cello and pf.; pf.-music; songs.

**MacCunn, Hamish**, Scotch composer; b. Greenock, Mar. 22, 1868. Student in R.A.M., 1883-6, under Hubert Parry, having won a scholarship for composition. August Manns brought out several of his pieces in 1887; in 1888 he was commissioned to compose a cantata for the Glasgow Choral Union; also gave a series of orchestral concerts at the studio of John Pettie, whose daughter he married in 1889. 1888-94, prof. of harm. at R. A. M.; 1892, cond. of the Hampstead Conserv. Orchl. Soc.; 1898, of the Carl Rosa opera-company.—Works: The 4-act opera *Jeanie Deans* (Edinburgh, 1894); 4-act opera *Diarmid and Ghrine* (London, Covent Garden, Oct. 23, 1897; succ.); the cantatas *Bonnie Kilmeny* (1888), *Lord Ullin's Daughter* (1888), *The Lay of the Last Minstrel* (1888), *The Cameronian's Dream* (1890), *Queen Hynde of Caledon* (1892), and *The Death of Parry Reed* (f. male ch. and orch.); 3 overtures, "Cior Mhor,"



"The Land of the Mountain and the Flood," and "Ballad Overture, The Dowie Dens o' Yarrow"; orch. l ballade, "The Ship o' the Fiend"; songs and part-songs; pieces f. vln and pf., and 'cello and pf., the 8th Psalm, f. ch. and orch.; etc

**MacDowell, Edward Alexander**, pianist and composer; b. New York, Dec. 18, 1861; pupil there of J.



Buitrago, P. Desvernine, and Teresa Carreño Studied from 1876, at Paris Cons., under Marmontel (pf.) and Savard (theory); and in 1879, at Frankfort, under Heymann (pf.) and Raff (comp.). From 1881-2 he was head teacher of pf. at Darmstadt Cons.; in 1882 the support of Raff and Liszt gained a hearing for his works at the annual festival of the "Allgemeiner deutscher Musikverein"; he then lived in Wiesbaden and (from 1888) in Boston, Mass.; and in 1896 was app. prof. of music in Columbia Univ, New York. Princeton Univ. has conferred on him the hon. degree of Mus. Doc. He is a concert-pianist of marked ability, and a composer of strong individuality.—**WORKS**: Op. 1-8 all MS.; SONGS F. ONE VOICE, op. 9 (2 songs), op. 11 (3 Ger. songs f. tenor), op. 12 (3 do. do.), op. 26 ("From an old Garden," 6 songs), op. 33 (3; Ger. and Engl.), op. 34 (2; Engl.), op. 40 (6 love-songs), op. 47 (8; Engl.);—**FOR PIANO**, op. 13 (Prelude and Fugue), op. 10 (1st Modern Suite), op. 14 (2nd Mod. Suite), op. 15 (1st concerto, in A min.), op. 16 (Serenata), op. 17 (2 Fantastic Pcs.), op. 18 (Barcarolle and Humoresque), op. 19 (Forest Idylles), op. 20 (3 Poems, 4 hands), op. 21 (Moon-Pictures, 4 hands), op. 23 (2nd concerto, in D min.), op. 24 (Humoresque, March, Cradle-song, Czardas), op. 28 (6 Idyls), op. 31 (6 Poems after Heine), op. 32 (4 Little Poems), op. 36 (Étude de concert, in F $\sharp$ ), op. 37 (Les Orientales, 3 pcs.), op. 38 (Marionettes, 6 little pcs.), op. 39 (12 Studies), op. 45 (Sonata tragica), op. 46 (12 Virtuoso-Studies), op. 49 (Air and Rigaudon), op. 50 (Sonata eroica), op. 51 (Woodland Sketches);—**FOR ORCHESTRA**, op. 22 ("Hamlet and Ophelia," 2 poems f. full orch.), op. 25 ("Lancelot and Elaine," 2nd symphonic poem), op. 29 ("Lamia," 3rd symph. poem), op. 30 ("Roland" symphony), op. 35 (Romance f. 'cello w. orch.), op. 42 (1st Suite f. full orch.), op. 42a ("In October," suppl. to Suite 1), op. 48 (2nd ["Indian"] Suite);—**CHORUSES**, op. 27 (3 songs, Engl. and Ger., f. male ch.), op. 41 (2 songs f. male ch.), op. 43 (2 Northern Songs, f. mixed ch.), op. 44 (Barcarolle, f. mixed ch.), op. 52 (2

Choruses f. men's voices)—*Without opus-number*. 2 songs from the 13th century, f. male ch., 6 Little Pieces f. pf., after sketches by J. S. Bach; Technical Exercises f. pf. (3 books).

**Macfarren, Sir George Alexander**, important English composer; b. London, Mar. 2, 1813, d. there Oct. 31, 1887. Pupil of his father, George Macfarren (the dramatist); and of Ch Lucas (1827) and C. Potter (1829) at the R. A. M., where he became prof. in 1834. In 1875 he succeeded Bennett as Prof. of Music at Cambridge Univ; Mus. Bac. and Mus. Doc., Cantab., 1876, in which year he became Principal of the R. A. M. He was knighted in 1883.—**WORKS**. The operas *The Devil's Opera* (1838); *Don Quixote* (1846); *King Charles I.* (1849); *The Sleeper Awakened* (1850); *Robin Hood* (1860); *Jessy Lea* (1863); *She Stoops to Conquer* (1864); *The Soldier's Legacy* (1864); *Helvellyn* (1864); 4 others not perf., 2 masques, and several farces and melodramas; the oratorios *St John the Baptist* (1873), *The Resurrection* (1876), *Joseph* (1877), and *King David* (1883); the cantatas *Leonora*, *May Day*, *Christmas*, *Songs in a Cornfield*, *Outward Bound*, and *The Lady of the Lake*;—**CHURCH-MUSIC**: Choral Service in E $\flat$ ; Unison Service in G; 52 Introits or Short Anthems, and many other anthems; hymns, chants, etc.—8 *Symphons* (in C, D min., F min., A min., B $\flat$ , C $\sharp$  min., D, and E min.); *Overtures* (in E $\flat$ ; "Merchant of Venice"; "Romeo and Juliet"; "Chevy Chase"; "Don Carlos"; "Hamlet"; "Festival"); an Idyll in memory of Bennett; a pf.-concerto, a flute-concerto, and a violm.-concerto; a pf.-quintet; a quintet f. concertina and strings; 6 string-quartets (G min., C, A, F, G min., and G); a pf.-trio; a trio f. pf., flute, and 'cello; 2 sonatas f. vln. and pf.; sonata f. flute and pf.; several pf.-sonatas; an organ-sonata, 5 Romances f. violin; 2 4-part songs; trios, duets, songs, etc.—His chief writings are "Rudiments of Harmony" (1860; 14 editions); and "Six Lectures on Harmony" (1867; 3rd ed. 1880); also valued contributions to Grove's "Dictionary of Music," the "Encyclopædia Britannica," and the "Imperial Dict. of Biography." He edited "Old English Ditties" (2 vol.s), "Old Scottish Ditties," "Moore's Irish Melodies," "Songs of England," "British Vocal Album"; also Purcell's *Dido and Æneas*, Händel's *Belshazzar*, *Judas Maccabæus*, *Jephtha*, and *Messiah*; etc.—**Biography** by II. C. Banister "G. A. Macfarren, His Life, Works, and Influence" (London, 1891)—His wife,

**Macfarren, Natalia**, a native of Lubeck, is well known for her excellent translations into English of many German songs, cantatas, operalibretti, etc.; she has also written a "Vocal Method," and an "Elementary Course of Vocalising and Pronouncing the English Language."

**Macfarren, Walter Cecil**, brother of Sir George; b. London, Aug. 28, 1826. Chorister at Westminster Abbey, 1836-41, under Turler; from 1842-6, pupil, at the R. A. M., of Holmes (pf.),

C. Potter, and his brother (comp.). From 1846, pf.-prof. at the R. A. M., of which inst. he is a Fellow. From 1873—So he conducted the Academy Concerts; has also acted as director and treasurer of the Philharm. Soc. He has given many pf.-recitals and lectures in London, Bristol, and elsewhere; also a series of orch. concerts in 1882. Works: A symphony in B $\flat$ ; 7 overtures; a Concertstück in E, f. pf. and orch.; 3 pf.-trios; 2 sonatas f. pf. and violin; 1 sonata f. pf. and cello; 4 Romances f. pf. and violin, a great variety of pf.-music (3 Suites de pièces; 6 "Illustrations of Tennyson's Heroines"; Allegro appassionato; Allegro cantabile; Rondinos, Caprices, Tarantellas, Scherzos, Impromptus, Gavottes, Mazurkas, Waltzes, etc.); a cantata, *The Song of the Sunbeam*; services and anthems, songs and part-songs.—Has edited Mozart's pf.-works, Beethoven's Sonatas; "Popular Classics", "Morceaux classiques"; etc.

**Machault** (or **Machau**, **Machaud**, **Machaut**), Guillaume [Guillelmus] de Mascandio, probably a native of Machau in the Champagne, lived about 1284—1370; troubadour in the service of Joanna of Navarre, Johann of Luxembourg, and Charles V. of France. A mass, motets, rondos, chansons and ballads are preserved, besides many poems.

**Mäch'tig**, **Karl**, b. Breslau, Jan. 10, 1836; d. there May 2, 1881. Taught by Brosig and Lüstner, he succeeded Ad. Hesse as 1st organist at the Berhardinerkirche.—Publ. pf.-music and songs.

**Maciro'ne**, **Clara Angela**, composer, pianist, and teacher; b. London, Jan. 20, 1821. Pupil at the R. A. M., of Potter and Holmes (pf.), Lucas (comp.), and Negri (voice). Associate of the Philharm. Soc.; teacher of pf. at the R. A. M.; then head music-mistress (1872—8) of Aske's School for Girls, Hatcham, later at the Ch. of England High School for Girls, in Baker St.; success as a teacher remarkable. Now (1899) living in retirement.—Works: *Te Deum* and *Jubilate*, sung at Hanover Chapel (first service by a woman ever sung in the church); anthem "By the waters of Babylon" (sung at Canterbury, Ely, and other cathedrals); numerous part-songs (her most popular and successful comp.s), and songs; "Suite de pièces" in E min., f. vln. and pf.; *Rondino* in G, and other pf.-music.

**Mackenzie**, **Sir Alexander Campbell**, b. Edinburgh, Aug. 22, 1847. Pupil of Ulrich (pf.) and Stein (comp.) at Sondershausen Cons., 1857—61, when he entered the Ducal orch.; won the King's scholarship at the R. A. M., 1862, and studied under Sainton, Jewson, and Lucas; from 1865 in Edinburgh as a teacher and conductor, concert-violinist, and quartet-player. Hon. Mus. Doc., Univ. of St. Andrews, 1886, of Cambridge, 1888; of Edinburgh, 1896. Knighted in 1894. He is a distinguished and active member of various societies and musical associations. Since 1888, Principal of the R. A. M., succeed-

ing Macfarren; since 1892, cond. of the Philharm. Concerts.—Works: 3 operas, *Colomba* (1883), *The Troubadour* (1886), and *His Majesty, or The Court of Ingolia* (1897; comic); the oratorios *The Rose of Sharon* (1884), and *Bethlehem* (1894); the cantatas *The Bride, Jason, The Story of David, The New Covenant, The Dream of Jubal, The Cotter's Saturday Night, and Feni, creator spiritus*; incidental music to *Ravenswood* and *Marmion*; also to Barrie's *The Little Minister* (1897).

—FOR ORCHESTRA: A Scherzo; 2 Scottish Rhapsodies; a ballad, "La belle dame sans merci"; overtures ("Cervantes," "To a Comedy," "Tempo di ballo," "Twelfth Night," "Britannia"); a concerto, and a "Pibroch," f. violin and orch.; "Scottish Concerto" f. pf. and orch.;—also a pf.-quartet (op. 11, in E $\flat$ ); "From the North" (9 pieces f. violin w. pf.-acc.); other music f. violin and for pf., anthems, songs, and part-songs.

**McLean**, **Alick**, composer; b. Eton, England, July 20, 1872.—Works. The 3-act opera *Quentin Durward* (London, 1895); the 1-act opera *Petruccio* (Covent Garden, June 29, 1895; won the Moody-Manners prize of £100); songs.

**Ma'der**, **Raoul** (Maria), b. Pressburg, Hungary, June 25, 1856. Law-student at Vienna Univ. 1874—8, studied in the Vienna Cons., 1879—82, under Schmitt and Schenner (pf.), Bruckner (harm.), and Krenn (comp.), taking first prizes for pf.-playing and pf.-composition, and (1880) the great silver medal and the Liszt prize as best pianist in the Cons. From 1882—95, 1st "Sologangscorrepetitor" ("coach" for solo singers) at the Vienna court opera, also conducting ballets and minor operas; 1891—5 also chorus-master of the Academical *Gesangverein*. Since 1895, chief conductor at the Royal Opera, Pesth.—Works: The 3-act comic opera *Die Flüchtlinge* (Court Opera, Vienna, 1891); 1-act fantastic ballet *Die Sireneninsel* (ibid., 1892; v. succ.); 1-act ballet *Die Hochzeit im Frisirsalon* (ibid., 1893); 3-act operetta *Cœur d'ange* (Carltheater, Vienna, 1894); fant. ballet *Die rothen Schuhe* (Pesth, 1897), fant. ballet *She* [after Rider Haggard] (Pesth, 1898); a parody on Mascagni's *Cav. rustica* (Th. an der Wien, 1892); and the ballet *Tausblut* (Lindentheater, Berlin, 1898); choruses, songs, etc.

**Maggi'ni**, **Giovanni Paolo**, (also **Magini**, **Magino**), b. Botticino-Marino, Italy, 1580; d. Brescia, about 1631. Famous violin-maker at Brescia. His violins, violas, 'celli, and double-basses are prized almost equally with Stradivari's



and Guarneri's; the double-basses are especially valued. The violins have a soft, viola-like tone. The label reads . Gio. Paolo Maggini, Brescia.

**Magnus, Désiré, (recte Magnus Deutz),** b. Brussels, June 13, 1828; d. Paris, Jan., 1884. Studied with Vollweiler, Heidelberg, and at the Brussels Cons., after successful pianistic tours in England, Spain, Russia, etc., he settled in Paris as a concert-pianist, teacher, composer, and critic—Publ. a well-known "Méthode élémentaire de piano" (1879); a Grande sonate, op. 140; 24 études for velocity and melody, op. 190, many *salon*-pieces; etc.

**Mahillon, Charles-Victor,** born Brussels, Mar. 10, 1841. Since 1877, custodian of the museum of mus. instr.s. at Brussels Cons., also editor, 1869-86, of "L'Écho musical," and manager of his father's wind-instr. factory.—Publ. "Tableau synoptique des voix, et de tous les instr.s de musique"; "Tabl. syn. de la science de l'harmonie"; "Éléments d'acoustique musicale et instrumentale" (1874; silver medal, Paris); "Étude sur le doigté de la flûte Boehm" (1885).

**Mah'ler, Gustav,** b. Kalescht, Bohemia, July 7, 1860. Studied in Iglau Gymnasium; then (1877) philosophy at Vienna Univ., and also at the Cons. (pf. with Epstein, comp. and cpt. with Bruckner). 1883-5, *Kapellm.* in court th. at Kassel (directed the grand mus. festival as a leave-taking); 1885-6 in Prague with Angelo Neumann, as Anton Seidl's successor (directed *Nibelungen, Meistersinger, Tristan und Isolde*, etc.); 1886-8 in City Th., Leipzig; 1888-91, Director of the Royal Opera at Pesth, thoroughly reorganizing the opera; 1891-7, *Kapellm.* at Hamburg City Th.; in May, 1897, called to the Vienna Court Opera as *Hofkapellm.*; in Oct., 1897, succeeded Wilhelm Jahn as Director of the Court Opera.—Publ. works: Opera *Die drei Pintos* [after Weber's sketches] (Leipzig, 1888); symphony No. 2, in C min.; 3 books of songs.

**Mahu, Stephan,** German contrapuntist, chapel-singer to Emperor Ferdinand I. Some comp.s are in Petrejus's "Modulationes" (1538) and "Neue deutsche Liedlein" (1539); in Krieststein's "Selectissimae cantiones" (1540); in Rhaw's "Neue geistliche Gesänge" (1544); Walther's "Gesangbuch" (1551; choral-melodies); Montan-Neuber's "Thesaurus musicus" (1564; a "Da pacem" a 8); and in Joannelli's "Novus thesaurus musicae" (1568; Lamentations). Commer publ. 2 Magnificats a 4 in "Musica sacra," vol. xviii.

**Mai'er [mī-], Joseph Friedrich Bernhard Caspar,** cantor at Schwäbisch-Hall. Publ. "Hodegus musicus" (1718), and "Museum musicum theoretico-practicum" (1732, 2nd ed. 1741 as "Neu eröffneter theoretisch-practischer Musiksaal;" a method for several now obsolete instr.s).

**Mai'er, Julius Joseph,** b. Freiburg, Baden,

Dec. 29, 1821; d. Munich, Nov. 21, 1889. He studied for a governmental career, but from 1849 took up music under Haussmann in Leipzig; 1850, teacher of counterpoint at the Munich R. School of Music, 1857-87, custodian of the important musical department of the Munich Library.—Publ. "Classische Kirchenwerke alter Meister" (1845; arr. f. male ch.); an "Auswahl englischer Madrigale" (1863); and the valuable catalogue "Die musikalischen Handschriften der Kgl. Hof- und Staatsbibliothek in München" (1879; Part I, "Die Handschriften bis zum Ende des 17. Jahrhunderts").

**Mai'eri, Anton von.** See MAYERL.

**Maillart, Louis (called Aimé),** b. Montpellier, Hérault, France, Mar. 24, 1817; d. Moulins, Allier, May 26, 1871. Pupil, at Paris Cons., of Guérin (vln.), Elwart (harm.), and Leborne (cpt. and comp.); won the Grand prix de Rome in 1841, and spent 2 years in Italy, then visiting Vienna and German cities. He wrote six operas; the first, *Gastibelza* (1847), was well received; *Les dragons de Villars* (1856) has also been successful in Germany as *Das Glockchen des Eremiten*.

**Maily, Alphonse-Jean-Ernest,** b. Brussels, Nov. 27, 1833. Pianist and organist; pupil of Girschner at Brussels Cons., where he was app. piano-teacher in 1861, and organ-teacher in 1868. A fine organ-virtuoso, he has given concerts in Paris, Amsterdam, London, etc.—Works: Sonatas, fantasias, morceaux de genre, etc., f org.; Serenade f. flute, violin, 'cello, org., and pf.; pf.-trio; pf.-pieces; motets w. org.; etc.

**Main'zer, Abbé Joseph,** b. Trier, May 7, 1807; d. Manchester, England, Nov. 10, 1851. Studied music in Trier, and became singing-teacher at the seminary. Exiled during the Polish Revolution, he went to Brussels, Paris (where he started the short-lived "Chronique musicale de Paris" in 1838), London (1841), and finally to Manchester, where he established successful singing-classes on Wilhelm's system. His journal, "Mainzer's Musical Times," is now the "Musical Times."—Publ. a "Singschule" (1831); "Méthode de chant pour les enfants" (1835; 1838); "Méthode de chant pour voix d'hommes" (1836); "Bibliothèque élémentaire du chant" (1836); "Méthode pratique de piano pour les enfants" (1837); "Abécédaire de chant" (1837); "École chorale" (1838); "Cent mélodies enfantines" (1840); "Singing for the Million" (1842); "Esquisses musicales, ou souvenirs de voyage" (1838-39); "Musical Athenæum, or, Nature and Art, Music and Musicians, in Germany, France, Italy, etc." (1842).—2 operas were unsuccessful.

**Maitland, John Alexander Fuller,** musical author and critic; b. London, Apr. 7, 1856. Took degree of M.A. at Trinity College, Cambridge, in 1882. He wrote for the "Pall Mall Gazette" 1882-4; for the "Guardian" 1884-9; in 1890 succeeded Ilueffer as mus. critic of



'The Times." Contributor to Grove's Dictionary (of which he edited the Appendix). Has lectured on English musical history, and on Purcell; and has appeared as pianist at concerts of the Bach Choir.—Works. "Schumann" (in "Great Musicians" series, 1884); Catalogue of music in the Fitzwilliam Museum (1893); "Masters of German Music" (1894); transl. with Clara Bell, *Spitta's Life of J. S. Bach* (1884, 3 vol.s); edited "English County Songs" (1893), also Purcell's 12 Sonatas for 3 parts and the Ode on St. Cecilia's Day (for the Purcell Soc.), and the Fitzwilliam Virginal Book (with Barclay Squire; 1898).

**Maître Jehan.** See GALLUS.

**Ma'jo, Francesco di** (called **Ciccio di Majo**), b. Naples, 1745 (?); d. Rome, 1770. Distinguished composer, pupil of the Cons di S. Onofrio. For a number of years, organist of the Royal Chapel, for which he wrote 5 masses (one f. double choir and 2 orchestras) and other sacred music. He brought out 13 operas, *Astrea placata* (1760) being the first.

**Majora'no.** See CAFFARELLI.

**Mal'der, Pierre van**, early symphonist and comp. of string-quartets; b. Brussels, May 13, 1724; d. there Nov. 3, 1768. Solo violinist at the court opera; chamber-musician to Prince Charles of Lorraine.—Chief works: 18 symphonies f. strings, 2 oboes, and 2 horns (the first 6 publ. 1769), 6 string-quartets (1757), 6 sonatas f. 2 violins and bass; violin-pieces. Also operas.

**Malherbe, Charles-Théodore**, comp. and musicograph; b. Paris, Apr. 21, 1863. Though musically gifted, he studied law, and was admitted to the bar; but then took up music in earnest, under A. Danhauser, A. Wormser, and J. Massenet; also publ. some original comp.s, and transcriptions. After a tour (as Danhauser's secretary) through Belgium, Holland, and Switzerland in 1880-1, to inspect the music in the public schools, he settled in Paris; in 1896 was app. asst.-archivist to the Grand Opéra. He edits "Le Ménestrel," and contributes to many leading reviews and mus. journals. His collection of mus. autographs is probably the finest private coll. in the world.—Compositions: "En route!" quickstep f. orch.; "Cendrillon," and a Duo concertant, f. pf. 4 hands; "Menuet de Lucette," and other pf.-pieces; 2 offertories f. org., one in canon-form, the other w. vln., cello, and harp; vln.-music, songs, and many transcriptions.—Writings: "L'œuvre dramatique de Richard Wagner" (1886); "Précis d'histoire de l'Opéra-Comique" (1887); "Notice sur Ascanio" (1890); "Mélanges sur R. Wagner" (1891); "Histoire de la seconde Salle Favart" [Opéra-Comique] (2 vol.s, 1892-3, "couronnée par l'Institut"); "Catalogue des œuvres de Donizetti" (1897); "Programmes et concerts" (1898). M. is also secretary of the edition of Rameau's complete works now publishing by Durand, editing the historical and biographical notices therein.

He is Officer of the Acad., and of Public Instruction, and chevalier of several orders.

**Malibran, Maria Felicità** (*née* Garcia), b. Paris, Mar. 24, 1808; d. Manchester, Sept. 23, 1836. Daughter of Manuel Garcia, and a most eminent dramatic contralto. Taken to Naples at 3, at 5 she played a child's part in Paer's opera *Agnese*. Two years later she studied solfeggio with Panseron; from the age of 15, however, she was her father's pupil in singing. Her début at H. M.'s Th., London, June 7, 1825, as Rosine in the *Barbier*, procured her engagement for the season. The family then voyaged to New York, where for two years she was the popular favorite, singing in *Otello*, *Roméo*, *Don Giovanni*, *Tancredi*, *Cenerentola*, and the 2 operas which her father wrote for her, *L'Amante astuto* and *La Figlia dell'aria*. Here she married the French merchant Malibran; he soon became bankrupt, and they separated. Returning to Paris, her immense success led to an engagement at a salary of 50,000 francs; after 1829 she sang every season at London, also appeared at Rome, Naples, Bologna, and Milan; at her last Naples engagement she received 80,000 francs for 40 nights, with 2½ benefits; at London, 1835, she had £2,775 for 24 nights. She married the violinist de Bériot in 1836, only a few months before her death, which was caused by overexertion in singing after a severe fall from her horse. As a singer and actress she exercised the fascination of a highly endowed personality over her audiences. Her voice was of extraordinary compass, but the medium register had several "dead" tones. She composed numerous nocturnes, romances, and chansonsnettes, publ. in album-form as "Dernières pensées, etc."—Biographical. "Life of Mme. Maria Malibran de Bériot," by J. Nathan (London, 1846); "Cenni biografici, etc." (Venice, 1835); "Notizie biografiche, etc." by G. Barbieri (Milan, 1836); "Loisirs d'une femme du monde," by Countess Merlin (Paris, 1838; Ger. transl. as "Maria M. als Weib und Künstlerin, etc.") Leipzig, 1839; more romantic than trustworthy).

**Malibran, Alexandre**, violinist; b. Paris, Nov. 10, 1823; d. there May 13, 1867. Spohr's pupil at Kassel, where he settled. At Paris (1860) he started the short-lived "L'union instrumentale," a mus. paper; at Brussels, 1864, the "Le Monde musical." Publ. "Ludwig Spohr; sein Leben und Wirken" (1860); comp. a mass for male ch. (for the Legion of Honor); also orch. and chamber-music.

**Mall'inger, Mathilde**, (*née* Lichtenegger,) dramatic soprano; b. Agram, Feb. 17, 1847. Pupil (1863-6) of Giordigiani and Vogl at Prague Cons., and Lewy at Vienna; début at Munich, 1866, as Norma; created the rôle of Eva in the *Meistersinger* in 1868; in 1869 was eng. at Berlin Court Opera, and married Baron v. Schimmelpfennig. Since 1890, singing-teacher in Prague Cons.

**Mal'ten, Therese**, dramatic soprano, b. Insterburg, E. Prussia, June 21, 1855. Trained by Gustav Engel, Berlin, début at Dresden, 1873, as Pamina and Agathe, secured her a life-engagement there for leading rôles (Armide, Fidelio, Senta, Elisabeth, Elsa, Eva, Isolde). Created rôle of Kundry (*Parsifal*) at Bayreuth in 1882.

**Mäl'zel, Johann Nepomuk**, mechanical inventor; b. Ratisbon, Aug. 15, 1772; d. on board the brig Otis, bound for America, July 31, 1838. Settled in Vienna, 1792, as a music-teacher; attracted wide attention by his "Panharmonion" (a sort of orchestron), an automaton-trumpeter, and an automatic chess-player; he was created "Court Mechanician" in 1808. He constructed the "Metronome" in 1816; Winkel, of Amsterdam, was, however, the inventor. M. also made ear-trumpets (Beethoven's, among others). He undertook long journeys to exhibit his inventions.

**Mancinelli, Luigi**, distinguished dram. comp. and cond.; b. Orvieto, Papal States, Feb. 5, 1848. Intended for a mercantile career, he learned to play the pf. by himself, and finally ran away from home in pursuit of mus. teaching. Though caught half-way to Florence, and made to return, he vanquished parental resistance, and at 14 was sent to Sbolci, at Florence, to learn the 'cello. Becoming 3rd 'cellist at the Pergola Th., next year, he earned his living for 8 years by 'cello-playing, teaching, and song-writing. He had a few theoretical lessons from Mabellini. In 1870 he joined the orch. of the Opera at Rome, cond. by Terziani; became 2nd cond. in 1874, and 1st cond. in 1875. In 1881, Director of the Bologna Cons., which he reformed completely, making it one of the best music-schools in Italy. From 1886-8, he cond. the opera-seasons at Drury Lane, London; 1888-95, cond. of the Royal Th., Madrid, also of the Concert Soc. (for 3 years). Since then he vibrates between Covent Garden, London, and the Metropolitan Opera, New York. He is famous as a conductor, both of Italian and German (Wagner) opera; in Italy he is called "il Wagnerista" by reason of his enthusiastic work for Wagner. — Compositions: Overture and entr'acte-music to Cossa's *Cleopatra*; the 3-act opera *Isora di Provenza* (Bologna, 1884), and the 3-act opera seria *Ero e Leandro* (first perf. in Italian at the Royal Th., Madrid, Nov. 30, 1897; v. succ.); an oratorio, several works for orchestra, songs, etc.

**Mancini, Francesco**, comp. of some 20 operas for Naples, where he was b. 1674; studied and taught at the Cons. di S. Loreto, was app. 2nd *maestro* of the R. Chapel in 1709, and 1st *maestro* in 1720. He died in Naples, 1739.

**Mancini, Giambattista**, vocal teacher; b. Ascoli, 1716; d. Vienna, Jan. 9, 1800, where he was singing-master to the Archduchesses. — Publ. "Pensieri e riflessioni pratiche sopra il

canto figurato" (1774; 2nd ed 1777; French editions as "L'art du chant figuré," 1776, and "Réflexions pratiques sur le chant figuré," 1796).

**Man'cio, Felice**, b. Turin, Dec. 19, 1840; d. Vienna, Feb. 4, 1897. Stage- and concert-singer, a pupil of Mercadante and Hassel-Barth. Début 1870. For some years prof. of singing at Vienna Cons.

**Mangeot, Édouard-Joseph**, b. Nantes, France, 1834; d. Paris, May 31, 1898. A practical pf.-maker, he invented a pf. with double key-board ("à double clavier renverse"), which created a sensation at the Paris Exposition of 1878, and at London under the hands of de Kotski. M. founded, in 1889, "Le Monde musical," a periodical which he himself edited.

**Man'gold, (Johann) Wilhelm**, b. Darmstadt, Nov. 19, 1796; d. there May 23, 1875. Son and pupil of Georg M. [1767-1835] in violin-playing; later of Rinck and Abbé Vogler, and of Cherubini at Paris Cons; chamber-musician at Darmstadt, from 1825 court *Kapellm.*, pensioned 1858. — Works: An opera, *Merope*, (1823), and 2 minor ones; incidental and chamber-music, overtures, and melodies f. horn or clar. w. pf., which are popular.

**Man'gold, Karl (Ludwig Amand)**, brother of preceding; b. Darmstadt, Oct. 8, 1813; d. Oberstdorf, Algau, Aug. 5, 1889. Pupil of Berton and Bordogni at Paris Cons., 1836-9; violinist in Darmstadt court orch.; from 1848-69, court mus. dir.; also cond. of the *Musikverein* (1839), the *Sängerkrans*, the *Capilla*, and 1869-75 of the *Mozartverein*. — Operas *Das Köhlermädchen*, *Tamnhäuser* (Darmstadt, 1846; revived there in 1892 as *Der getreue Eckart*), *Gudrun*, *Dornröschen*; — oratorios *Abraham*, *Wittekind*, *Israel in der Wüste*; — concert-dramas *Frithof*, *Hermanns Tod*, *Ein Morgen am Rhein*, *Barbarossas Erwachen*; — a symphony-cantata, *Elysium*; a dramatic scene, *Des Mädchens Klage*; a prize-cantata f. male ch., soli, and orch., *Die Weisheit des Mirza Schaffy*; 2 symphonies; chamber-music; extremely popular male quartets; *Die Hermannschlacht*, "pœan" f. soli, mixed ch., and orch.; choruses, part-songs, songs, etc.

**Man'gold, Karl Georg**, d. London, Nov. 1, 1887, aged 75. Pianist; pupil of Hummel; also composer and teacher.

**Mann, Arthur Henry**, b. Norwich, England, May 16, 1850; chorister at the cathedral under Dr. Buck. Organist at various churches, and since 1876 organist and choir-director, King's College, Cambridge. F. C. O., 1871; Mus. Bac. (1874), and Mus. Doc. (1882), Oxford; hon. member of R. A. M., 1896. Noted Händel scholar; with E. Prout he discovered in 1894, at the Foundling Hospital, the orig. wind-parts of the *Messiah* (perf. that year, with the reconstructed score, at King's Coll.). Coëditor,

with Maitland, of the Fitzwilliam Catalogue; edited Tallis's motet for 10 voices (1888); mus. editor of The Church of England Hymnal (1895).—Comp.s An Ecce homo f. sol, ch., and orch.; Te Deum f. ch., orch., and org.; Evening Service in E, f. do.; Eve. Serv. in E, f. double choir a *capp.*; anthems, organ-pieces, part-songs.

**Mann, Johann Gottfried, Hendrik**, military bandmaster at Leyden; b. The Hague, July 15, 1858; st. in the R. School of Music there.—Orchestral and vocal works.

**Manns, August (Friedrich)**, b. Stolzenberg, n. Stettin, Mar. 12, 1825. The son of a poor glass-blower, his talent was fostered by a rude quintet (2 vlns., 'cello, horn, and flute) formed by his father, brothers, and himself; the village musician of a near-by hamlet taught him the violin, clarinet, and flute. At 15 he was apprenticed to Urban, town-musician of Elbing. Later he became 1st clar. of a regimental band at Dantzig; transferred in 1848 to Posen, M. came under Wieprecht's eye, who got him a place as 1st violin in Gungl's orch. at Berlin. 1849-51, conductor at Kroll's Garden; bandmaster of a regiment at Königsberg and Cologne (1854), when Schallehn eng. him as sub-cond. of the Crystal Palace band, London, also to play the E♭ clar., copy music, etc. Having arranged a set of National Quadrilles at S.'s request, the latter publ. them as his own work; M. promptly resigned his position, and published the reason, which Schallehn did not refute. M. now appeared as a violinist at Leamington, and 1854-5 in Wood's opera-orch., Scotland; cond. the Amsterdam summer concerts of 1855, and in that autumn succeeded Schallehn as director of the music at the Crystal Palace, a position still (1899) occupied. The original wind-band was changed at his instigation into a full orch. The renowned Saturday Concerts were inaugurated in 1856; 39 series, numbering 1550 concerts, had been given up to May, 1895. During his 43 years' sway M. has given some 12,000 concerts; also cond. 6 Triennial Handel Festivals; the Promenade Concerts at Drury Lane in 1859; and the orch. concerts of the Glasgow Choral Union, 1879-92. Has introduced many new works by English and foreign composers. Numerous decorations have rewarded his intelligent, conscientious, and eminently popular labors.

**Manns'feldt, Hermann**, b. Erfurt, Jan. 21, 1833; d. Ems, Feb. 3, 1892. Noted conductor; long in Dresden; finally *Kapellm.* of the *Körkapelle*, Ems.

**Mann'stadt, Franz**, b. Hagen, Westphalia, July 8, 1852. Pupil of the Stern Cons., Berlin; 1874, *Kapellm.* at Mayence; 1876, of the Berlin Symphony Orch.; 1879, pf.-teacher at Stern Cons. Was for a time Bulow's asst.-cond. at Meiningen, and cond. the Berlin Philharm.; then (1887-93) *Kapellm.* at the R. Th., Wies-

baden, and pf.-teacher at the Cons.; again cond. the Berlin Philharm. (1893-7), and then resumed his former post at Wiesbaden, succeeding J. Rebicek.—His brother,

**Mann'stadt, Wilhelm**, b. Bielefeld, May 20, 1837, cond. of singing-societies and stage manager in small Berlin theatres, wrote words and music of many farces and operettas, and publ. a paper, "Der Kunstfreund," in 1874.

**Mans'feldt, Edgar**. See PIERSON, HENRY HUGO.

**Man'tius, Eduard**, dramatic tenor; born Schwerin, Jan. 18, 1806; d. Bad Ilmenau, July 4, 1874. Pupil of Pohlenz at Leipzig; début 1830 at the Berlin court opera as Tamino, and sang there until 1857.

**Mantova'no, Alberto**. See RIPA.

**Manzuo'li, Giovanni**, famous stage-soprano (*musico*); b. Florence, about 1725. Sang in Italy, then in Madrid (1753), and London (1764-5); in 1771 he was singer to the Grand Duke at Florence. Date of death unknown.

**Mapleson, Col. James Henry**, the well-known English impresario, studied at the R. A. M., London; appeared as a singer, and also played the viola in an orchestra. In 1861 his career as an operatic manager began at the Lyceum, with Italian opera; he was at H. M.'s Th. 1862-8; in Drury Lane, 1869, in partnership with Gye, 1869-71, then returning to Drury Lane; in 1877 he reopened Her Majesty's Th. His seasons in the New York Acad. of Music fluctuated between success and disaster.

**Ma'ra, Gertrud Elisabeth** (*née* Schmeling), wonderful soprano, with the phenomenal compass *g-e<sup>2</sup>*, b. Kassel, Feb. 23, 1749; d. Reval, Jan. 20, 1833. Daughter of a poor musician, and crippled by a fall in infancy, she took to the violin by instinct; she was trained by charitable aid, and taken as a prodigy (at 9) to Vienna, and thence to London, by her father. She was a natural singer, and was taught in London by Paradisi; her health also greatly improved, and she returned to Kassel hoping to be engaged for the court opera; failing here, J. A. Hiller engaged her at 600 Thaler per annum for the "Grosses Concert" at Leipzig. She sang here from 1766-71, also appearing several times at the Dresden Opera with great success; and in 1771 obtained a life-engagement at the Berlin Court Opera, at 3,000 Thaler. The caprices of a vicious husband (the 'cellist Mara, whom she married in 1773), and the incredible tyranny of King Frederick II., rendered this period of the great singer's life wretched; in 1780 she fled to Vienna with her husband, and proceeded thence, armed with letters of recommendation from Marie Antoinette, to Paris, where the artistic rivalry between M. and the Todi set the town by the ears. From 1784-1802 she made London her abode, singing chiefly in concerts, and twice visited Italy; obtained a decree of separa-

tion from her husband in 1799; left London to make a long European tour, and settled in Moscow, but lost all her property in the conflagration of 1812. She taught singing in Reval, tempted Fortune once more, with ill success, in London, and died poor at the age of 84.—Biographical: Autobiography publ by Rieseemann in the "Allgem. mus. Zeitung" (1875), after which Niggli wrote a biogr sketch (1881); Grosheim (1823) and Rochlitz (in "Für Freunde der Tonkunst," vol. 1) have also written about her.

**Ma'ra, La.** See LIPSIUS, MARIE.

**Marais, Marin**, b. Paris, Mar. 31, 1656 [FÉLIS], d. there Aug. 15, 1728; the greatest viola-da-gamba virtuoso of his time. Choir-boy in the Sainte-Chapelle, taught by Chaperon; studied the gamba under Hottemann, then under Sainte-Colombe; joined the Opéra orch., and is said to have studied comp. with Lully. In 1685 he entered the royal orch. as soloist; pensioned 1725.—Publ. works: 5 books of pieces f. gamba (1686, 1701, '11, '17, '25); book of trios ("symphonies") f. vln., flute, and gamba (1692); book of trios ("La Gamme") f. vln., gamba, and clavichord (1723); 4 operas (*Alcide*, *Ariane et Bacchus*, *Alyone*, and *Semele*); etc.—His son Roland followed him as solo gambist; publ. 2 books of pieces f. gamba with continuo, also a "Nouvelle Méthode de musique pour servir d'introduction aux acteurs modernes" (1711).

**Marbeck, John** (or *Merbecke*), English composer and organist, b. 1523; d. about 1581 Chorister in St. George's Chapel, Windsor, 1531; narrowly escaped burning as a heretic, 1544; Mus. Bac., Oxon., 1550; lay-clerk, and organist, of St. George's Chapel. Chief work, "The Booke of Common Praier noted," an adaptation of the plain chant of earlier rituals to the first ritual of Edward IV.; reprinted in facsimile, 1844; republ. in Jebb's "Choral Responses and Litanies" (1857; vol. ii).

**Marceau, James Herbert**, b. Napierville, Canada, Oct. 31, 1859. Graduate in Arts of McGill College; vocal pupil of Paul Wiallard, New York, and of Mariano de Padilla and Ch. Douallier, Paris. Now (1899) head of vocal dept. at Quincy Mansion School, Wollaston, Mass.

**Marcel'lo, Benedetto**, famous comp. and poet; b. Venice, Aug. 1, 1686; d. Brescia, July 24, 1739. Music-pupil of Gasparini and Lotti. He studied jurisprudence, filled various government positions, was a member of the Council of Forty for 14 years, then *Provveditore* at Pola for 8 years, and finally *Camerlengo* at Brescia. His masterwork is the settings of Justiniani's paraphrases of the first 50 Psalms ("Estro poetico-armonico; Parafraasi sopra i cinquanta primi Salmi"; Venice, publ. by D. Lovisa, 1724, '26, '27, in 6 vol.s folio), they are for from 1-4 voices, w. basso continuo for organ- or clavice-mballo-accomp.; a few w. 'cello *obbligato*, or 2

violas; and have been often republ. (recently by Carli in Paris). He also publ. 5-p. "Concerti grossi" (1701), "Sonate per cembalo," "Sonate a cinque, e flauto solo con basso continuo" (1712), "Canzoni madrigaleschi ed Arie per camera a 2-4" (1717), a biting satire on operatic abuses, "Il teatro alla moda, o sia Metodo sicuro e facile per ben comporre ed eseguire opere italiane in musica" (1720?; oft-reprinted); the pamphlet "Lettera famigliare . . ." (1705) is a not wholly just critique of madrigals by Lotti. 2 oratorios, 3 dramatic works, and several cantatas remained in MS. Some of M.'s sonnets, libretti, etc., were composed by other musicians.

**Marchand, Louis**, French organist at Nevers, Auxerre, and Paris; b. Lyons, Feb. 2, 1669; d. in poverty at Paris, Feb. 17, 1732; a virtuoso known to fame chiefly by his failure to meet J. S. Bach at Dresden, 1717, in open competition. He taught in Paris, and publ. 3 books of clavice-music and one of organ-pieces.

**Marchant, Arthur William**, org. and comp.; b. London, Oct. 18, 1850. Mus. Bac., Oxon., 1879. Organist, 1871-80, in several English churches; 1880-2, org. and choirmaster of St. John's Cath., Denver, Colorado; returned to Britain, and since 1895 has been org. of St. John's Episc. Ch., Dumfries.—Works: Psalm 48, f. soli, ch., and orch.; A Morning and an Evening Service; anthems, songs, duets, trios, etc.; "Suite de pièces" f. vln. and pf.; pf.-music; organ-music; "500 Fugue Subjects and Answers, Ancient and Modern" (a Primer; Novello); and a pamphlet on "Voice Culture."

**Marche'si, Luigi**, ("Marchesi'ni,") celebrated soprano (*musico*); b. Milan, 1755; d. Inzago, Dec. 14, 1829. Sang in principal Italian cities from 1773, and was considered the greatest singer in Italy in 1780; 1785-88 in St. Petersburg with the Todi; then several years in London; retired 1806.

**Marche'si de Castrone, Salvatore**, (*recte Cavaliere Salv. de Castrone*, Marchese della *Rajata*), baritone stage-singer and famous teacher; b. Palermo, Jan. 15, 1822. Studied law and music together at Palermo and Milan, music under Raimondi, Lamperti, and Fontana; exiled after participation in the Revolution of 1848, he went to New York, where his stage-début took place (*Ernani*). Going to London, he studied with Garcia, was successful as a concert-singer, and married (1852) Mathilde Graumann, with whom he sang in opera at Berlin, Brussels, London, and Italy, and gave vocal instruction (1854) at the Vienna Cons. After this they lived for some years in Paris; taught in the Cologne Cons. 1865-9, and again at Vienna 1869-81, since which date they have resided in Paris.—Works: Beautiful songs on German, French, and Italian texts; "20 Vocalizzi elementari e progressivi," and others; a Vocal Method; Italian translations of modern French and German opera-libretti, etc.

**Marchesi de Castrone, Mathilde** (*née* Graumann), famous vocal teacher, b. Frankfurt-on-M., Mar. 26, 1826. Pupil of Nicolai in Vienna, and Garcia in Paris (1845). Excellent concert-singer, married Salvatore M. (see above). Besides a vocal method, and 24 books of Vocalises, she has publ. "Marchesi and Music. Passages from the Life of a Famous Singing-teacher" (New York, 1897), her Memoirs in English, being an enlargement of a previous work, "Aus meinem Leben" (Dusseldorf, 1887?), which was preceded by "Erinnerungen aus meinem Leben" (Vienna, 1877).

**Marchesi'ni.** See MARCHESI, LUIGI.

**Marchet'ti, Filippo**, opera-composer; b. Dogliola, Italy, Feb. 26, 1835. Pupil of Lillo and Conti at the Royal Cons., Naples, 1850-4, his maiden-opera, *Gentile da Varano* (Turin, teatro Nazionale, 1856), was extremely well received; *La Demente* (1857) less so; he lived in Rome 1860-3 as a singing-teacher, and, failing to bring out *Il Paria*, he went to Milan, and wrote his *Gulietta e Romeo* (text by M. M. Marcello), which was a brilliant success at Trieste (1865) and at La Scala, Milan. *Ruy-Blas* (La Scala, Apr. 3, 1869), a sensational success in Italian towns, was less fortunate in Dresden (1879). Later works: *L'Amore alla prova* (Turin, 1873), *Gustavo Wasa* (ib., '75), and *Don Giovanni d'Austria* (Turin, '80)—show a falling-off. M. has publ. much vocal chamber-music, and has written symphonies, choruses, and church-music; since 1881, Director of the R. Accad. di Santa Cecilia, Rome.

**Marchet'tus of Padua** [*Marchetto da Padova*]; *Marchetto* is the dimin. of Marco, learned theorist, living in Cesena about 1270, then at Verona and Naples; died about 1320. Wrote 2 important essays: "Lucidarium in arte musicae planae," and "Pomerium in arte musicae mensuratae"; both publ. by Gerber in "Scriptores," vol. iii.

**Maréchal, Henri-Charles**, b. Paris, Jan. 22, 1842. Pupil of Cons.; Grand prix de Rome 1870. Début as dram. comp. with the 1-act opéra comique *Les amoureux de Catherine* (Op.-Com., 1876); has also prod. *La Taverne des Trabans*, 3-act opéra com. (Op.-Com., '81); *L'Étoile*, 1-act do. (Th.-d'Appl., '89); *Dédanite*, 2-act opéra (Gr Opéra, '93); *Calendal*, 4-act opéra (Rouen, '94); 2 others await performance.—Further, *musique de scène* for the stage-pieces *L'Ami Fritz* ('76), *Les Ranzau* ('82), *Smitis* ('84), *Crime et châtement* ('88); the sacred drama *Le miracle de Naim* ('91); orchestral and sacred music, children's choruses, pf.-pieces, songs.

**Maren'co, Romualdo**, b. Novi Ligure, Italy, Mar. 1, 1841. Violinist; then 2nd bassoon in the Doria Th., Genoa, for which he wrote his first ballet, *Lo sbarco di Garibaldi a Marsala*. He now studied counterpoint under Fenaroli and Mattei; travelled; and became in 1873 Director of Ballet at La Scala, Milan. He has

prod. over 20 ballets (*Sieba, Excelsior, Sport* [1896]), also the operas *Lorenzino de' Medici* (Lodi, 1874), *L'Almada* (Milan, 1880), *Le Diable au corps* (Paris, 1884), and the "idillio giojoso" *Strategia d'amore* (Milan, 1896).

**Maren'zio, Luca**, famous madrigal-composer; b. Coccaglio, n. Brescia, about 1550; d. Rome, Aug. 22, 1599. Pupil of Contini; until 1591 in the service of Sigismund III. of Poland; then *maestro*, in Rome, to the Cardinals d'Este and Aldobrandini; cantor of the Papal Chapel, 1595. It is said that he died broken-hearted from love. He was called "il più dolce cigno d'Italia," and "il divino compositore," by his contemporaries. His madrigals, in which he is unsurpassed, were publ. as follows: 9 books a 5 (1580-89); 6 books a 6 (1582-91); 1 book a 4-6 (1588); 1 book of 5-p. Madrigali spirituali (1584); 2 books of Mottetti a 4 (1588, '92); 1 book of Mottetti a 12 (1614); a book of Sacri concerti a 5-7 (1616); 6 books of Villanelle ed Arie alla napoletana (1584-1605); also antiphones and other church-music. Some pieces in modern notation are in Proske's "Musica divina," Choron's "Principes de composition," Padre Martini's work on Counterpoint, etc.

**Mares, Johann Anton**, inventor of the Russian "hunting-horn music," in which each player has a horn producing a single tone; b. Chotebor, Bohemia, 1719; d. St. Petersburg, May 30, 1794. Pupil of Hampel in Dresden, and of Zika (vln.) in Berlin; went to Russia in 1748, where he became Imp. chamber-musician.

**Ma'retzek, Max**, opera-impresario, and singing-teacher; b. Brunn, Moravia, June 28, 1821; d. Pleasant Plains, Staten Island, N. Y., May 14, 1897. Pupil of Seyfried in Vienna; orch.-conductor in Germany, France, and London (II. M.'s Th., 1844); went to New York in 1848; from 1849-78, manager of opera in New York, Mexico, and Havana.—Works: 3-act opéra *Hamlet* (Brunn, 1843); 3-act opéra *Sleepy Hollow* (New York, Acad. of Music, 1879); orch.1 and chamber-music, pf.-pieces, and songs.

**Maria'ni, Angelo**, noted conductor; b. Ravenna, Oct. 11, 1822; d. Genoa, June 13, 1873. Pupil of Rossini at the Bologna Liceo; opera-conductor at Messina, 1844; then at Milan and Vicenza; 1845-8, court cond. at Copenhagen; volunteer in Italy during the Revolution; 1852, cond. in La Fenice Th., Venice; later at Bologna; finally (1873) again in Genoa.

**Marin, Marie-Martin-Marcelle de**, renowned harpist; b. Bayonne, France, Sept. 8, 1769; d. (?). He had a few lessons of Hochbrucker, but was principally self-taught; made long artistic tours, and settled in Toulouse. His "truly classic" comp.s f. harp include 6 sonatas, 4 sets of variations f. solo harp, 1 duo w. pf.; 1 duo w. vln.; a quintet f. harp and strings; songs w. harp-accomp., etc.

**Mari'ni, Biagio**, b. Brescia; d. Padua about 1660; composer and 1st violin to the Duke of

Parma from 1623; publ a considerable amount of vocal and instrumental chamber-music noteworthy for the then unusual demands made on the performers.

**Mari'ni, Carlo Antonio**, a native of Bergamo; violinist and composer of instrumental chamber-music, publ. 1696, '98, etc.

**Ma'rio, Giuseppe, Conte di Candia**, distinguished dramatic tenor; b. Cagliari, Sard., (Oct. 17, 1810; d. Rome, Dec. 11, 1883. After ten years in the Turin Military Academy, he joined the regiment of which his father was the colonel; but fled to Paris in 1836 with a ballet-dancer, studied with Lordogni and Poncharde in the Cons., and made his début at the Opéra in *Robert le Diable* (Nov. 30, 1838); went over to the Italian Opera in 1840, and won triumphs by the freshness and power of his voice, united with the charm of a fine presence and finished vocal style. He sang also in London and St. Petersburg; for many years as the constant partner of Giuilia Grisi, whom he married. Retired 1867.

**Marius**, maker of clavecins in Paris at the beginning of the 17th century, invented a hammer-action (never practically employed), drawings of which are in vol iii of "Machines et inventions approuvées par l'Académie des sciences" (1713-19) Cf CRISTOFORI.

**Mark, Paula**, dramatic soprano; b. about 1870. A pupil of the Vienna Cons, she was immediately engaged at Leipzig after her début (1890) in the City Th., and sang there with growing success until 1893, when she accepted a flattering call to the Vienna Court Opera. In 1897, after an obstinate throat-disorder had been finally cured, she cancelled her contract, and married her physician, "Hofrath" Neusser. Her retirement from the stage was universally regretted.

**Markull', Friedrich Wilhelm**, b. Reichenbach, n. Elbing, Feb. 17, 1816; d. Danzig, Apr. 30, 1887. Trained at Elbing by his father and Kloss, both organists, and Schneider at Dessau (1833-5); from 1836, first organist at the Marienkirche, Danzig. He also conducted the *Gesangsverein*, appeared as a concert-pianist and organist, and was a most successful teacher. In 1847, Royal Music-Director. Critic for the Danzig "Zeitung."—Works: The operas *Maja und Alpino, oder die besauberte Rose* (1843); *Der König von Zion* (1848); *Das Walpurgisfest* (1855); 2 oratorios, *Johannes der Täufer*, and *Das Gedächtniss der Entschlafenen* (prod. by Spohr at Kassel, 1856; publ.); the 86th Psalm, f. soli, ch, and orch.; symphonies; —he publ. numerous pieces f. pf. and f. org.; songs; a "Choralbuch" cont. 136 chorals (Danzig, 1845); arrangements of classical works; etc.

**Mark'wort, Johann Christian**, writer; b. Riesling, n. Brunswick, Dec. 13, 1778; d. Besungen, n. Darmstadt, Jan. 13, 1866. A theological student, he adopted the career of a tenor

on the stages at Feldsberg, Trieste, Munich, and Darmstadt, where he was chorus-director 1810-30, then pensioned.—Publ. "Umriss einer Gesamttwissenschaft überhaupt wie auch einer Sprach- und Tonsatzlehre und einer Gesang-, Ton- und Rede-Vortraglehre" (1826); "Über Klangveredlung der Stimme . . ." (1847), and an elementary pf.-method. Shorter essays in mus. papers.

**Marmontel, Antoine-François**, b. Clermont-Ferrand, Puy-de-Dôme, July 18, 1816; d. Paris, Jan. 17, 1898. Studied in Paris Cons. under Zimmerman (pf.), Dourlen (harm.), Halévy (fugue), and Lesueur (comp.); won 1st prize for pf.-playing in 1832. In 1837 he left Lesueur's class to accept the direction of a class in solfeggio; in 1848 he succeeded Zimmerman as head of a pf.-class, and won enduring fame in this capacity; among his pupils were Bizet, Jos. Wieniawsky, V. d'Indy, Th. Dubois, E. Guiraud, H. Fissot, Paladilhe, Th. Lack, A. and E. Duvernoy, L. Diémer, F. Thomé, F. Planté, etc. M. gave up his class in 1887. He publ. much piano-music, chiefly didactic "L'art de déchiffrer" (100 easy studies); "École élémentaire de mécanisme et de style" (24 studies; op. 6); *Études* (op. 9, 45, 62, 80, 85); "École de mécanisme" (op. 105-7); 5 *Études de salon* (op. 108); "L'art de déchiffrer à 4 mains" (op. 111); also sonatas, serenades, characteristic pieces, *salon*-music, dances, etc.—His writings include a "Petite grammaire populaire"; "L'art classique et moderne du piano" (1876, in 2 vols vol. i, "Conseils d'un professeur sur l'enseignement technique et l'esthétique du piano"; vol. ii, "Vade-mecum du professeur de piano"); "Les pianistes célèbres" (1878); "Symphonistes et virtuoses (1880); "Virtuoses contemporains" (1882); "Éléments d'esthétique musicale, et considérations sur le beau dans les arts" (1884); "Histoire du piano et de ses origines . . ." (1885).

**Mar'purg, Friedrich Wilhelm**, important theorist; b. Seehausen in the Altmark, Oct. 1, 1718, d. Berlin, May 22, 1795. While secretary to Gen. v. Rothenburg at Paris (1746-9), he made acquaintance with Kameau and his theories; after a short stay in Berlin, and a prolonged sojourn in Hamburg, he was app. (1763) Director of the Prussian lottery at Berlin.—Writings: "Die Kunst, das Clavier zu spielen" (1750-1; 2 vols., often republ.); "Anleitung zum Clavierspielen, der schonen Ausübung der heutigen Zeit gemäss entworfen" (1755; 2nd ed. 1765; also in French [by M. himself], and Dutch); "Abhandlung von der Fuge" (his *magnum opus*; 1753-4, in 2 parts: French ed. by M., 1756; modern revision by Sechter); "Handbuch beim Generalbass und der Composition" (1755-8; 3 parts; suppl. 1760; 2nd ed. 1762; French by Choron and Lafage, 1836-8; Swedish, 1782); a German transl. of

d'Alembert's "Éléments de la musique" ("Systematische Einleitung in die mus. Setzkunst" acc. to Rameau; 1757); "Anleitung zur Musik überhaupt und zur Sängkunst insbesondere" (1763); "Neue Methode, allerlei Arten von Temperaturen dem Claviere aufs bequemste mitzutheilen" (1779); and others.—He comp. 6 clavichord-sonatas, some books of pf.-pieces and organ-music, songs (sacred and secular), and an unfinished 4-p. mass. (See APPENDIX.)

**Mar'purg, Friedrich**, great-grandson of preceding; b. Paderborn, Apr. 4, 1825; d. Wiesbaden, Dec. 2, 1884. Early developed violinist and pianist; studied comp. later under Mendelssohn and Hauptmann at Leipzig, became *Kapellm.* at the Königsberg Th., afterwards at Mayence, 1864 at Sondershausen, and in 1868 succeeded Mangold as court mus. dir. at Darmstadt; *Kapellm.* at Freiburg 1873, and Laybach 1875, then going to Wiesbaden, and becoming cond. of the *Cäcilienverein*.—Operas: *Musa, der letzte Maurenkönig* (Königsberg, 1855), *Agnes von Hohenstauffen* (Freiburg, 1874), and *Die Lichtensteiner* (not perf.).

**Marsch'ner, Heinrich (August)**, remarkable opera-composer; b. Zittau, Saxony, Aug. 16, 1795 [not 1796]; d. Hanover, Dec. 14, 1861. He had piano-lessons from his sixth year, and surpassed three successive teachers; also sang, until his voice broke, in a church-choir at Bautzen, where he was taught by Bergt, the organist, while studying at the Gymnasium. He entered Leipzig Univ. in 1813 as a law-student; but his passion for music, and Rochlitz's advice, decided his vocation. Now a pupil of cantor Schicht, he began composing minor pieces; in 1817 he was invited to Vienna by Count Thaddäus von Amadee, and met Beethoven. Obtaining, through the count's aid, a place as music-teacher in Pressburg, he wrote his first (1-act) opera, *Der Kyffhäuserberg* (not perf.); *Saidor* (3 acts; Pressburg, 1819) and *Heinrich IV. und d'Aubigné* followed; the latter, brought out at Dresden, 1820, by Weber, caused him to invite M. thither, and 1821 found the latter in the Saxon capital, where, in 1823, he was made director of the German and Italian operas, jointly with Weber and Morlacchi. After Weber's death (1826), M. became *Kapellm.* of the Leipzig theatre, where he prod. *Der Vampyr* (1828) and *Der Templer und die Jüdin* (1829), the latter carrying his fame throughout Germany; in 1831 he was app. court *Kapellm.* at Hanover, and retained this post 28 years; his liberal opinions,



freely expressed, caused his retirement on pension in 1859. In Hanover his greatest work, *Hans Heiling*, was written; it was first performed on May 24, 1833, at Berlin, with tumultuous applause; with *Der Vampyr*, and *Templer und Jüdin*, it is still on the repertory of most German theatres. In these romantic operas Marschner stands between Weber on the one hand, and Wagner on the other, though nearer to the former. His is one of the great names in the annals of German opera. His other dramatic works (*Der Holschuh*, Dresden, 1825; *Lucretia*, Danzig, 1826; *Des Falkners Braut*, Leipzig, 1832, *Das Schloss am Ätna*, Berlin, 1838, *Der Babu*, Hanover, 1837, *Adolf von Nassau*, Hanover, 1843; and *Austin*, Hanover, 1851) have disappeared from the stage. A posthumous opera, *Hjane der Sängerkönig*, was prod. at Frankfurt, 1863; also in 1883, at Munich, as *König Hjarne und das Tyrffing-schwert*. He also wrote music to Kleist's *Prinz Friedrich von Homburg*, Hall's *Ah Baba*, Kind's *Schon Ellen*, Rodenberg's *Waldmüllers Margaret*, etc., he publ. some 20 sets of songs, and 10 sets of 4-part male choruses ("Zigeunerleben" and others, are very fine); his pf.-comp.s were popular at the time, but, with his chamber-music, are now hardly played.

**Marsch'ner, Franz**, b. Leitmeritz, Bohemia, Mar. 26, 1855. Pupil of Lugert and Skuhersky at Prague Cons., and of Bruckner at Vienna; since 1886, teacher in the Female Teachers' Seminary, Vienna.—Publ. an "Entwurf einer Neugestaltung der Theorie und Praxis des kunstgemässen Anschlags" (on piano-touch; Vienna, 1888), etc.

**Marsick, Martin-Pierre-Joseph**, distinguished violinist; b. Jupille, n. Liège, Belgium, Mar. 9, 1848. Pupil, at Liège Cons., of Désiré-Heynberg; at 12, organist of the cathedral, and a fine vocalist; 1865-7, pupil of Léonard at Brussels Cons.; 1868-9 of Massenet at Paris Cons., taking 1st prize for violin-playing; 1870-1 of Joachim at Berlin. After a brilliant début at Paris in the "Concerts populaires" (1873), he undertook long artistic tours in Europe and (1895-6) to the United States. In 1892 he succeeded Massart as violin-prof. at the Paris Cons.—Works: 3 violin-concertos; Adagio scherzando; Adagio in G min.; 2 Réveries; Songe; Romance; Tarentelle; Agitato; Intermezzo; Berceuse; and other concert-pieces for violin.

**Marteau, Henri**, excellent violinist, a native of Rheims, studied in the Paris Cons., taking 1st prize in 1892 for violin-playing. American tours, 1893, 1898; Russian tour, spring of 1899.

**Martel'li, Eutalindo**. Pen-name of TRODORO COTTEAU.

**Martin'us Capella**. See CAPELLA.

**Martin, Jean-Blaise**, famous dramatic baritone; b. Paris, Oct. 14, 1769; d. there Oct. 18,

1837. Début Th. de Monsieur, 1788; sang at the Th. Feydeau and Th. Favart until they were united as the Opéra-Comique in 1801, then at this last till 1823.

**Martin, Pierre-Alexandre**, inventor of the "percussion" action in the harmonium (little hammer striking the reed to insure prompt speaking), was an organ-builder at Paris, where he died in Dec., 1879.

**Martin y Solar, Vicente**, b. Valencia, Spain, 1754; d. St. Petersburg, May, 1810. Organist at Alicante; going to Madrid, he wrote some airs for an Italian singer, who advised him to try his fortune in Italy. Here his operas speedily won popularity, although Cimarosa and Paisiello were his rivals; in Vienna, *La cosa rara* (1785, his masterwork) was greeted with enthusiasm; even in rivalry with Mozart, he held his own at the time. From 1788-1801 he directed the Italian opera at St. Petersburg, on the introduction of French opera, he fell from favor, and supported himself by teaching. His 10 operas, several ballets, etc., are forgotten.

**Martinez, Marianne di**, b. Vienna, May 4, 1744; d. there Dec. 13, 1812. Vocalist and pianist, pupil of Metastasio and Haydn.—Works: Oratorios, motets, psalms, symphonies, pf.-concertos, etc. (all MS., in poss. of the *Gesellschaft der Musikfreunde*).

**Martini, Giambattista**, best known as **Padre Martini**; b. Bologna, Apr. 25, 1706; d. there Aug. 3, 1784. His music education was conducted by his father, a violinist; by Padre Predieri (clavichord and voice); and Riccieri (opt.). In 1725 he became *m. di capp.* at the church of San Francesco, and took holy orders in 1729. In his eager study of mathematics and counterpoint he was seconded by Zanotti and Perti, *m. di capp.* at San Petronio; his masses and oratorios rendered him famous throughout Europe as a composer, and his renown as a learned theorist was still greater. Students of all nationalities sought his instruction (among them Gluck, Mozart, Grétry, Jommelli, Mattei), and recognized authorities in musical science and history submitted knotty questions to him for settlement. The greater part of his magnificent musical library went to the *Liceo Musicale* of Bologna; the rest to the Vienna Library. He was a member of the *Accademia Filarmonica* of Bologna; also of the *Accad. Arcadica* of Rome, in which his "Arcadian" title was "Aristosseno Anfioneo" (Aristoxenos Amphion). Of his compositions, in the style of the Roman school (of which he was a warm partisan), the following were publ.; "Litanie atque antiphoniae finales . . ." 1 a 4, w. org. and instr.s (1734); 12 "Sonate d'intavolatura per l'organo e cembalo" (1742); 6 ditto (1747); "Duetti da camera a diversi voci" (1763). In MS. are 2 oratorios, masses, a "farsetta," 3 intermezzi, etc.—His principal work is a "Storia della musica" (3 vol.s; Bo-

logna, 1757, '70, '81), treating only of ancient music, the "Esemplare ossia saggio fondamentale pratico di contrappunto" (2 vol.s; 1774, '75) is a coll. of contrapuntal models, he also wrote "Regole per gli organisti per accompagnare il canto fermo" (1756?), other learned dissertations and essays, etc.—Della Valle wrote an "Elogio del P. Giamb. Martini" (Bologna, 1784), and "Memorie storiche del P. M. Giov. Batt. Martini" (1785).

**Martini (recte Schwarzenordf), Jean Paul Égide**, b. Freistadt in the Palatinate, Sept. 1, 1741; d. Paris, Feb. 19, 1816. In 1760 he settled in Nancy, and Italianized his name; went to Paris in 1764, and, by winning a prize for a military march, gained favor in high circles, was app. officer *à la suite* of an Hussar regiment, and wrote more band-music, also bringing out in 1771 an opera, *L'Amoureux de quinze ans*, with triumphant success at the Italian Opera. Leaving the army, he became mus. dir. to the Prince of Condé, later to the Comte d'Artois. He purchased the reversion of the office of First Intendant of the king's music, a speculation brought to naught by the Revolution, which caused him to resign in haste his position as conductor at the Th. Feydeau, and flee to Lyons in 1792. App. Cons. Inspector in 1794, he lost this place, too, at the reduction of the number of teachers in 1802; but at the Restoration in 1814 he claimed and received the post of Royal Intendant. He wrote 12 operas; 2 cantatas; masses, requiems, psalms, and other church-music, also chamber-music, military music, pf.-pieces, etc.

**Martucci, Giuseppe**, noteworthy composer; b. Capua, Jan. 6, 1856. A pupil of his father (a trumpet-player), he made his pianistic début at Naples, 1867, and was admitted to the Cons., studying under Cesi, Costa, Serrao, and L. Rossi, till 1872. In 1874 he was app. professor in the Cons. He cond. the orchestral concerts establ. by Prince d'Ardore, and was also the director of the Neapolitan Società del Quartetto. From 1875 he travelled as a successful concert-pianist in Italy, Germany, France, and England. Since 1886, Director of the Bologna Cons.—Works: Symphony in D min., op. 75; pf.-concerto in B min., op. 66; pf.-quintet in C, op. 45; string-quartets; pf.-trio in E♭, op. 62; sonata f. pf. and 'cello in F♯ min., op. 52; 3 pieces f. vln. and pf., op. 67; 3 pieces f. 'cello and pf., op. 69; many interesting pf.-pieces (caprices, romances, études, etc.); e.g.,





"Trois morceaux pour piano," op. 76), an organ-sonata; songs, etc.

**Marty, Georges-Eugène**, b. Paris, May 16, 1860. Attended the Cons. 1872-82, winning the Grand prix de Rome with the cantata *Edith*; since 1894, prof. for ensemble-singing in the Cons.; 1895-6, chorusmaster and conductor of the Concerts de l'Opéra.—Works: For orch., *Ballade d'hiver*; *Ouverture de Balthazar*, *Matinée de printemps*;—*Lysic*, 1-act pantomime (1888); *Le Duc de Ferrare*, 3-act opera (fragments perf. in the Conc. de l'Opéra, 1896); *La grande Mademoiselle* (not perf.); the dram. poem *Mertin enchanté*; several orchestral suites, much pf.-music, choruses, songs, etc.

**Marx, Adolf Bernhard**, celebrated theorist and writer; b. Halle, May 15, 1799; d. Berlin, May 17, 1866. Intended for the law, he matriculated at the Univ. of Halle, but likewise studied music with Türk, and gave up a subsequent legal appointment at Naumburg to gratify his love for art. He continued the study of composition in Berlin under Zelter while gaining a livelihood by teaching; founded, with Schlesinger, the "*Berliner allgemeine musikalische Zeitung*" in 1824, which he edited with conspicuous talent, as a warm advocate of German masters, until its cessation in 1830. Took the degree of *Dr. phil.* at Marburg, 1827; lectured on music at the Berlin Univ., and was app. prof. in 1830, and mus. dir. in 1832. With Kullak and Stern he founded the Berlin Cons. in 1850, retiring from it in 1856 to devote himself to literary and University work, and the teaching of composition. His intimate friendship with Mendelssohn was dissolved by the latter's disparagement of his (Marx's) compositions, which have, in fact, not stood the test of time (an opera, a melodrama, 2 oratorios, symphonies, etc.); his writings on musical theory and æsthetics are valuable: "*Die Lehre von der musikalischen Komposition*" (4 vols., several times reprinted, new edition by Hugo Riemann); "*Allgemeine Musiklehre*" (1839; 9th ed. 1875; transl. into English); *Über Malerei in der Tonkunst*" (1828); "*Über die Geltung Händel'scher Sologänge für unsre Zeit*" (1829); "*Die alte Musiklehre in Streit mit unsrer Zeit*" (1842); "*Die Musik des 19. Jahrhunderts und ihre Pflege*" (1855); "*Ludwig van Beethovens Leben und Schaffen*" (1858; 3rd ed. 1875); "*Glück und die Oper*" (1863; 2 vols.); "*Anleitung zum Vortrag Beethoven'scher Klavierwerke*" (1863); "*Erinnerungen aus meinem Leben*" (1865; 2 vols.).

**Marx'sen, Eduard**, b. Nienstädten, n. Altona, July 23, 1806; d. Altona, Nov. 18, 1887 (87). Pupil of his father, an organist, and Clasing; later of Seyfried and Bocklet, Vienna. Music-teacher in Hamburg (the teacher of Brahms); 1875, "Royal Music-director."

**Marzials, Theodor**, noted song-composer;

b. Brussels, Dec. 21, 1850. Studied with M. I. Lawson in London; later in Paris and Milan. Since 1870, superintendent of the mus. dept in the British Museum. He is an excellent baritone singer, a circumstance which has been conducive to the introduction and popularization of his songs: ("A Summer Shower," "Twickenham Ferry," "The Garland," "Ask nothing more," "The Buttercup Queen," "Three Sailor-boys," "The Miller and the Maid," "Leaving, yet loving," "Come back in dreams," "Never to know," "That sweet story of old," etc.).

**Marzo, Eduardo**, b. Naples, Italy; studied there under Nacciarone, Miceli, and Pappalardo. He went to New York

in 1867 as a boy-pianist, conducted opera- and concert-companies for many years, and was accompanist to numerous great artists (Carlotta Patti, Mario, Tittjens, Sauret, Sarasate) on tours in America. Org. at St. Agnes' (R. C.) church; then at All Saints'. Knighted by the King of Italy in 1884; elected member of the R. Acad. of S. Cecilia, Rome, in 1892. Residing (1899) in New York as a teacher of singing, composer, and performer—Publ. works: 6 masses (3 w. orch.); 3 Vespers; 3 Te Deums (Engl.); 2 anthems (do); 5 anthems (Latin); 23 sacred songs (Engl. and Lat.); 26 songs; a Collection containing 1 mass and 12 motets (orig.); 4 collections of sacred motets; 7 pf.-pieces; etc.

**Mascagni, Pietro**, b. Leghorn, Dec. 7, 1863. His father, a baker by trade, wished him

to study jurisprudence; but he learned piano-playing by stealth, later attending Soffredini's music-school, where he studied pf., harm., cpt., and comp. His father, discovering this, confined him to the house, whence he was freed by an uncle, who promised to take care of the 14-year-old boy. He comp. a 2-act opera, *Il Filanda*, and Schiller's "Hymn to Joy." Upon his uncle's death, Count Florestan supported him while studying at Milan Cons. under Ponchielli and Saladino. After a long struggle as cond. of various small opera-troupes, he became cond. of the musical society at Cerignola. When the music-publisher Sonzogno offered a prize



for a 1-act opera, M. sent in *Cavalleria rusticana*, which created a veritable sensation at its first performance (Costanzi Th., Rome, May 17, 1890), and has since been heard the world over. The general enthusiasm which the work produced at first hearing has been termed "an acute attack of Mascagnitis," and notable critics have unmercifully condemned the music, while admitting the dramatic force of the libretto. Music and text certainly work in wonderful harmony in the swift and gloomy tragedy. So far, it has remained M.'s masterpiece. He brought out *L'Amico Fritz* (Rome and Berlin, 1891), and *I Kantsau* (Florence, 1892), neither of which met expectations; there followed the 4-act opera seria *Guglielmo Ratcliff* (Milan, La Scala, Feb. 17, 1895; mod. succ.), the 2-act opera seria *Silvano* (*ibid.*, 1895; fiasco), and in the same year M. was app. Director of the Rossini Cons. at Pesaro; then came the 1-act "bozzetto" *Zanetto* (Pesaro, 1896; *succès d'estime*), and the 3-act opera *Iris* (Rome, Costanzi Th., Nov. 22, 1898; success not brilliant, its prod. at La Scala, Milan, Jan. 19, 1899, partly revised, met with only fair success). Among various "occasional" comp.s, a Hymn in honor of Admiral Dewey (July, 1899) may be noticed.—The vogue of *Cav. rusticana* is responsible for the seemingly endless crop of 1-act "realistic" music-dramas which has sprung up on every side.

**Maschke, Vincenz**, b. Zwikovecz, Bohemia, Apr. 5, 1755; d. Prague, Nov. 15, 1831. Pupil of Seegert and Dussek; virtuoso on the pf. and harmonica; after long tours, he settled in Prague as an organist and music-dealer.—Works: Bohemian operas, masses, symphonies, chamber-music, pieces f. pf. and harmonica, etc.—His brother Paul (1761-1826) was a good pianist, and died as a teacher in Vienna.

**Maset'ti, Umberto**, b. Bologna, Feb. 18, 1869; studied at the Cons. there under dall'Olio, Busi, and Martucci, graduating in 1890. Since 1895, prof. of singing in the above Cons.; is also a member of the R. Philharm. Acad.—Works: The 3-act opera *Vindice* (Bologna, 1891; succ.); a *Messa di gloria* for solo voices; a *Requiem* f. 4 voices and orch.; a *Scherzo sinfonico* f. orch.; and numerous songs.

**Masi'ni, Francesco**, b. Florence, July 16, 1804; d. Paris, in extreme poverty, Aug. 20, 1863. Since 1830 he had lived in Paris as a composer of very popular songs.

**Mason, Lowell**, b. Boston, Mass., Jan. 24, 1792; d. Orange, N. J., Aug. 11, 1872. A self-taught musician, at 16 he directed the church-choir at Medfield; 1812-27, bank-clerk at Savannah, Ga., still teaching and conducting; 1827, went to Boston, becoming president of the Handel and Haydn Soc., and establishing classes on Pestalozzi's system, teaching it from 1828 in the public schools. Founded the Boston Acad. of Music in 1832, with G. J. Webb; in 1835, hon.

Mus. Doc. (N. Y. Univ.). Studied mus. pedagogic methods in Germany, etc., in 1837, publishing his experiences in "Musical Letters from Abroad" (New York, 1853). He became wealthy through the sale of his popular collections of music: "Boston Handel and Haydn Coll. of Church Music" (1822); "Juvenile Psalmist" (1829); "Juvenile Lyre" (1830); "Sabbath School Songs" (1836); "Boston Academy Coll. of Church Music" (1836); "Lyra sacra" (1837); "Boston Anthem Book" (1839); "The Psalter" (1845); "Cantica Laudis" (1850); "New Carmina sacra" (1852); "The Song Garden" (1866); etc.

**Mason, William**, distinguished Amer. pianist and pedagogue; b. Boston, Mass., Jan. 24, 1829. The son of

Lowell Mason, his opportunities for study were excellent; after pf.-lessons from Henry Schmidt in Boston, and frequent public appearances (first in Boston, Mar. 7, 1846, at an Acad. of Music concert), he studied in Leipzig (1849) under Moscheles, Hauptmann, and Richter, in Prague under Dreyschock, and under Liszt at Weimar. (In 1877 Liszt wrote him: "24 years ago, as a student, you already shone brightly as a virtuoso, and often surprised me most agreeably by your talent. I am delighted that the latter is now firmly established, assuring you the fame of an excellent artist.") He played in Weimar, Prague, and Frankfurt; 1853, in London; 1854-5, as a ripe concert-pianist, in various American towns, settling 1855 in New York. With Th. Thomas, Bergmann, Mosenthal, and Matzka, he founded the "Mason and Thomas Soirées of Chamber-music," a series of classic concerts continued until 1868; since then he has won wide celebrity as a composer and teacher. In 1872 Yale College conferred on him the hon. degree of Mus. Doc.—His principal text-book for piano-playing is "Touch and Technic, a Method for Artistic Piano-playing" (op. 44); others are "A Method for the Pf." with E. S. Hoadley (1867); "System for Beginners" (1871); and "Mason's Pianoforte-Technics" 1878. His comp.s, classical in form and refined in style and treatment, incl. a *Serenata* f. 'cello and pf.; among some 40 numbers f. pf. solo may be named op. 4, *Amitié pour moi*; op. 6, *Silver Spring*; op. 12, *Ballade* in B; op. 13, *Monody* in B $\flat$ ; op. 20, *Spring Dawn*, mazurka-caprice; op. 24, *Réverie poétique*; op. 34, *Berceuse*; op. 39, *Serenata*; op. 41, *Scherzo*; op. 50, *Capriccio fantastico*.



**Mason, Luther Whiting**, b. Turner, Maine. Apr. 3, 1828; d. Buckfield, Me., July 14, 1896. Chiefly self-taught; 1853, supt. of music in Louisville (Ky) schools, later in Cincinnati, where he invented the "National System" of music-charts and books (Ginn & Co., Boston), which had instant success, and made him famous. Settled in Boston 1865, and reformed mus. instruction in the primary schools, in 1879 he was invited by the Japanese government to superintend music in the schools of Japan, where he labored 3 years with notable results (school-music in Japan is termed "Mason-song"). Spent some time in Germany perfecting his principal work, "The National Music-Course" (in German as "Die neue Gesangsschule").

**Mas'sa, Nicolò**, b. Calice Ligure, Italy, 1854; d. Genoa, Jan. 24, 1894. Pupil of Milan Cons. Successful opera-composer.—Works. *Il Conte di Chatillon* (Parma, Regio Th., 1882); *Salammbô* (Milan, La Scala, 1884?); 4-act opera seria *Eros* (Florence, Pagliano Th., 1895).

**Massaini, Tiburzio**, 16th-century contrapuntist, b. Cremona. Augustine monk; *m. di capp* at Santa Maria del Popolo, Rome; then to Emperor Rudolph II. at Prague (1580); was living in Rome in 1605. Madrigals, masses, motets, psalms, etc., are preserved in collections of the time, also in MS. at Rome.

**Massart, Lambert-Joseph**, eminent violinist; b. Liège, July 19, 1811; d. Paris, Feb. 13, 1892. Pupil of R. Kreutzer at Paris, where he was refused admission to the Cons., as a foreigner, by Cherubini, but became so famous a teacher that he was app. prof. of violin there (1843-90). H. Wieniawski, Marsick, Sarasate, and Teresina Tua were his pupils.—His wife, **Louise-Aglæ M.** (née Masson), pianist, and (1875) Farenec's successor as Cons.-teacher; b. Paris, June 10, 1827; d. there July 26, 1887.

**Massé, Félix-Marie**, called **Victor**, opera-comp., b. Lorient, Morbihan, France, Mar. 7, 1822; d. Paris, July 5, 1884. From 1834-44, pupil of Zimmerman (pf.) and Halévy (theory) at the Paris Cons., winning the Grand prix de Rome with his cantata, *Le Rénégat de Tanger* (perf. 3 times at the Opéra, 1845). While in Rome he prod. a solemn mass, and sent home an Italian opera, *La Favorita e la schiava*. After his return, his romances had great vogue, and his first French opera, *La Chambre gothique* (Op.-Com., 1849), was very successful. His greatest hit was *Les noces de Jeannette* (Op.-Com., 1853; 1 act); others well-received, but short-lived (*La Chanteuse voilée*, 1850, *Galathée*, 1852; *La Fiancée du diable*, 1855; *Miss Fawcette*, 1855; *Les Saisons*, 1855; *La reine Topaze*, 1856; *Le cousin de Marivaux*, 1857; *Les Chaises à porteurs*, 1858; *La fête Carabosse*, 1859; *Mariette la promise*, 1862; *Le mule de Pédro*, 1863; *Fior d'Alisa*, 1866; *Le Fils du brigadier*, 1867; *Paul et Virginie*, 1876, *Une nuit de Cléopâtre*, 1877; 5 not perf.).—1860,

chorusmaster at the Opéra; 1866, Leborne's successor as prof. of counterpoint at the Cons.; 1872, Auber's successor in the Académie. He retired in 1880.

**Massenet, Jules (-Émile-Frédéric)**, gifted French composer; b. Monteaux, n. St.-Etienne (Loire), France, May 12, 1842. Pupil of

Laurent (pf.), Reber (harm.), Savard and Ambr. Thomas (comp); after taking first prizes for piano-playing, and fugue, he carried off the Grand prix de Rome with the cantata *David Rizzio* (1863) Prof. of composition at the Cons., from 1878 until his resignation in 1896; in 1878 he succeeded to the chair in the Académie vacated by Bazin; he is a Commander of the Legion of Honor, and Vice-President of the Soc. of Dramatic Authors.—Works: The 1-act comic opera *La Grand' Tante* (1867); the 3-act do. *Don César de Bazan* (1872); the 5-act opera *Le Roi de Lahore* (1877); *Hérodiade*, 4 acts (1884); *Le Cid*, 4 acts (1885); *Esclarmonde*, 4-act fairy-opera (1889); *Le Mage*, 5 acts (1891); *Werther*, 3-act lyric drama (1892); *Thaïs*, 3-act lyric comedy (1894); *Le portrait de Manon*, 1-act comic opera (1894); *La Navarraise*, 2-act lyric episode (London, 1894; Paris, 1895); 5-act opera *Sapho* (Op.-Com., Nov. 27, 1897, Calvé as Sapho); opera *Cendrillon* (MS.). He has also written the music to de Lisle's *Erinyes* (1873), and to Sardou's *Crocodile* (1886) and *Théodora* (1884); the 4-act sacred drama *Marie-Magdeleine* (Odéon Th., 1873); *Ève*, a mystery in 3 parts (1875); *La Vierge*, oratorio (1880), 5 orchestral suites (Poème d'avril; Suite d'orchestre; Poème de souvenir; Scènes hongroises; Scènes pittoresques); an orch. l. overture "Phèdre," and others; orchestral fantaisies (Scènes napolitaines, Scènes alsaciennes); pf.-pieces, romances, etc.



**Masut'to, Giovanni**, b. Treviso, July 30, 1830; d. Venice, Jan. 1, 1894. Mus. critic for several Venetian papers; publ. "I maestri di musica italiani del secolo XIX" (Venice, 3rd ed. 1884), and "Della Musica sacra in Italia."—His son,

**Masut'to, Renzo**, b. Treviso, Apr. 25, 1858, is bandmaster of the 27th Italian infantry regiment, also a concert-pianist and violinist, and a noteworthy composer (2 operas; overtures; pf.-pieces; songs).

**Maszko'wsky [-kov'-], Raphael**, b. Lemberg, 1838. Pupil of the Conservatories at Vienna and Leipzig; 1885, cond. of the "Imthurneum" at Schaffhausen; 1889, mus. dir. at

Koblenz; in 1890 succeeded Bruch as cond. of the Breslau Orchestral Soc

**Mater'na, Amalie**, great dramatic soprano; b. St Georgen, Styria, July 10, 1847. On the death of her father, a schoolmaster, she sang in churches and concerts at Graz; also made her début in opera as a soubrette. After her marriage to Karl Friedrich, an actor, they were engaged at the Carl Theatre, Vienna, where she sang in operettas; she was engaged at the Vienna Court Opera from 1869-96 as prima donna, then retiring (she has, however, sung in New York since then). Her impersonation of Wagner rôles was particularly fine; she created Brunnhilde at Bayreuth in 1876.

**Mathews, William Smythe Babcock**, b. New London, N. H., May 8, 1837. He studied with local teachers; later at Lowell and Boston; taught pf. at Macon, Ga., 1860-3, then at Greenboro, N. C., and Marion, Ala.; organist of Centenary M. E. Ch., Chicago, 1867-93; correspondent for "Dwight's Journal of Music" 1866-72; editor of the "Musical Independent" 1868-72; mus. critic of Chicago "Times," "Morning News," and "Tribune" (1878-86); founder (1891) and editor of the monthly magazine "Music."—Publ. works—"Outlines of Mus. Form" (1867); "Emerson Organ-Method," with L. O. Emerson (1870), "Mason's Pf.-Technics," with Dr. Wm. Mason (1876); "How to Understand Music" (vol. i, 1880; vol. ii, 1888); "100 Years of Music in America" (1889); "Popular History of Music" (1889); "Pronouncing Dictionary of Mus. Terms" (1896); "Music, Its Ideals and Methods" (1897); and half a score of instructive works of various descriptions.

**Mathias, Georges (-Amédée-Saint-Clair)**, b. Paris, Oct. 14, 1826. Pupil of Savard, Bazin, Barbereau, and Halévy (in comp.) at the Cons., and of Kalkbrenner and Chopin (pf.). Prof. of pf. at the Cons., 1862; of late years has lived in retirement as a composer.—Works: Symphony, op. 22; overtures to *Hamlet* and *Maseppa*; 2 pf.-concertos; 6 pf.-trios; 5 morceaux symphoniques f. pf. and strings; pf.-études ("Études de style et de mécanisme," op. 28; "Études de genre," op. 10); ("Euvres choisis pour le piano," a coll. of excellent pieces for 2 and 4 hands; etc.

**Mathieu, Adolphe-Charles-Ghislain**, b. Mons, Belgium, June 22, 1804; custodian of MSS. in the Brussels Library; publ. the monograph "Roland de Lattre" (1838, 2nd ed. 1840).

**Mathieu, Émile (-Louis-Victor)**, b. Lille, France, of Belgian parentage, Oct. 18, 1844. After preliminary study at the Louvain Music-school, he entered Brussels Cons. (Bosselet, harmony; Fétis, cpt. and fugue; Aug. Dupont, pf.), taking 1st harmony-prize in 1861, and 1st pf.-prize in 1863; from 1867-73, prof. of pf. and harmony at Louvain Music-school; 1873-4, *chef d'orchestre* at the Châtelet Th., Paris; 1881-98, Director of the Louvain Music-school;

since Nov., 1898, Dir. of the R. Cons. at Ghent. In 1869, and again in 1871, he won the 2nd Grand prix de Rome at Brussels, he is a Chevalier of the Order of Léopold (1885), and Officer since 1896; corr. member of the R. Belgian Acad since 1897.—Works: 1-act com. opera *l'Échange* (Liège, 1863), com. opera *Bathylde* (Brussels, 1893); 2-act com. opera *Georges Dandin* (Brussels, 1877); 1-act com. opera *La Bernoise* (Brussels, 1880), 4-act lyric tragedy *Richilde* (Brussels, 1888), 3-act opera *l'Enfance de Roland* (Brussels, 1895); music to *Séjour's Cromwell* (Paris, 1874); a ballet, *Fumeurs de Kiff* (Brussels, 1876); the cantatas *La dernière nuit de Faust*, *Le songe de Colomb*, *Torquato Tasso's dood*, *Debout, peuple!* and 2 children's cantatas, *Les Bois* and *l'École fraternelle*; 3 grand "poèmes lyriques et symphoniques," *Le Hoyoux*, *Freyhur*, and *Le Sorbier*; 3 orch. 1 symphonic poems; a violin-concerto; a Te Deum, male choruses; French and Flemish songs. All are publ., excepting the large cantatas, the first two operas, the orch. 1 symphonic poems, *Cromwell*, and the Te Deum. M. also wrote the texts of *Richilde*, *l'Enfance de Roland* (both transl. into German by Fremery), and the 3 "Poèmes lyr. et symph."

**Matte'i, Abbate Stanislao**, b. Bologna, Feb. 10, 1750; d. there May 12, 1825. He succeeded his teacher, Padre Martini, as *m. di capp.* at San Francesco; was later *maestro* at S. Petronio, and prof. of counterpoint at the Liceo Filarmónico from its organization (1804). Among his pupils were Rossini, Donizetti, Pacini, Tadolini, etc. Eminent comp. of sacred music; publ. "Pratica d'accompagnamento sopra bassi numerati . . ." (3 parts; Bologna, 1825-30; new ed. by Ricordi).

**Matte'i, Tito**, b. Campobasso, n. Naples, May 24, 1841. Pianist; pupil of Maggioni, Parisi, Ruta, Conti, and Thalberg; at 11 (!) created "Professore" of the Accad. di Santa Cecilia, Rome; received a special gold medal for playing before Pope Pius IX., and was app. pianist to the King of Italy. After Continental tours, he settled about 1865 in London, becoming cond. at Her Majesty's Th.—Works: Opera *Maria di Gand* (H. M.'s Th., London, 1880); comic opera *La Prima Donna* (1889); ballet *The Spider and the Fly* (1893); all successful; much brilliant pf.-music; very popular songs.

**Matte'is, Nicola**, Italian violinist who settled 1672 in London. Publ. 4 books of "Ayres, Preludes, Fugues and Allemands" f. violin; and a "Guide to Playing a true Base upon the Guittare."—His son, **Nicola** (d. 1749), lived in Vienna, and in Shrewsbury, England. He was Burney's teacher.

**Matthäi, Heinrich August**, b. Dresden, Oct. 30, 1781; d. Leipzig, Nov. 4, 1835. Excellent violinist, Campagnoli's successor (1817) as first *Concertmeister* at the Gewandhaus.

**Mat'heson, Johann**, b. Hamburg, Sept. 28, 1681, d. there Apr. 17, 1764. Of thorough general education, a student of law, and master of several languages, his decided musical talent was developed by Braunmuller, Pratorius, and Kellner, at which he sang, composed, and played the organ and harpsichord, entered the operachorus 1690, and 1697-1705 sang operatic tenor rôles, also bringing out 5 operas; he befriended Handel in 1703, but afterwards broke with him; and 1705 became tutor in the English ambassador's family; 1706, secretary of legation; later, ambassador *ad interim*. From 1715-28, mus. dir., and cantor, at the Hamburg Cathedral; deafness then obliged him to resign the former post. His comp.s include 8 operas, 24 oratorios and cantatas, a Passion, a mass, suites f. clavi-chord, 12 flute-sonatas w. violin; etc (88 publ. works; some in Pauer's "Old German Composers"). A partial list of his writings, important for their promulgation of advanced views, brushing aside traditional prejudices, follows: "Das neu-eröffnete Orchester, oder gründliche Anleitung, wie ein *galant homme* einen vollkommenen Begriff von der Hoheit und Würde der edlen Musik erlangen möge" (1713); "Das beschützte Orchester" [*versus* Buttstedt's "Ut, re, mi, fa, sol, la, tota musica"] (1717); "Die exemplarische Organistenprobe" (1719; 2nd ed. as "Grosse Generalbass-Schule," (1731), "Critica musica" (2 vols.; 1722); "Der brauchbare Virtuoso" (1720); "Das forschende Orchester" (1721), "De eruditione musica" (1732); "Der vollkommene Capellmeister" (1739); "Grundlagen einer Ehrenpforte, worin der tüchtigsten Capellmeister, Componisten, etc., Leben, Werke, etc., erscheinen sollen" (1740); "Die neueste Untersuchung der Singspiele" (1744); "Mithridat, wider den Gift einer welschen Satyre des Salvator Rosa, genannt: *La Musica*, uebersetzt und mit Anmerkungen, etc." (1749); "Georg Friedrich Handels Lebensbeschreibung" (1761); and many others, both publ. and in MS.

**Matthias (or Mattheus) Le Maître**. See LE MAISTRE.

**Matthias Hermann**. See HERMANN, MATTHIAS.

**Mat'thieux, Johanna**. See KINKEL.

**Mat'thison-Han'sen, Hans**. Danish organist and composer; b. Flensburg, Feb. 6, 1807; d. Roeskilde, Jan. 7, 1890. Pupil of Weyse at Copenhagen; in 1832, organist of Roeskilde Cathedral, a very important position. —Works Oratorio *Johannes*. church-cantatas, psalms w. orch., chorals w. variations, organ-symphonies (sonatas), preludes, postludes, fantasias, etc., f. organ.—His son,

**Mat'thison-Han'sen, Gotfred**, b. Roeskilde, Nov. 30, 1832; organist in 1859 of the German Friedrichskirche at Copenhagen. Winning the Ancker scholarship, he studied at Leipzig during the winter of 1862-3. Founded, with

Grieg, Nordraak, and Horneman, the concert-society "Euterpe"; 1867, organist at St. John's, and organ-teacher at Copenhagen Cons.; from 1877, asst.-organist to his father. Successful German tours (*Tonkünstler-Versammlung* at Hanover, 1877). Now organist of Trinity Ch., Copenhagen —Works Op. 5, pf.-trio; op. 11, violin-sonata; op. 14, pf.-ballade, op. 15, fantasia f. org.; op. 16, cello-sonata, op. 19, concert-pieces f. org.

**Mattio'li, Lino**, 'cellist and vocal teacher, b. Parma, Italy, 1853, graduated from the Cons. there with high honors. Now living in Cincinnati. Has written many songs.

**Mau'rer, Ludwig Wilhelm**, distinguished violinist; b. Potsdam, Feb. 8, 1789; d. St. Petersburg, Oct. 25, 1878. Played in public at Berlin when only 13; entered the Royal Orch; from 1806-18, in Russia, giving concerts, etc.; visited Berlin and Paris, and then became *Concertmeister* in Hanover, revisited St. Petersburg in 1832, and, after travelling in 1845, settled in Dresden. His most famous comp.s are the Symphonie concertante for 4 violins w. orch., and the A major violin-concerto; also wrote 7 other concertos, a double concerto, 2 concertinos, 2 string-quartets, duos concertants for violins, airs variés, fantasias, etc.; and 3 operas.

**Maurin, Jean-Pierre**, b. Avignon, Feb. 14, 1822, d. Paris, Mar. 16, 1894. Violin-pupil of Baillot and Habeneck at Paris Cons., where he succeeded Alard as teacher in 1875. Co-founder of the "Société des derniers quatuors de Beethoven."

**May, Edward Collett**, celebrated organist and singing-teacher; b. Greenwich, England, Oct. 29, 1806; d. London, Jan. 2, 1887. Pupil of Th. Adams, C. Potter, and Crivelli; organist of Greenwich Hospital, 1837-69; prof. of vocal music at Queen's College, London. A disciple of Hullah, he taught in numerous schools and private classes, doing much to popularize singing among the masses.—Publ. "Progressive Vocal Exercises for Daily Practice" (1853); songs.

**Maybrick, Michael**, (pseudonym Stephen Adams), baritone singer in opera and concert; b. Liverpool, 1844. Organ-pupil of Best; 1866-8 at the Leipzig Cons. (Plaiddy, Moscheles, Richter), and vocal pupil of Nava at Milan. He has sung at the principal concerts in London and the provinces, and toured the United States and Canada in 1884. Many of his songs (sung by himself) have great vogue ("Nancy Lee").

**Mayer, Charles**, pianist, b. Königsberg, Mar. 21, 1799; d. Dresden, July 2, 1862. Pupil of Field in St. Petersburg, and in 1814, a finished player, accompanied his father on a tour to Paris via Warsaw, Germany, and Holland; lived 1819 in St. Petersburg, then making a tour to Stockholm, Copenhagen (where he was app. court pianist), Hamburg, Leipzig, and Vienna, settling in Dresden, 1846. His pf.-music (about 350

opus-numbers) is well-written and effective. He was a fascinating player and an excellent teacher. —Works Many valuable studies and educational pieces, Grand Concerto, op. 70, Concerto symphonique, op. 89; Concert-Polonaise, op. 238; Grande Fantaisie dramatique, op. 54, Toccata in E; Valse-Études (op. 69, 71, 83, 116, 122, 131, 133, 157), brilliant concert-pieces, fantasias, variations, etc.

**May'er, Emilie**, composer, b. Friedland, Mecklenburg, May 14, 1821. Pupil of Lowe, Marx, and Wieprecht; settled in Berlin —Works 7 symphonies and 12 grand overtures; an operetta, *Die Fischerin*; pf-concerto, the 118th Psalm, w. orch.; 14 string-quartets, 2 pf-quartets; 12 sonatas f. pf. and violin; 11 pf-trios; other pf.-music, over 150 songs; etc. (about 50 numbers were publ.).

**May'er, Wilhelm** (pseudonym **W. A. Remy**), b. Prague, June 10, 1831; d. Graz, Jan. 23, 1898. Music-pupil of C. F. Pietsch; law-student, graduated as *Dr. jur.* in 1856, and held a government appointment till 1861. Gave up the law in 1862, and became conductor of the Graz Mus. Society, resigning in 1870 to apply himself to teaching and composing. As a teacher of piano, and more especially of counterpoint and composition, he was very eminent; among his pupils were F. Busoni, W. Kienzl, Reznicek, F. Weingartner, R. Sahlá, etc. —Works: 3 symphonies; symphonic poem "Helené"; overture "Sardana-pel"; "Slavisches Liederspiel" and "Östliche Rosen" (fantasias f. 2 pf s w orch.); and a concert-opera *Waldfräulein* (Graz, 1876); songs, part-songs, etc.

**Mayerhoff, Franz**, b. Chemnitz, Jan. 17, 1864; pupil of Leipzig Cons; theatre-*Kapellm.* at Lübeck (1883), Memel, and Tilsit; since 1885 in Chemnitz; 1888 cantor of the Petrikirche; cond. of the Mus. Soc. Has comp. sacred choruses, songs, etc.

**Mayerl** (or **Maierl**), **Anton von**, b. Bozen; d. Innsbruck, 1839; pupil of Ladurner and Ett; church-comp. (publ. a *Stabat Mater*).

**May'ath, Heinrich**, b. Vienna, Dec. 4, 1833. Pupil of his father in pf.-playing; on tours 1863-5; in Russia till 1867; then settled as a teacher in New York. Classical pianist and thorough musician; wrote excellent instructive pf.-music, and concert-pieces of depth and some difficulty.

**Maynard, Walter**. Pen-name of T. H. W. BEALE.

**Mayr, (Johann) Simon**, famous teacher and dramatic composer; b. Mendorf, Bavaria, June 14, 1763; d. Bergamo, Dec. 2, 1845. Pupil of the Jesuit Seminary, Ingoledac; then of Lenzi at Bergamo, whither he had gone as the tutor of a Swiss nobleman, De Bessus; later of Bertoni at Venice, settling here as a composer, and bringing out oratorios, a Passion, a requiem, and other masses and church-music, until, by Piccini's advice, he wrote the very successful opera

*Saffo, ossia i riti d' Apollo Leucadio* (1794), after which he brought out, in 30 years, about 70 others. These works, in which the more elaborate harmonization and orchestration of German type influenced contemporary Italian production (to its benefit), he'd the Italian stage between Cimarosa and Rossini (*circa* 1800-1815). In 1802 Mayr became *m. di capp.* at Santa Maria Maggiore, in Bergamo, and, at the foundation of the Mus. Inst. there in 1805, its Director. His most eminent pupil was Donizetti. He publ. "Breve notizie storiche della vita e delle opere di Giuseppe Haydn" (1809); theoretical works in MS —Alboghetti and Galli wrote "Donizetti e Mayr, notizie e documenti" (Bergamo, 1875)

**Mayr'berger, Karl**, b. Vienna, June 9, 1828; d. Pressburg, Sept. 23, 1881. Pupil of Freyer; from 1864, *Kapellm.* of Pressburg Cathedral. —Works: Opera *Milusina* (Pressburg, 1876); burlesque opera *Die Entführung der Prinzessin Europa* (1868), music to Oehlschlagel's drama *Yrsa*; male choruses, songs, etc.

**May'seder, Joseph**, celebrated violinist and comp.; b. Vienna, Oct. 26, 1789; d. there Nov. 21, 1863. Pupil of Suche and Wranitzky; début as violinist in 1800; studied pf. and comp. with E. Forster in 1802, played in the famous Schuppanzigh Quartet (2nd violin); entered the court orch. in 1816, became solo violinist at the court opera in 1820, and Imperial chamber-virtuoso in 1835, also playing in the Cathedral (Stephankirche). He never went on tours, and rarely gave concerts; yet he was a finished virtuoso admired even by Paganini. An eminently successful teacher, and a composer of well-written and effective soli and concerted pieces (3 violin-concertos, 2 concertinos, 3 string-quintets, 7 string-quartets, 4 pf.-trios, a fantasia f. pf. and vln; also variations, polonaises, rondos, duets, studies, etc., f. violin; many published; others MS.).

**Mazas, Jacques-Féréol**, violinist; b. Béziers, France, Sept. 23, 1782; d. 1849. Pupil at Paris Cons. of Baillot, 1802-5, winning 1st prize; joined the orch. of the Italian Opera; toured Europe 1811-29, taught in Orléans, and from 1837-41 was Director of the town Music-School at Cambrai. His tone was powerful and mellow, his compositions very effective; he wrote a Method for Violin, and numerous valuable studies; a Meth. f. Viola; concertos, string-quartets, trios, violin-duets, fantasias, variations, romances, etc.; also 3 operas.

**Mazzin'ghi, Joseph**, b. London, Dec. 25, 1765; d. Bath, Jan. 15, 1844. Of noble Corsican parentage; pupil of J. C. Bach, Anfossi, and Sacchini, 1784, mus. dir. of King's Th.; music-teacher to Princess of Wales. He wrote (mostly with Reeve) several operas, melodramas, etc.; also comp. many songs, glees, trios, etc., and sonatas and other pf.-music.

**Mazzoc'chi, Domenico**, b. Civita Castel-

lana, Rome, about 1590; d. about 1650. A learned Roman lawyer, he was a music-pupil of Nanini, and publ. a book of "Madrigali a 5 voci in partitura" (1640) in which appear, for the first time, the conventional mus. signs for the crescendo and decresc. ( $\ll$   $\gg$ ), piano (*p*), forte (*f*), and trillo (*tr*), which he explains in a Preface. Also comp. madrigals and motets, an opera, an oratorio, etc.

**Mazzuca'to, Alberto**, b. Udine, July 28, 1813; d. Milan, Dec 31, 1877. He renounced the study of mathematics for music, his teacher being Bresciano at Padua, where his first opera, *La Fidanzata di Lammermoor*, was successfully performed in 1834; six others had similar temporary success, but were thrown into the shade by Verdi's fresher style; his other comp.s have also left no lasting impression; but he was really eminent as a violinist (leader at La Scala, Milan, 1859-69), and still more so as a teacher. From 1839-51 he taught a girls' vocal class at the Cons.; 1851, teacher of composition; 1852, lecturer on history and æsthetics; 1872, succeeded Lauro Rossi as Director. For several years he was editor of the Milanese "Gazzetta Musicale" (founded 1845); wrote "Principi elementari di musica di Asioli, riformati ed ampliati" (Milan; Ricordi); also publ. an Atlas of Ancient Music ("Atlante della musica antica . . .") with an historical preface; a "Trattato d'estetica musicale"; and Italian translations of Garcia's Singing-Method, Berlioz's Instrumentation, Fétis's Harmony, Segond's "Hygiene for Singers," and Panofka's "Vocal Abc."

**Mead, Olive**, b. Cambridge, Mass., Nov. 22, 1874. Began study of violin at 7; pupil of Jul. Eichberg, and later of Fr. Kneisel. Talented concert-violinist; has played in many concerts in New England cities, New York, etc.

**Me'deritsch, Johann**, called Gallus, Bohemian pianist and composer; b. Nimbarg, about 1765; was living at Lemberg in 1830. Mus. director at Ofen 1794-6; resided chiefly in Vienna, where he prod. several *Singspiele* and operettas, music to *Macbeth* and other dramas, and publ. considerable chamber-music, sonatas and variations f. pf., etc.

**Meerens, Charles**, b. Bruges, Dec. 16, 1831. Studied cello-playing under Bessems, Dumont, and Servais; then became a tuner in his father's piano-factory, and devoted himself later to acoustical researches—Writings: "Le Métré-mètre, ou moyen simple de connaître le degré de vitesse d'un mouvement indiqué" (1859); "Instruction élémentaire de calcul musical" (1864); "Phénomènes musico-physiologiques" (1868); "Homage à la mémoire de M. Delezenne" (1869); "Examen analytique des expériences d'acoustique musicale de M. A. Cornu et E. Mercadier" (1869); "Le Diapason et la notation musicale simplifiées" (1873); "Mémoire sur le diapason" (1877); "Petite méthode pour apprendre la musique et le piano" (1878); and

"La Gamme majeure et mineure" (1890; 2nd ed. 1892).

**Meerts, Lambert (-Joseph)**, b. Brussels, Jan. 6, 1800. d. there May 12, 1863. Violinist, pupil of Lafont and Habeneck at Paris; from 1835, prof. at Brussels Cons. Among his important instructive works for the violin are "Études pour violon avec accompagnement d'un second violon", "Mécanisme du violon" (advanced studies), "12 études" on double-stopping; 3 books on the 2nd, 4th, and 6th positions; 12 books of studies on rhythm, on motives by Beethoven; 3 studies on the fugued and staccato styles; 12 studies on bowing; 6 2-part fugues for solo violin; 3 Études brillantes.

**Mees, Arthur**, b. Columbus, Ohio, Feb. 13, 1850. Pupil at Berlin, 1873-6, of Th. Kullak (pf), Weitzmann (theory), and H. Dorn (score-reading and conducting). He was for 6 years cond. of the Cincinnati May Festival chorus; asst.-cond. of American Opera; cond. of singing-societies in New York, Albany, etc.; since 1896, chorus-conductor, and asst.-cond. of the Thomas Orch., in Chicago. Has publ. "Piano Studies" (based on passages from important pf.-works), wrote analytical programs for the New York Philharm Soc. (1887-96), and since then for the Thomas Orch.

**Meh'lig, Anna**, pianist; b. Stuttgart, June 11, 1843, where she studied with Lebert, and later at Weimar with Liszt (1869); was long considered the principal exponent of the "Stuttgart" school of pf.-playing, but since her marriage with the merchant Falk of Antwerp has been less before the public. Her tours on the Continent, also to England and (1869-70) in America, have been successful.

**Mehr'kens, Friedrich Adolf**, b. Neuenkirchen, n. Otterndorf-on-Elbe, Apr. 22, 1810; pupil of Leipzig Cons. 1861-2; settled in Hamburg as pianist, teacher and conductor of singing-societies; since 1871, cond. of the *Bach-Gesellschaft*. Has written a symphony, a Te Deum, and minor works.

**Méhul, Étienne-Nicolas**, French opera-composer; b. Givet, Ardennes, June 22, 1763; d. Paris, Oct. 18, 1817. By dint of hard work, and with the friendly aid of a blind old organist, he learned to play the organ, and at ten was organist of the Couvent des Recollets at Givet. The fame of Wilhelm Hanser, organist at Laval-dieu monastery, attracted the boy; the abbot admitted him as a novice, so that he might be taught by Hanser, whose assistant he became in 1777. Next year he went to Edelman in Paris for lessons in piano-playing and composition, supporting himself by teaching. Hearing Gluck's *Iphigénie en Tauride*, he was moved to seek an introduction to the master, by whose advice he turned from sacred to dramatic composition. For the sake of practice he wrote three operas (*Psyché*, *Anacréon*, *Iausus et Lydie*); a fourth, *Alonso et Cora*, though accepted by the Académie de mu-

sique, was not perf until 1791; meanwhile *Euphrosyne et Coradin, ou le tyran corrigé*, came out at the Th.

Italian in 1790 with great success, good fortune likewise attended the production of *Stratonice* (1792), *Le congrès des rois* (1793, written with 11 others), *Le jugement de Pâris* (ballet; 1793), *Le jeune sage et le vieux fou* (1793), *Horatius Cocles* (1794), *Phrosne et Mélidore* (1794), and *La caverne* (1795).



in this year M was app. one of the four Inspectors of the newly established Conservatoire, and also elected a member of the Académie. In 1797 3 operas, *Doria, La toupie et le papillon*, and *Le jeune Henri*, were produced; the last was hissed off the stage, after the overture had been twice repeated in response to clamorous applause, because of the reverence still felt by republican France for the hero, Henri IV.; this overture still survives. Now followed *Le pont de Lodi* (1797), *Adrien* (1798), *Ariodant* (1799), *Épicure* (1800), *Bion* (1801), *l'Irato, ou l'emporté* (1801; a vain attempt to imitate the Italian opera-buffa style, but so successful with the public that M. employed this lighter vein in several subsequent works), *Une Folie* (1802), *Le Trésor supposé* (1802), *Joanna* (1802), *l'Heureux malgré lui* (1802), *Éclena* (1803), *Le baiser et la quittance* (1803, with Boieldieu, Isouard, and Kreutzer), *Uthal, Gabrielle d'Estrées* (both 1806), and on Feb. 17, 1807, at the Théâtre Feydeau, his greatest work, the 3-act opera *Joseph*, which at first obtained only a *succès d'estime* in Paris, though much better received in the French provinces and Germany. For four years, M. wrote only the ballets *Le retour d'Ulysse*, and *Persée et Andromède*; *Les Amazones, ou la fondation de Thèbes* (1811), *Le Prince troubadour* (1813), *l'Oriflamme* (1814; with Berton, Kreutzer, and Paer), and *La Journée aux aventures* (1816), were still performed before his death; *Valentine de Milan* was completed by Dausoigne-Méhul, and brought out in 1822; several other operas have never been performed. Méhul's fame rests wholly upon his operas, in which he develops a robust dramatic style and fine orchestral effects. His overtures are often masterly; his symphonies were correctly written, but uninspired, and his pf.-sonatas were insignificant; some choral works ("Chant du départ," "Chant de victoire," "Chant de retour," etc.) attained a certain vogue. He fell a victim to consumption, and his death was probably hastened by chagrin at the comparatively slight success of the last operas, due in part to Spontini's increasing celebrity.—Biographies by Vieillard (1859), and A. Pougin (1889).

**Mei' bom** (or **Meibo'mius**), **Marcus**, b. Toning, Schleswig, in 1626, d. Utrecht, 1711. An erudite philologist, for some years prof. and librarian at Upsala University, lived thereafter principally in Utrecht, ending in such poverty that he had to sell part of his library. His chief work is "Antiquae musicae auctores septem, graece et latine, Marcus Meibomius restituit ac notis explicavit" (Amsterdam, 1652, 2 vol s.); it contains treatises on music by Aristoxenos, Euclid ("Introductio harmonica"), Nicomachos, Gaudentius Philosophos, Bacchius Senior, Aristides Quintilianus, and M. Capella (Book ix of the "Satyricon").

**Mei'fred**, **Joseph-Jean-Pierre-Émile**, horn-virtuoso; b. Colmars, Basses-Alpes, Nov. 22, 1791; d. Paris, Aug. 29, 1867. Pupil of Daurpat at Paris Cons., where he was prof. 1833-65. Wrote "De l'étendue, de l'emploi et des ressources du cor en général, et de ses corps de rechange en particulier . . ." (1829); "Méthode pour le cor à deux pistons"; "Méthode de cor chromatique" (avec 3 pistons); horn-duets, etc.

**Mei'land**, **Jakob**, b. Senftenberg, Upper Lusatia, in 1542; d. Celle, 1577. Notable German contrapuntist, who publ. 1564-77 several books of sacred songs, motets, etc.

**Meinar'dus**, **Ludwig** (Siegfried), composer and writer; b. Hooksiel, Oldenburg, Sept. 17, 1827; d. Bielefeld, July 12, 1896. Pupil of Leipzig Cons. 1846-7; then until 1849 private pupil of F. A. Riccius; also studied a short time in Berlin, in Weimar with Liszt, and, after acting as theatre-cond. at Erfurt and Nordhausen, with Marx at Berlin. 1853-65, cond. of the *Singakademie* at Glogau; then teacher in Dresden Cons.; from 1874 till 1887 he lived in Hamburg as a composer and critic, then going to Bielefeld. From the Grand Duke of Oldenburg he received the title of "Musikdirector" in 1862.—Principal compositions: *Opera Bahnesa* (not perf.); the oratorios *Simon Petrus*, *Gideon*, *König Salomo*, *Luther in Worms*, and *Odi un*; the choral ballades *Rolands Schwauentied*, *Frau Hitt*, *Die Nonne*, *Jung Baldurs Sieg*; "Deutsche Messgesänge," f. chorus and org., "Wanderlied," f. ch. and wind-instr.s; "Passionslied," f. soli, ch., and orch.;—2 symphonies, a pf.-quintet, 3 pf.-trios, string-quartets, an octet f. wind, sonatas f. vln. and pf., a sonata f. cello and pf., pf.-pieces, songs.—Writings: "Kulturgeschichtliche Briefe über deutsche Tonkunst" (2nd ed. 1872), "Ein Jugendleben" (1874, 2 vol.s; a sort of autobiography); "Rückblick auf die Anfänge der deutschen Oper" (1878); "Mattheson und seine Verdienste um die deutsche Tonkunst" (1879); "Mozart: ein Künstlerleben" (1882); "Die deutsche Tonkunst im 18.-19. Jahrhundert" (1887).

**Mei'ners**, **Giovanni Battista**, b. Milan, 1826; d. Cortenova, Como, Aug. 6, 1897. Pupil 1833-43 of Milan Cons., where he wrote the operas *Francesca da Rimini* (not perf.) and *Il*



*Disertore svizzero* (1842). Studied further with Donizetti, and at Vienna with Sechter, then became *m. di capp.* at the basilica in Vercelli, writing sacred music. He was for a time theatre-cond. at Turin, and later prof. at the Guildhall School of Music, London, for some years—Other operas: *Elovia di San Mauro* (Milan, 1855); *Riccardo III* (Milan, 1857); *Veronica Cybo* (Florence, 1866); and *Gabriella di Thetschen* (not prod.).

**Meister, Karl Severin**, b. Königstein (Tausnus), Oct. 23, 1818; d. Sept. 30, 1881, at Montabaur (Westerwald), where from 1851 he had been head-teacher at the Seminary and town musical director. Wrote the valuable work "Das katholische deutsche Kirchenlied in seinen Singweisen von den frühesten Zeiten bis gegen Ende des 17. Jahrhunderts" (1862); continued by Baumker (2nd vol. 1883); vol. i, revised ed., 1886. Also publ. organ-accompaniments to the hymns in the "Gesangbuch" of the Limburg diocese; a Method of Modulation; hymns for male choir; cadenzas and preludes for organ; etc.

**Me'la, Vincenzo**, opera-composer and singer; b. Isola della Scala, Verona, in 1821; d. Cologna Veneta, Nov., 1897.—Works: *Il Feudatorio* (Verona, 1853); *L'Alloggio militare* (1855; farce); *Il Convento di San Nicola* (1858); *La Testa di bronzo* (1855); *Cristoforo Colombo* (1857); *Il Casino di campagna* (Milan, 1865; Paris, 1866, in which the principal rôle was sung by his own daughter, called "la tenorressa," her voice being said to resemble that of a tenor in quality).

**Mel'ba, Nellie**, operatic soprano and coloratura singer; b. Melbourne, Australia, in 1865. (Her real name is Mitchell, "Melba" being a stage-name imitated from Melbourne.) Studied in Paris under Mme. Marchesi, brilliant début at the Théâtre de la Monnaie, Brussels, in Oct., 1887, as Gilda in *Rigoletto*, followed by appearances in London (Covent Garden, May, 1888), Paris (Grand Opéra, May, 1889), St. Petersburg (May, 1890), Nice (1892), Milan (La Scala, March, 1893), Stockholm and Copenhagen (Oct., 1893), New York (Metropolitan Opera, Dec. 4, 1893); etc.—Favorite rôles are Lucia, Ophélie, Juliette, Nedda.

**Mel'cer, Heinrich von**, b. Warsaw, Oct. 25, 1869. Pianist and composer; his *Concertstück* in E min., f. pf. and orch., took the Rubinstein prize in 1895; he has also written a pf.-trio in G min., and other pf.-music.

**Mel'chior, Edward A.**, b. Rotterdam, Nov. 6, 1860; music-teacher there. Publ. a "Wetenschappelyk en biografisch woordenboek der Toonkunst" (1889), in which contemporary Dutch musicians are well represented.

**Melchio'ri, Antonio**, b. Parma, Nov. 25, 1827, d. Milan, July, 1897. Violinist and teacher; composed "balli teatrali" for La

Scala and La Canobbiana (theatres); also "pezzi" for violin, and "ballabili" for piano.

**Mel'gunow, Julius von**, b. Govt. of Koscztroma, Russia, in 1846. Pupil of Henselt and the Rubinstains; also of Moscow Cons and R. Westphal, whose system of rhythmic articulation he applied to Bach's preludes and fugues. Publ. a coll. of Russian folk-songs, harmonized.

**Melo'ne, Annibale** (imperfect anagram Alemanno Benelli or Bonelli). See BOTTRIGARI, ERCOLE.

**Meluz'zi, Salvatore**, distinguished church-comp; b. Rome, July 22, 1813; d. there Apr. 17, 1897. He was *m. di capp.* at the basilica of St. Peter's in the Vatican, and for 45 years had been director of the Cappella Giulia. Thoroughly versed in the old Italian masters, a fine organist and eminent composer, his works include masses, requiems, antiphones, motets, hymns, psalms, a fine Stabat Mater, and a beautiful Miserere.

**Membrée, Edmond**, b. Valenciennes, Nov. 14, 1820; d. château Damont, n. Paris, Sept. 10, 1882. Pupil, at Paris Cons., of Alkan and Zimmerman (pf.), and Carafa (comp.)—Works: The operas *François l'illon* (Grand Opéra, 1857), *l'Esclave* (ibid., 1875), *Les Parisiens* (Op.-Popul., 1876), and *La courte échelle* (Op.-Com., 1879); music to choruses of *Edipe roi*; cantata *Fingal*; chansons, ballads, etc. Two operas, *Colomba* and *Freyghor*, were not perf.

**Men'del, Hermann**, writer; b. Halle, Aug. 6, 1834; d. Berlin, Oct. 26, 1876. Pupil of Mendelssohn and Moscheles in Leipzig, and of Wieprecht (1853) in Berlin. Active contributor to the "Echo," "Der Tonhalle," the "Theaterdiener," and the "Berliner Montagszeitung"; founder (1870) and editor of the "Deutsche Musiker-Zeitung," in which appeared his interesting biographical sketch of Nicolai. He also publ. "G. Meyerbeer, eine Biographie" (1868), and "G. Meyerbeer, sein Leben und seine Werke" (1869); edited "Mode's Opernbibliothek" (about 90 opera-libretti with preface, short review, biography, etc.), and a "Volkliederbuch." His great work was the "Musikalisches Conversations-Lexikon" (1870-83, written by M. to letter M; completed by Reissmann).

**Men'delssohn, Felix**, (full name Jacob Ludwig Felix Mendelssohn-Bartholdy,) b. Hamburg, Feb. 3, 1809; d. Leipzig, Nov. 4, 1847. Grandson of the philosopher Moses Mendelssohn; son of the banker Abraham M., who removed to Berlin in 1812, during the French occupation of Hamburg; his mother was Lea Salomon-Bartholdy, of Berlin, and from her he received his first piano-lessons, in company with his elder sister Fanny [1805-47]. These lessons were continued by L. Berger; M.'s other teachers were Zelter (theory), and Hennings (violin); also Mme. Bigot for a short time in 1816 at Paris, whither M. had accompanied his father on a

business trip. On Apr 11, 1819, he entered the *Singakademie* (cond. by Zelter) as an alto; on Sept. 18 a composition by M., the 19th Psalm, was performed by the Akademie, of which, after the change of his voice to a tenor in his 16th year, he still remained a favorite member. M.'s talent for composition was likewise fostered by the Sunday performances of a small orchestra at his father's house, his own works finding speedy production. In 1825 his father again took him to Paris, to ask Cherubini's opinion



on the adoption of a musical career by Felix; this opinion was strongly affirmative, and the master even offered to undertake the boy's further training, but the elder Mendelssohn considered the home atmosphere preferable. Indeed, M.'s genius could nowhere have been more healthfully stimulated; as early as 1820 he was regularly engaged in composition, producing in that year between 50 and 60 movements (a cantata, *In ruhrend fürwachen Tönen*; a little musical comedy for voices and pf.; a pf.-trio; 2 pf.-sonatas; a sonata for violin and pf.; 2 songs for 4 men's voices; songs, etc.); this many-sided activity is characteristic of his work through life. As a piano-player, his debut was even earlier—on Oct. 24, 1818, he played at a public concert the piano-part of a trio with 2 horns, by Wölfl. In 1821 his talent for extemporizing was already noteworthy; being presented to Goethe in that year, and requested to execute a Bach fugue, his memory played him false, but not his quick wit, for he extemporized the forgotten development! The overture to *A Midsummer Night's Dream* was written in 1826, and is a most astonishing proof of the young composer's mental maturity, showing no less mastery and finish of form than the remaining numbers composed fifteen years later. In 1827 his opera, *Die Hochzeit des Camacho*, was performed with much applause at the Berlin Opera, but was nevertheless soon withdrawn by Spontini, then general musical director with almost unlimited powers, who had a dislike to M. In no single instance is the thoroughness of M.'s musical training more apparent than in his determination to bring out Bach's "Passion acc. to St. Matthew" in the *Singakademie*; in spite of Zelter's opposition, grudgingly withdrawn, the performance (the first anywhere since Bach's death) took place on March 11, 1829, and gave the initial impulse to the successful Bach propaganda in which M. was long the leading figure. In 1830, M. declined the proffered chair of music at the Berlin University in favor of Marx. His first journey to England, undertaken at

Moscheles' suggestion, had been made in the preceding year; on May 25 (1829) he conducted his symphony in C minor seated, after the fashion of the time, at the piano, some months after this performance the London Philharmonic Society, to which he dedicated the symphony, elected him an honorary member. Later he played the *Concertstück* by Weber, and (for the first time in England) Beethoven's concerto in E♭. Here it should be remarked, that M. was not only a pianist of the highest rank, but also a finished organist. Following this active concert-season, a long pleasure-tour through Scotland stimulated his teeming imagination. This was followed, 1830-32, by travels through Germany, Austria, Italy and Switzerland to Paris, he then made his second visit to London, where he conducted the "Hebrides" overture, and played his G min. concerto and B min. Capriccio brilliant. Here, too, his first book of 6 "Songs without Words," finished in Venice, 1830, was published. In England, now and later, he found the musical environment far more genial than in Berlin, where, for some reason, he was not generally popular—witness his failure, in competition with Kungenhagen, to obtain the conductorship of the *Singakademie* on his return in 1833. And this after he had arranged a series of concerts for the benefit of the Orchestral Pension-Fund, himself conducting his "Reformation" symphony, the three overtures "Midsummer Night's Dream," "Hebrides," and "Calm Sea and Prosperous Voyage," etc. He was called to conduct the Lower Rhine Musical Festival at Dusseldorf in May, 1833; after a short visit to London, he returned to Dusseldorf to take charge, as Town Musical Director, of the church-music, the opera, and two singing-societies, all for the annual salary of 600 Thaler (about \$450)! He gave most of the theatrical work into the hands of Julius Rietz within six months; after conducting the Lower Rhine Festival at Cologne, June 7-9, 1835, he accepted a call to the conductorship of the Gewandhaus Orchestra in Leipzig—an epoch-making point, not only in his personal career, but for the musical life of Leipzig and the world. Leipzig was not slow to respond to his masterly activity as a conductor, composer, and player; the University created him, in 1836, *Dr. phil. honoris causa*; he infused new life into the orchestra, and, by calling Ferdinand David to his aid, gave it a leader who not merely (and most ably) seconded his own efforts, but who, by native force of character and musicianly ability, gave a tone of precision and pliability to this body of players which is still a tradition of vital force in the Gewandhaus. M.'s oratorio *Paulus* was brought out at the Lower Rhine Festival in Dusseldorf, May 22-24, 1836, he himself conducting. On March 28, 1837, he married Cécile Charlotte Sophie Jeanrenaud of Frankfort, the daughter of a French Protestant clergyman. Five children, Carl, Marie, Paul, Felix and "Lili" (Elisabeth) were born to them, and their union was happy. During four

weeks of this year M. was in England, and conducted *Paulus* (St. Paul) at the Birmingham Festival. In 1841 Friedrich Wilhelm IV. invited M. to Berlin to take charge of the grand orchestral and choral concerts; but M. found the attitude of the court, the musicians, and even the public, more or less openly hostile, and wished to resign in October, 1842, but, at the King's especial request, remained to organize the music in the cathedral; the chosen body of singers later became famous as the "Domchor" (cathedral-choir). M. also received the title of Royal General Musical Director, residence in Berlin was not required. Late in 1842, with von Falkenstein, Keil, Kistner, Schleinitz, and Seeburg as directors, and Schumann, Hauptmann, David, Becker, and Pohlenz as teachers, Mendelssohn organized the Conservatorium of Music at Leipzig (from the beginning under the patronage of the King of Saxony, and since 1876 the "Royal" Cons.), it was opened on Jan. 16, 1843. M. himself taught when his other manifold duties permitted. The financial nucleus of the foundation was a legacy from Blummer of 20,000 Thaler (\$15,000), left at the disposal of the King of Saxony for the promotion of art; M. had made a special journey to Dresden to interest the King in the conservatory-project. During his frequent absences, Hiller conducted the Gewandhaus Concerts 1843-4, and Gade 1844-5; in the autumn of 1845, M. resumed the bâton. During the summer of 1844 he conducted the Philharmonic Concerts in London, and took part, as a pianist, in numerous other concerts, everywhere receiving a most enthusiastic welcome. This was his eighth visit to Britain; his ninth was made memorable by his conducting the first performance of *Elijah* (at Birmingham, August, 1846). Returning to Leipzig, he resigned the Gewandhaus conductorship to Gade; and the superintendency of the piano-department to Moscheles, whom he invited from London to accept the position. For several years he had been jaded by overwork; the sudden death of his favorite sister, Fanny, was a shock which his overwrought nervous system could not withstand, and in a few months he followed her.—Mendelssohn left no mark as a dramatic composer, although he long and eagerly sought after a suitable libretto. Besides *Die Hochzeit des Camacho* he left fragments of the opera *Lorelei* (an Ave Maria, a vintage chorus, and the beautiful finale to Act I); the operetta *Son and Stranger*, op. 89; and 5 small unpubl. operas. His grandest productions are the oratorios *Paulus* (St. Paul) and *Elias* (Elijah), op. 36 and 70 respectively, the greatest works of their kind since the time of Händel and Haydn; *Christus*, op. 97, is unfinished. Other important vocal works with orch. are the symphony-cantata *Lobgesang*, op. 52; the ballade *Die erste Wulfgisnacht*, op. 60, f. soli, ch., and orch.; 2 "Festgesänge," *An die Künstler* (f. male ch. and brass), and *Zur Säcularfeier der Buchdruckerkunst* ("Gutenberg Cantata," f. male

ch. and orch.); music to the choruses, etc., of *Antigone* (op. 55), *Athalie* (op. 74), *Edipus in Colonus* (op. 93), and *A Midsummer Night's Dream* (op. 61), Hymn f. alto solo, ch., and orch (op. 96); *Lauda Sion* f. ch. and orch (op. 73), *Tu es Petrus*, f. 5-p. ch. w. orch. (op. 111), *Psalms 115* (op. 31) and 95 (op. 46) f. soli, ch., and orch., *Psalms 114* (op. 51) and 98 (op. 91), f. male ch. and orch.; prayer "Verleih uns Frieden," f. ch. and orch.; soprano concert-aria "In felice 1", w. orch. (op. 94).—VOCAL WORKS WITHOUT ORCH. are Psalm 42, f. ch. and organ; *Psalms 2, 22, and 43, a 8, a cappella*; *Funeral Song* f. mixed ch. (op. 116); *Kyrie eleison* f. double ch.; 6 anthems ("Sprüche") f. 8-p. ch. (op. 79); 3 motets f. soli, ch., and organ (op. 23), 3 motets f. female ch. and organ (op. 39); 3 motets f. solo and ch. *a cappella* (op. 69); 21 quartets for men's voices, and 28 quartets for mixed voices (among these vocal quartets are some of his finest and most popular compositions); 13 vocal duets; and 83 songs for solo voice w. pf. ("Es ist bestimmt in Gottes Rath," "Wer hat dich, du schöner Wald," "O Thaler weit, o Hohen," and many others, have become genuine folk-songs in Germany).—ORCHESTRAL WORKS. 4 symphonies (op. 11, in C min.; op. 56, in A min., "Scotch", op. 90, in A, "Italian"; op. 107, in D, "Reformation"); the concert-overtures "A Midsummer Night's Dream" (*Sommernachtstraum*; op. 21), "Hebrides" (*Die Fingalshöhle*; op. 26), "Calm Sea and Prosperous Voyage" (*Meeresstille und glückliche Fahrt*; op. 27), "The lovely Melusine" (*Die schöne Melusine*; op. 32), "Ruy Blas" (op. 95), and the "Trumpet" overture (op. 101); also an overture for wind-band (op. 24); *Andante*, *Scherzo*, *Capriccio*, and *Fugue*, f. string-orch. (op. 81); *Funeral March* (op. 103) and *March* (op. 108); pf.-concerto No. 1, in G min. (op. 25), and No. 2, in D min. (op. 40); *Capriccio* brilliant f. pf. w. orch. (op. 22); *Rondo* brilliant, f. do. (op. 29); *Serenade* and *Allegro giocoso*, f. do. (op. 43); 1 violin-concerto in E min. (op. 64); a classic, and one of the finest of its class; while writing it, M. constantly consulted and often deferred to David's judgment).—CHAMBER-MUSIC. An octet f. strings, op. 20; 2 string-quintets, op. 18, 87; a pf.-sextet, op. 110; 7 string-quartets, op. 12, 13, 44 [3], 80, 81; 3 pf.-quartets, op. 1, 2, 3; 2 pf.-trios, op. 49, 66; 2 trios f. clar., basset-horn, and pf., op. 113, 114; 2 sonatas f. 'cello and pf., op. 45, 58; a sonata f. violin and pf., op. 4; Variations concertantes (op. 17) and *Lied ohne Worte* (op. 109), f. 'cello w. pf.—PIANOFORTE-MUSIC: 3 sonatas, op. 6, 105, 106; *Capriccio*, op. 5; *Charakterstücke*, op. 7; *Rondo capriccioso*, op. 14; *Fantasia* on "The last rose of summer," op. 15; 3 *Fantasias*, op. 16; the original and popular "Songs without Words" (*Lieder ohne Worte*), in 8 books (op. 19b, 30, 38, 53, 62, 67, 85, 102); *Fantasia* in F# min., "Sonate écossaise," op. 28; 3 *Caprices*, op. 33; 6 preludes and fugues, op. 35; Variations séri-

euses, op. 54; 6 Kinderstücke, op. 72; Variations in E♭, op. 82; do in B♭, op. 83; 3 preludes and 3 studies, op. 104, Albumblatt, op. 117; Capriccio in E, op. 118; Perpetuum mobile, op. 119, etc.—4-hand Variations in B♭, op. 83a, 4-hand Allegro brillante, op. 92; Duo concertant (with Moscheles) f 2 pf s, on the march-theme in *Precoiosa*.—ORGAN-MUSIC 3 Preludes and Fugues, op. 37, 6 Sonatas, op. 65, Preludes in C min

Biographies: "Felix M.-B. ein Denkmal," by Lampadius (1848; Engl. transl. by Gage, Phila., 1865, London, 1878); the same enlarged as "F. M.-B., ein Gesamtbild seines Lebens und Schaffens" (1886); "Sketch of the Life and Works of the late F. M.," by Benedict (2nd ed. 1853), "Reminiscences of F. M.," by J. Schubring (1866); "Meine Erinnerungen an F. M.," by E. Devrient (1869, also in Engl.); "Goethe und F. M.," by Carl, M.'s eldest son (1871; also in Engl., 1872; 2nd ed. 1874); by Hiller (1874, German and Engl., the latter as "Mendelssohn, Letters and Recollections"), "Die Familie M.," by S. Hensel (1879; 3 vol.s); "Ferdinand David und die Familie Mendelssohn-Bartholdy," by J. Eckardt (1888); an excellent 57-page sketch in Grove's Dictionary; many compilations and essays (by Reissmann, Elise Polko, La Mara, Ferd Gleich, J. Sittard, etc.). His letters are scattered: "Reisebriefe" from 1830-32, edited by his brother Paul (1861; 2 vol.s), and "Briefe" by the same, from 1833-47 (1863, also in Engl.); "Briefe von F. M.-B. an I. und C. Moscheles" (1888; Ger. and Engl.); "Briefwechsel zwischen F. M.-B. und Julius Schubring," edited by Schubring (1892); some in L. Nohl's "Musikerbriefe" (1867); and 8 letters to Frau Voigt (1871).

**Mendès, Catulle**, poet, dramatist, novelist; b. Bordeaux, May 22, 1841, has written the libretti of several popular operas and operettas, e. g., *Le Capitaine Fracasse* (music by Pessard), *Gwendoline* (Chabrier), *La Femme de Tabarin* (Chabrier), *Isoline* (Messenger), *Le docteur Blanc* (Pierné).

**Mengal, Martin-Joseph**, horn-virtuoso; b. Ghent, Jan. 27, 1784; d. there July 3, 1851. Pupil of Duvernoy (horn), Catel (harm.), and Reicha (comp.) in Paris Cons.; belonged to the Imperial Guard, the orch. of the Odéon, and that of the Th. Feydeau; after failure as a theatre-manager in Ghent, he became conductor there and in Antwerp, and in The Hague; from 1835, Director of Ghent Cons.—Brought out 5 operas, and wrote 2 horn-concertos, chamber-music f. wind and strings, duos f. horn and harp, fantasias f. horn and pf., etc.

**Men'gewein, Karl**, b. Zaunroda, Thuringia, Sept. 9, 1852; from 1881-6 teacher at Freudenberg's Cons., Wiesbaden, and with the latter founded a Cons. at Berlin in 1886.—Works: Oratorio *Johannes der Täufer* (1892); festival cantata *Martin Luther*; operetta *Schulmeister's*

*Brautfahrt* (Wiesbaden, 1884); overture "Dornroschen"; a requiem, female choruses, etc.

**Mengozzi, Bernardo**, b. Florence, 1758, d. Paris, March, 1800 Pupil of P. Potenza at Venice; sang on Italian stages, and at concerts in London and Paris, also for years at the Th. de Monsieur. He brought out 13 operas and a ballet in Paris, from 1795 was prof. of singing in the Cons.; and wrote the greater part of the "Méthode de chant du Cons." publ. by Langlé.

**Men'ter, Joseph**, b. Deutenkofen, Bavaria, Jan. 19, 1808; d. Munich, Apr. 18, 1856. Cello-pupil of Moralt at Munich, where he entered the court orch. in 1833. Won fame by tours in Germany, Austria, Belgium, Holland, and England. Wrote fantasias, etc., f' cello w. orch.—His daughter,

**Men'ter [Menter-Popper], Sophie**, distinguished pianist; b. Munich, July 29, 1848; pupil there of Schonchen, later of Lebert and Niest. Début 1863; in 1867, after sensational successes at Frankfurt, Tausig persuaded her to study with him; she met Liszt in 1869, who recognized and zealously promoted her wonderful talent. Married the cellist Popper in 1872 (divorced 1886). Court pianist to the Prince of Hohenzollern and the Emperor of Austria. Professor at St. Petersburg Cons., 1878-87 (?). Both in technique and style her playing approaches perfection. Wassily Sapelnikoff was her pupil. Resides at her country-seat, Castle Itter, in the Tyrol.

**Mer'becke, John.** See MARBECK.

**Mercadante, Francesco Saverio**, b. Altamura, Sept. 17, 1795; d. Naples, Dec. 17, 1870. Favorite

pupil of Zingarelli in the R. Collegia di Musica, Naples; after having comp. 2 symphonies (praised by Kossini), concertos, quartets, a 4-p. mass w. orch., and a cantata, his career as a dramatic composer began with *L'apoteosi d'Ercole* (San Carlo Th., Naples, Jan. 4, 1819), a grand success. Up to 1866 he produced about 60 operas with fluctuating fortune, the last being *Virginia* (Naples, Apr. 7, 1866). His greatest triumphs were won with *Elisa e Claudio* (Milan, La Scala, Oct. 30, 1821; the work which secured his fame), *I Briganti* (Paris, Th. Italien, Mar. 22, 1836), *Il Giuramento* (Milan, La Scala, Mar. 11, 1837; considered his best), and *Il Bravo* (ibid., Mar. 9, 1839). He composed operas for different cities, residing, after the manner of Italian opera-composers, in the city for which he was writing; thus he lived in Rome, Bologna, Turin, Milan, Venice, Madrid (1827-8), Lisbon



(1827-8-9), Paris, and Vienna (where he prod. 3 operas in 1824). In 1833 he succeeded Pietro (General) as *m. di capp.* at Novara Cathedral; here he lost the sight of one eye, and in 1862 total blindness ensued. In 1839 he became *m. di capp.* at Lanliano; and in 1840 succeeded Zingarelli as director of the Naples Cons.—Other works: A Messa solenne, and some 20 other masses; Le 7 parole di Nostro Signore, f 4 voices w string-quartet; a Salve Regina, a De profundis, 2 Tantum ergo, litanies, vespers, psalms; cantatas, hymns (one to Garibaldi in 1861; to Rossini in 1866); funeral symphonies to Rossini, Donizetti, Bellini, Pacini; orchestral fantasias ("L'aurora," "La rimembranza," "Il lamento dell' Arabo," "Il lamento del Bardo" (written after he had become blind); pieces for various instr.s, many songs; solfeggi for the Conservatory; etc

**Mercadier, Jean-Baptiste**, b. Belesta, Ariège, France, Apr. 18, 1750; d. Foix, Jan. 14, 1815. Wrote "Nouveau système de musique théorique et pratique" (1776), a critique of Tartini's and Rameau's systems, favoring Rameau.

**Méreaux, Jean-Nicolas-Amédée Lefroid de**, b. Paris, 1745; d. there 1797. Organist; prod. 7 operas, etc.; also oratorios and cantatas—His son, **Joseph-Nicolas Lefroid de M.**, b. Paris, 1767, was an organist and pianist, and wrote pf.-sonatas; his son, **Jean-Amédée Lefroid de M.**, b. Paris, 1803, d. Rouen, Apr. 25, 1874; pianist, pupil of Reicha; publ. an interesting coll. of clavecin-music, "Les clavecinistes de 1637 à 1790" (1867); comp. pf.-music, etc.

**Mériel, Paul**, b. Mondoubleau, Loire-et-Cher, Jan. 3, 1818; d. Toulouse, March, 1897. As a boy he earned his living as violinist in an orch.; taught later by Aless. Nepoleano and Somma. Became *chef d'orchestre* of a travelling orch.; prod. a comic opera, *Cornélius l'argentier*, at Amiens; then settled in Toulouse, bringing out a symphony, "Le Tasse" ("Tasso"), a dramatic oratorio, *Cain*, chamber-music, and a 4-act grand opera *l'Armorique*, of which he wrote text and music. Then app. Director of the Toulouse Cons.; later chev. of the Legion of Honor. Afterwards prod. the 1-act comic opera *Les préceuses ridicules*, and the comic operas *Le Retour au pays*, *l'Orphéon en voyage*, and *Les Pâques de la Reine* (1886).

**Merk, Joseph**, 'cello-virtuoso; b. Vienna, Mar. 15, 1795; d. Ober-Döbling, June 16, 1852. Trained by Schindlocker; in 1818, 1st 'cello at the court opera; 1823, teacher at the Cons.; 1834, Imp. chamber-virtuoso. Many successful tours in Germany and Italy.—Works (f. 'cello). Concerto, concertino, fantasias, polonaises, etc.; his 'cello-études, op. 11 and 20, are excellent.

**Mer'kel, Gustav (Adolf)**, b. Oberoderwitz, Saxony, Nov. 12, 1827; d. Dresden, Oct. 30, 1885. Pupil of Joh. Schneider (org.) and Jul. Otto (cpt.); also aided by Schumann and Reis-

siger. Org. of the Waisenhauskirche, Dresden, 1858, of the Kreuzkirche, 1860, of the Catholic Court Ch., 1864.

Taught in the Cons. from 1861, cond. the Dreyssig *Singakademie* 1867-73—Valuable organ-works (9 sonatas, op. 30 [f. 4 hands, w. double pedal], op. 42, 80, 115, 118, 137, 140, 183, 3 fantasias; 30 pedal-studies; chorals and fugues, an Organ-method; etc.), also pf.-pieces, motets, songs.



**Mer'kel, Karl Ludwig**, medical prof. at Leipzig Univ.; publ. "Anatomie und Physiologie des menschlichen Stimm- und Sprachorgans" (1856; 2nd ed. 1876), and "Die Funktionen des menschlichen Schlund- und Kehlkopfes" (1862).

**Merklin', Joseph**, famous organ-builder; b. Oberhausen, Baden, Jan. 17, 1819. Trained in the workshops of his father, organ-builder at Freiburg, and Walcker; established himself in Brussels, 1843; won a medal at the National Exposition of 1847; took his brother-in-law, F. Schütze, into partnership, changing the firm-name to "Merklin, Schütze et Cie." in 1853, and to "Merklin-Schütze" in 1858. In 1855 they bought out Ducroquet of Paris, and established a branch-establishment in that city.

**Mersenne, Marie**, b. Oize (Maine), France, Sept. 8, 1588; d. Paris, Sept. 1, 1648. Franciscan monk, living in Paris—Wrote "Traité de l'harmonie universelle" (1627), later expanded to "Harmonie universelle" (1636-7; 2 large folio vol.s with illustrations and musical examples; includes a "Traité des instruments," depicting and describing all instr.s of the 17th century; his most important work); "Quæstiones celeberrimæ in Genesin" (1623; chiefly on Hebrew music); "Quæstions harmoniques" (1634); "Les préludes de l'harmonie universelle" (1634); "Harmonicorum libri XII" (1635; enlarged ed. 1648); etc.

**Mertens, Joseph**, b. Antwerp, Feb. 17, 1834. 1st violin at the Opera there; violin-teacher at the Cons.; cond. the Flemish Opera, Brussels, 1878-9. Brought out a number of Flemish and French operettas and operas with local success; *De swarte Kapitein* (The Hague, 1877) was also prod. in Germany.

**Mert'ke, Eduard**, pianist; b. Riga, June 17, 1833; d. Cologne, Sept. 25, 1895. Pupil of S. von Litzau (pf.) and Agthe (theory). Played in public at ten; succ. concerts in St. Petersburg and Moscow, 1850; from 1853-9, 1st violin in the Gewandhaus, Leipzig; pianistic tour in Norway and Sweden, 1859; after living at

Weserling (Alsatia), Lucerne, Freiburg, and Mannheim, he was app (1869) teacher of pf. at the Cologne Cons.—Works *Lisa, oder die Sprache des Herzens*, opera (Mannheim, 1872), the posth. opera *Kyrill von Thessalonica*, 2 cantatas, *Des Liedes Verklärung* and *Blumengeister* (f. sopr and alto soli, fem. chorus, and 2 pf.s); pf.-suite in G min., op. 8, 4 pf.-pieces, op. 7; Nocturne and Valse, op. 23, technical exercises and School of Octaves f. pf.; arr.s of Mendelssohn's, Weber's, and Hummel's concerted pieces, f. pf. w. 2nd pf., edited Chopin's works; publ a coll. of "Melodies of the Ukraine."

**Me'ru'la, Tarquinio**, early composer for violin, and a native of Bergamo; publ. "Canzoni ovvero sonate per chiesa e camera a 2 e 3" (4 books; 1623-51), other sonatas in his "Concerti spirituali" (1628) and "Pegaso musicale" (1640)

**Me'ru'lo (recte Merlotti), Claudio**, called "da Coreggio" because born in Coreggio, Apr. 8, 1533, d. Parma, May 4, 1604. A pupil of Menon and G. Donati, organist at Brescia; from July 2, 1557, organist of the 2nd organ at San Marco, Venice, and from 1566-86 Padovano's successor as 1st organist there. Thereafter court organist to the Duke of Parma. One of the greatest organists of the time, he stands at the head of the Venetian School, and his works open a new era of independent composition for the king of instruments: "Toccate d'intavolatura d'organo" (1604; 2 books), and "Ricercari d'intavolatura d'organo" (1605). Among his pupils were Angleria, Bonizzi, and Conforti. He also prod. an opera in madrigal-style, *La Tragedia* (Venice, 1574), and publ. 4 vol.s of madrigals a 3-5 (1566-1604), 2 vol.s of motets a 5 (1578), "Ricercari da cantare" a 4 (1607, 1608), and "Canzoni alla francese" (1620).—"Memorie" by Catelani (1860).

**Merz, Karl**, b. Bensheim, n. Frankfort-on-Main, Sept. 19, 1836; d. Wooster, Ohio, Jan. 30, 1890. Pupil of his father and F. J. Kunkel. Went to the United States in 1854, and lived in Philadelphia and other cities as a teacher. Contributed mus. articles to "Music and Culture" and other periodicals.

**Messenger, André (-Charles-Prosper)**, b. Montluçon, Allier, France, Dec. 30, 1855. Pupil of the Niedermeyer School; then of Saint-Saëns. Org. of the choir at St.-Sulpice, 1874; *chef d'orchestre* at Brussels; org. at Saint-Paul-Saint-Louis; then *maître de chapelle* at Sainte-Marie des Batignolles; in 1898 app. by Carré orchestral conductor of the Opéra-Comique.—After bringing out several ballets at the Folies-Bergère, he prod. the 3-act comic opera *François les bas bleus* at the Folies-Dramatiques, 1883 (completing Bernicat's unfinished score); since then about 20 more similar stage-pieces have appeared, the latest being the operetta *La Fiancée en loterie* (1896; mod. succ.), the 5-act comic

opera *Le Chevalier d'Armental* (Op.-Com., 1896), the operetta *Les fêtes Michu* (1897, succ.), and the operetta *L'Éromique* (1898, succ.). *La Baroche*, 3-act comic opera (Op.-Com., 1890), was prod. at Bremen, 1892, as *Zwei Könige*.—Chevalier of the Legion of Honor.

**Mes'serschmidt-Grün'ner** (Frau), b. Vienna, about 1847, d. there Oct. 15, 1895; celebrated for organizing at Vienna, in 1870, the first Ladies' Orchestra, a successful and widely imitated enterprise.

**Mestri'no, Niccolò**, b. Milan, 1748; d. Paris, Sept., 1790. Solo violin in the orchestras of Prince Esterházy and Count Erdödy, successful concerts in Italy, Germany, and (1786) Paris, where he settled as a teacher, 1789, cond. of the Th. de Monsieur.—Publ. 12 violin-concertos, duets, études and caprices, f. vln. and sonatas f. do. w. figured bass.

**Metasta'sio, Pietro Antonio Domenico Bonaventura** (son of the Papal soldier Trapassi, but changed his name at the instance of Gravina, his patron); b. Rome, Jan. 3, 1698; d. Vienna, Apr. 12, 1782. Celebrated poet and dramatist; from 1730 until his death he was court poet at Vienna. Of 34 opera-texts written by him, and set to music by Gluck, Hasse, Porpora, Handel, Jommelli, Caldara, Galuppi, and others, Mozart's *La Clemenza di Tito* (1791) alone still holds the stage. His libretti were less remarkable for dramatic power than for graceful and melodious verse; some have been composed 30 or 40 times.

**Meth'fessel [mät'-], Albert Gottlieb**, b. Stadtilm, Thuringia, Oct. 6, 1785; d. Heckenbeck, n. Gandsheim, Mar. 23, 1869. 1832-42, court composer at Brunswick, then retiring on pension.—Works: Opera *Der Prinz von Basra*; oratorio *Das befreite Jerusalem*, sonatas and sonatas f. pf.; and still popular songs and part-songs, publ. in his "Liederbuch," "Liederkranz," and other collections.—His brother, **Meth'fessel, Friedrich**, b. Stadtilm, Aug. 27, 1771; d. there May, 1807; publ. songs w. guitar-accomp.—**Ernst Meth'fessel**, a relative; b. Mulhausen, 1802; d. Bern, Nov. 19, 1878, as mus. cond. [Not the same as Ernst M. (1811-1886), conductor at Winterthur.]

**Métra, (Jules-Louis-) Olivier**, b. Rheims, June 2, 1830; d. Paris, Oct. 22, 1889. An actor's son, and himself a boy-actor, he was taught music by Ed. Roche, and was in turn violinist, 'cellist, and double-bass player in minor Parisian theatres. Pupil in Paris Cons. of Elwart (1849-54), then of Ambr. Thomas for a short time, then conducting the orch. at the Th. Beaumarchais, and successively at the dance-halls Robert, Mabille, Château des Fleurs, Athénée musicale, Élysée-Montmartre, Casino-Cadet, Frascati; the masked balls at the Opéra-Comique (1871); the orch. at the Folies-Bergère

(1872-7); the balls at the Th. de la Monnaie, Brussels (1874-6), finally the Opéra balls. His waltzes ("Le tour du monde," "La vague," "Les roses"), mazurkas, polkas, quadrilles, etc., are extremely popular; at the Folies-Bergère he prod. 18 operettas and ballet-divertissements; and at the Opéra the 3-act ballet *Yolka* (1879; mod. succ.).

**Met'tenleiter, Johann Georg**, b. St Ulrich, n. Ulm, Apr. 6, 1812; d. Ratisbon, Oct 6, 1858, as choirmaster and organist at the cathedral. An erudite church-composer, he publ. "Manuale breve cantionum ac precum" (1852), and an "Enchiridion chorale . . ." (1855), both with added organ-accompaniments; also Psalm 95, for 6 male voices (1854); other works in MS. (masses; a Stabat Mater. 2 Misereres; Ave Maria f. double chorus, etc.).—Biography, "J. G. M., ein Künstlerbild," publ. 1866 by his brother,

**Met'tenleiter, Dominicus**, b. Tannenhauseu, Württemberg, May 20, 1822; d. Ratisbon, May 2, 1865; *Dr. theol.* and *phil.*, wrote "Musikgeschichte der Stadt Regensburg" (1866), "Musikgeschichte der Oberpfalz" (1867), and contributed to his brother's "Enchiridion." His fine mus. library was united with Proske's in the Bishop's Library, Ratisbon.

**Metz'dorff, Richard**, b. Danzig, June 28, 1844. Pupil at Berlin of Fl. Geyer, Dehn, and Kiel; *Kapellmeister* successively at Dusseldorf (1865), Berlin, Nuremberg, Brunswick, and Hanover. In 1875 he prod. the grand opera *Rosamunde* at Weimar; in 1893 the opera *Hagbart und Signe*, also at Weimar, with great success. Has also written 3 symphonies (in F, D min. ["tragic"], and E♭); overture "*King Lear*"; *Frau Alice*, ballade f. contralto, ch., and orch.; Phantasiestück f. orch.; a symphonic concerto f. violin w. orch., op. 48; a pf.-quintet, a string-quartet; pf.-trios; sonatas and other pf.-pieces; songs.

**Metz'ler & Co.**, music-publishers in London. Valentine M. founded the firm about 1790 as a business for selling instr.s; the publishing department was added in 1816.

**Metz'ler-Löwy, Pauline**, alto stage-singer; b. Theresienstadt, 1850 (?). Eng. at Leipzig City Th. 1875-87. Married the piano-teacher Ferdinand Metzler in 1881. Is now an admired concert-singer.

**Meur'sius, Johannes**, b. Loozduinen, near The Hague, Feb. 9, 1579; d. as prof. at Soró Acad., Denmark, Sept. 20, 1639. Learned philologist; publ. the Greek text, with Latin notes, of "Aristoxenos, Nikomachos, Alypius" (1616); and "Orchestra, sive de saltationibus veterum" (1618).

**Meu'sel, Johan Georg**, b. Fyrichshof, Mar 17, 1743; d. Erlangen, Sept. 19, 1820, as prof. of history in the Univ.—Publ. "Deutsches Künstler-Lexicon" (1778, 1789; 2 vol.s; 2nd ed.

1808-9; suppl. 1814), "Das gelehrte Deutschland" (as the 4th ed. of Hamburger's work, edited by M; 1783-4, 4 vol.s, and 3 supplementary vol.s 1786-8, 5th ed. 1802-20, in 17 vol.s), "Deutsches Museum für Kunstler und Liebhaber" (a periodical, 1772-89); "Miscellaneous artistischen Inhalts" (1779-83)

**Mey'er, Joachim**, b. Perleberg, Brandenburg, Aug. 10, 1661; d. Gottingen, Apr. 2, 1732, as prof. of music. Publ. "Unvorgreifliche Gedanken über die neulich eingerissene theatralische Kirchenmusik" (1726; attacking the new-fangled church-cantatas), to Mattheson's reply, "Gottingischer Ephorus." Meyer responded with "Der anmaassliche hamburgische Criticus sine crisi . . ." (1728).

**Mey'er, Leopold von** (called "de Meyer"), b. Baden, n. Vienna, Dec 20, 1816, d. Dresden, Mar 6, 1883. Piano-virtuoso of great technical ability, pupil of Czerny and Fischhof. From 1835, after his début, he spent most of his life on extended pianistic tours throughout Europe and America (1845-7), sojourning 1867-8 in Vienna. He abjured classical music in favor of his own shallow compositions, chiefly light *salon*-pieces and dances, which he played, however, in peculiarly effective style, somewhat marred by his extravagant contortions. His valse, "Souvenir de Vienne," is op. 180.—*Cf.* "The Biography of L. de M." (London, 1845)

**Mey'er, Julius Eduard**, b. Altenburg, Germany, Sept 5, 1822; pupil of Schumann, Moscheles, Hauptmann, and David at Leipzig; became a vocal teacher at Mendelssohn's suggestion, taught successfully, and settled in Brooklyn, N. Y., in 1852, remaining here till his death on Sept 20, 1899, despite two offers of a vocal professorship at the Leipzig Cons.

**Mey'er, Jenny**, b. Berlin, Mar. 26, 1834; d. there July 20, 1894. Excellent concert-singer, taught singing from 1865 at the Stern Cons., of which she became owner and directress in 1888.

**Mey'er, Waldemar**, b. Berlin, Feb. 4, 1853. Violinist; pupil of Joachim; from 1873-81, member of the Berlin Court Orch; since then, concert-player of repute.

**Mey'er, Gustav**, b. Königsberg, Prussia, June 14, 1859. Pupil there of Robert Schwaln; from 1880-4, of Reinecke and Jadassohn in Leipzig Cons. Held positions as *Kapellm.* in Liegnitz, Gortitz, Eisenach, Dorpat, Breslau (5 years), Stettin, and finally, since 1895, at the Leipzig City Theatre.—Works: The 4-act farce with songs, *Aus bewegter Zeit* (Bremen); ballet-pantomime *Künstlerfest* (Breslau); 3-act operetta *Der Hochstapler* (Leipzig, Old Th., 1897; prod. since then in Munich, Prague, Stettin, Magdeburg, Nuremberg, and Liverpool [in English]); the ballet *Elektra* (Leipzig); and upwards of 30 melodious songs.

**Mey'erbeer, Giacomo**, the famous dramatic composer, born Berlin, Sept. 5, 1791, died Paris,

May 2, 1864. Of Jewish family, his real name was **Jakob Liebmann Beer**; a wealthy relative made him his heir on condition that he should prefix the name "Meyer" to his patronymic; and "Giacomo" (Jacob Italianized) was later assumed as an artist-name. He was a piano-pupil of Lauska and Clementi, and played in public at 7; began the study of theory under Zelter, but soon left this strict master for Anselm Weber, and from 1810-12 lived and studied with Abbé Vogler at Darmstadt, C. M. von Weber and Gansbacher being his fellow pupils. Here he wrote an oratorio, *Gott und die Natur* (Singakademie, Berlin, 1811), and 2 operas, *Jephthas Gelübde* (Court Opera, Munich, 1813) and *Abimelek, oder die beiden Kahaen* (Munich, 1813), the first two were failures, but *Abimelek* was accepted for Vienna, and thither M. repaired.

Already a brilliant pianist, Hummel's suave style so impressed him that he deferred his own début at Vienna for several months, successfully working to acquire the same fluent ease and finish. His opera was rather coolly received in Vienna (and later, as *Wirth und Gast*, in Prague and Dresden); still, despite pianistic triumphs, he felt dramatic composition to be his real vocation. Acting on Saleri's suggestion that Italian melody would prove a corrective for his heavy contrapuntal style, M. went to Venice in 1815; the vogue of Rossini's operas indicated the path to popularity, and M. entered it with a series of operas in the Italian vein—*Ronilda e Costanza* (Padua, 1815), *Semiramide riconosciuta* (Turin, 1819), *Emma di Resburgo* (Venice, 1819); in Germany as *Emma von Leicester*, *Margherita d'Angeli* (La Scala, Milan, 1820), *L'esule di Granata* (Milan, 1822), and *Il crociato in Egitto* (Venice, 1824), this last with immense success. While writing it, he had visited Berlin with the vain hope of bringing out a 3-act German opera, *Das Brandenburger Thor*, and embraced the opportunity to call on his old friend Weber, in Prague, whose strong remonstrances against M.'s Italian transformation of himself seem to have borne fruit. Certain it is, that for six years M. produced no more operas. In 1826 he went to Paris to prepare the first representation of *Il crociato*. After this, his father's death, his own marriage, and the death of two of his children, also serve to explain his silence. But at this time he was also, on Mendel's authority, immersed in the study of French opera, from Lully onward; the result being Meyerbeer's third style of operatic composition, in which "he united to the flowing



melody of the Italians and the solid harmony of the Germans the pathetic declamation and the varied, piquant rhythm of the French" Combining with these M.'s undemable fecundity and originality of orchestral effect, and the theatrical ability and routine of his librettist, Scribe, it is no wonder that M.'s first French "grand opera," *Robert le Diable* (Grand Opéra, Nov. 21, 1831), fairly electrified the Parisians, and (incidentally) caused the Opéra to prosper financially. *Les Huguenots* followed on Feb. 20, 1836, and was recognized by cultured critics as vastly superior to *Robert*; though the general public, enjoying the flamboyant unrealities of the latter, was disappointed at first. Two years later M. began the composition of *L'Africain*, which was destined to occupy him through life; irritated by the composer's continual demand for changes, Scribe after a while testily withdrew the libretto, but was mollified by M.'s entering heart and soul into the composition of another of his texts, *Le Prophète*, finished in the year 1842-3. After the production of *Les Huguenots* at Berlin, 1842, M. was called to that city by King Friedrich Wilhelm IV. as General Mus. Director. Here his opera, *Das Feldlager in Schlesien* (1843), achieved only moderate success until Jenny Lind assumed the rôle of Vielka in 1844. He visited Vienna and London in 1847; on his return to Berlin, he brought out Wagner's *Rienzi*. In 1849 *Le Prophète* was at last produced at the Grand Opéra, Paris, on April 16, in 1854 it was followed by *L'Étoile du Nord* at the Opéra-Comique (much of the music taken from *Das Feldlager in Schlesien*), where *Dinorah*, *ou le Pardon de Phœrmel*, was brought out in 1859. Last in the series was *L'Africain* (Grand Opéra, Apr. 28, 1865), just a year after his death; he had returned to Paris to take charge of the rehearsals in the spring of 1864.—M.'s fame is inseparably knit with his dramatic music, the popularity of which has long been on the wane.—Other works: Incidental music to *Struensee* (tragedy by Michael Beer, his brother; Berlin, 1846), one of his finest works; choruses to *Æschylus' Eumenides*; festival-play *Das Hoffest von Ferrara*; monodrama *Theophilus Liebe*, f. sopr. solo, ch., with clar. obbligato (Vienna, 1813), "Gutenberg" cantata; cantata *Maria und ihr Genius*, for the silver wedding of Prince and Princess Carl of Prussia, Serenade "Brautgeleite aus der Heimath," for the wedding of Princess Luise of Prussia; cantata *Der Genius der Musik am Grabe Beethovens*; ode to Rauch (the sculptor), f. soli, ch., and orch.; 7 sacred odes by Klopstock, f. 4 voice-parts a *cappella*; *Festhymnus* for the King of Prussia's silver wedding, f. 4 voices and chorus; "Freundschaft," f. 4-part male ch.; Psalm 91, a 8; Pater noster a 4 w. organ; in MS. are 12 Psalms f. double choir, a Te Deum, a Stabat Mater, and a Miserere "Quarante mélodies à une et plusieurs voix" were publ. in Paris (Brandus), others are "Neben dir," f. tenor w. 'cello obbl.; "Des Jägers Lied," f. bass w. horns obbl.; "Des



Schafers Lied," f tenor w. clar. obbl., "A Venezia," barcarolle; "Dichters Wahlspruch," canon f. 3 voices.—INSTRUMENTAL 3 "Päckeltanze" for wind-band, also scored f. orch., for the weddings of the King of Bavaria, and the Princesses Charlotte and Anna of Prussia; Grand March for the Schiller Centenary (1859); overture in march-form (for opening of London Exhibition, 1862); Coronation March for King Wilhelm I. (1863); pf.-music in MS.—Biographical A. de Lasalle, "M., sa vie et le catalogue de ses œuvres" (1864); A. Pougin, "Meyerbeer" (1864), H. Blaze de Bury, "M., sa vie, ses œuvres et son temps" 1865; Ella, "Personal Memoir of M., with an analysis of *Les Inguenots*" (1868); H. Mendel, "G. M." (1868), the same in epitome, "M., sein Leben und seine Werke" (1869); J. Schucht (1869); etc.—M. left by will 10,000 Thaler (\$7,500) for the foundation of a Meyerbeer Scholarship; only Germans under 28, and pupils of the Berlin "Hochschule," the Stern Cons., and the Cologne Cons., may compete. Competitors must submit a vocal fugue *a 8* (for double chorus), an overture f. full orch., and a dram. cantata *a 3*, w. orch. (text of cantata, and text and theme of fugue, are given). Six months in Italy, six in Paris, and six more in Vienna, Munich, and Dresden together, is the plan of study mapped out for the winner of the scholarship.

**Meyer-Hel'mund, Erik**, b. St. Petersburg, April 13 (25, N. S.), 1861. His first instruction was received from his father, subsequently he studied in Berlin under Kiel and Stockhausen. He is best known to the general public as a song-composer, and three score or more of his light and graceful, but highly effective vocal numbers have been published, to the majority of which he himself has written the words. As an opera-composer he has also been in evidence since the production of his comic opera *Margitta* at Magdeburg, in 1889; it has been followed by *Die beiden Klingsberg* (?), *Der Liebeskampf* (2 acts; Dresden, 1892; succ.), the ballet *Kubezahl* [or *Der Berggeist*] (Leipzig, 1893; v. succ.), and the 1-act burlesque opera *Tischka* (Riga, 1894).

**Meyer-Lutz, Wilhelm**, b. Munnerstadt, n. Kissingen, 1829. Pupil of Eisenhofer and Keller, Würzburg; since 1848 in England (org. at Birmingham, Leeds, and St. George's R. C. Ch., London), also 1851-5 cond. at Surrey Th., and since 1869 at Gaiety Th. Has brought out 8 operas, and several masses; also chamber-music.

**Meyer-Ol'bersleben, Max**, b. Olbersleben, n. Weimar, Apr. 5, 1850. Pupil of his father; then of Müller-Hartung and Liszt at Weimar. On Liszt's recommendation he received a liberal allowance from the Duke for further study; passed two years at Munich under Cornelius, Rheinberger, and Wullner; a year at Brussels; then another at Munich. In 1876, teacher of pf. and theory at Müller-Hartung's Orchestra-

School, Weimar; in 1877, teacher of cpt. and comp. at the R. Cons of Music, Würzburg; cond. of the famous "Würzburger Liedertafel" in 1879; "Royal Prof" in 1885; in 1896, elected member of Board of Directors of the "Deutscher Sängerbund," and directed, with Kremser, the Fifth National *Sängerversammlung* at Stuttgart.—As a composer, his talent was early shown by chamber-music, pf.-pieces, and songs, his numerous choruses take high rank; a 3-act romantic opera *Clare Dettin* (Würzburg, 1896) has been successful, and a new 3-act comic opera, *Der Haubenkrieg*, has been accepted for the Munich Opera.—Other works. 2 overtures, "Feierklänge" and "Festouverture," pf.-trio, op. 7; 3 pcs f pf. and cello, op. 10; sonata f. vla. and pf., op. 14, sonata f. flute and pf., op. 17; 22 male choruses (of which op. 52, "Komadin," op. 45, "Gothentreue," and op. 56, "Dance Kingdoms," are w. orch.); 7 mixed choruses (op. 40, "Das begrabene Lied," and op. 54, "Der Blumen Rache," w. orch.); 9 3-part female choruses (op. 51, "The Blind Elf," is a cantatina f. sopr. and alto soli, female ch., w. pf. or orch.); about 30 characteristic pf.-pieces in modern and original style; and 40 or 50 songs for one voice ("Loreley" is a dramatic scene w. orch. or pf.).

**Mézeray, Louis-Charles-Lazare-Costard de**, b. Brunswick, Nov. 5, 1810; d. Asnières, n. Paris, April, 1887. At 15, 2nd leader in the Strassburg Th.-orch.; studied under Tallier and Wachethal, and brought out a little opera, *Le Sicilien*; at 17, *maître de chapelle* at the Liège Th., also cond. of the Cons. concerts and the Concerts Grétry. In 1830, 1st cond. at the Court Th., The Hague; in 1832 he prod. the heroic opera *Guillaume de Nassau*; studied under Reicha in Paris (1833), was cond. at Ghent, Rouen, and Marseilles, and baritone singer at Bordeaux, Montpellier, Antwerp, and Nantes; finally (1843) 1st *m. de chap.* at the Grand Théâtre, Bordeaux, which under his 30 years' sway won a high reputation. He founded the Société Sainte-Cécile in 1843.

**Mice'li, Giorgio**, b. Reggio di Calabria, Italy, Oct. 21, 1836; d. Naples, Dec. 2, 1895. Studied in Naples under N. Gallo and G. Lillo; his first opera, *Zoe*, was successful (1852). In 1872, Director of the R. Educandati Femmenili, Naples; 1887-94, Dir. of Palermo Cons.—Works: Operas (all first given in Naples): *Zoe* (1852), *Gli amanti sessagenari* (1853), *Il conte di Rosvignone* (1854; v. succ.), *La Sonnambule* (French operetta, 1869; reprod. in Italian, 1871, as *L'ombra bianca*), *La Fata* (1875), *Il Convitto di Baldassare* (1878), and 2 biblical operas, *La leggenda di Pisa* (1885) and *La Figlia di Jefe* (1886). Also church- and chamber-music.

**Michaelis, Christian Friedrich**, b. Leipzig, 1770; d. there as "Docent" (reader) at the University, Aug. 1, 1834.—Publ. "Ueber den Geist der Tonkunst mit Rücksicht auf Kants

Kritik der aesthetischen Urtheilskraft" (2 vols., 1795, 1800); "Entwurf der Aesthetik, als Leitfaden bei akademischen Vorlesungen" (1796), "Catechismus uber J. B. Logiers System der Musikwissenschaft" (1828), short essays, translation of Busby's "Hist of Music" (1820), etc.

**Michae'lis, Gustav**, b. Ballenstedt, Jan 23, 1828; d. Berlin, Apr. 20, 1887.—*Kapellm.* at the Wallner Th., Berlin; prod. mus. farces and operettas.

**Michae'lis, Theodor**, brother of preceding, b. Ballenstedt, Mar. 15, 1831; d. Hamburg, Nov. 18, 1887. Orchestral player. Comp "Die turkische Schaarwache," "Die Schmiede im Walde," and other popular open-air pieces.

**Michel** (the clarinetist) See YOST.

**Miche'li, Romano**, Roman contrapuntist; b. about 1575; d. about 1660. Pupil of Soriano and Nannini; from 1625 *m. di capp* at the church S. Luigi de' Francesi. Remarkable canon-writer. Publ. "Musica vaga ed artificiosa" (1615; 50 "motets and artistic canons"); "Madrigali a sei voci in canoni" (1621), "Canoni musicali composti sopra le vocali di più parole . . ." (1645); and masses, complines, psalms, responses, etc.; also "Lettere di Romano Micheli romano alli musici della Cappella di N. S. ed altri musici romani" (1618; explaining canons of a kind invented by himself).

**Mick'witz, Harald von**, pianist; b. Helsingfors, May 22, 1859. Pupil of Brassin and Rimsky-Korsakov at St. Petersburg Cons., and of Leschetzky at Vienna (1880-3). 1886, teacher of advanced piano-classes at the Karlsruhe Cons; 1893 ditto at Wiesbaden Cons. Has publ. elegant pf.-music.

**Mieksch.** See MIKSCII.

**Mierzwin'ski, Ladislas**, tenor singer; b. Warsaw, Oct. 21, 1850. Natural singer of short-lived celebrity.

**Miha'lovich, Edmund von**, b. Fericsancze, Slavonia, Sept. 13, 1842. Pupil (1865) of Hauptmann at Leipzig; later at Munich of v. Bulow (pf.); living as a composer in Pesth. A disciple of the neo-German school.—Works: The romantic opera *Hagbarth und Signe* (Dresden, 1882); the 3-act opera *Toldi* (Pesth, 1893; succ); ballads f full orch. ("Das Geisterschiff," "Hero und Leander," "La ronde du sabbat" [V. Hugo], "Die Nixe"); a symphony, pf.-music, etc.

**Miksch, Johann Aloys**, b. Georgenthal, Bohemia, July 19, 1765; d. Dresden, Sept. 24, 1845. Choir-boy in Dresden, 1777; "Cereemoniensänger" at the Court Church, 1786; baritone singer in the Italian Opera, 1797; chorus-master of the German Opera, 1820, pensioned 1831. A celebrated singing-teacher; the Schroder-Devrient, A. Mitterwurzer, and Agnes Schebest, were his pupils.

**Mi'kuli, Karl**, b. Czernowitz, Bukowina, Oct. 22, 1821; d. Lemberg, May 21, 1897. A

student of medicine at Vienna (1839), his pronounced talent for music won him over, in 1844 he went to Paris, and studied under Chopin (pf.) and Reicha (comp), returning home on the outbreak of the revolution of 1848. After highly successful pianistic tours through Russia, Rumania, and Galicia, he was app. Artistic Director of the Lemberg Cons in 1858; in 1888 he founded a music-school of his own, which was well attended. His edition of Chopin's works, containing numerous emendations made by Chopin as marginal notes in M.'s student-copies, is regarded as a standard. He has publ. a number of pf.-pieces generally influenced by Chopin's style.

**Milanolo, Teresa and Maria**, sisters; b. Savigliano, n. Turin, Aug. 28, 1827, and July 19, 1832, respectively. Teresa, a pupil of Caldera and Morra at Turin, became a celebrated violinist, travelling in Italy, France, Belgium, Holland, and England from 1836; from 1838 with her sister Maria (also a violinist), who died of consumption in Paris, Oct. 21, 1848. Teresa, after her marriage in 1857 to the military engineer Parmentier, ceased to appear in public. She lives in Toulouse.

**Milch'meyer, Philipp Jakob**, b. Frankfort-on-Main, 1750; d. as a pf.-teacher in Strassburg, Mar. 15, 1813. From 1780, court mechanic at Mayence. Invented a 3-manual pianoforte, publ. "Anfangsgrunde der Musik . . ." (a pf.-method; 1797).

**Mil'de, Hans Feodor von**, stage baritone, the creator of Telramund in *Lohengrin* at Weimar, 1850, and a life-member of the Weimar Court Opera, was born on the estate Petronek, near Vienna, Apr. 13, 1821, and was a pupil of Hauser and Manuel Garcia.—His wife *Rosa (né Agthe)*, b. Weimar, June 25, 1827, created the rôle of Elsa, and sang at Weimar till 1876.

**Mil'der-Haupt'mann, Pauline Anna**, dramatic soprano; b. Constantinople, Dec. 13, 1785; d. Berlin, May 29, 1838. She was "discovered" by Schikaneder, and taught by Tomaschelli and Salieri at Vienna. Début 1803; sang in the Vienna Court Opera; Beethoven wrote the rôle of Fidelio for her. Prima donna in Berlin, 1816-29, leaving on account of difficulties with Spontini. Toured Russia, Sweden, etc.; farewell appearance Vienna, 1836. Her voice was so powerful that Haydn said to her "Liebes Kind, Sie haben eine Stimme wie ein Haus" [Dear child, you have a voice like a house].

**Mild'ner, Moritz**, b. Turnitz, Bohemia, Nov. 7, 1812; d. Dec. 4, 1865, at Prague, where he had been a violin-pupil of Pixis in the Cons., teaching there from 1842. He was a leader in the theatre-orch; among his pupils were Laub, Hrimaly, and Zajic.

**Mililot'ti, Leopoldo**, b. Ravenna, Aug. 6, 1835. Settled in Rome, where he had studied music, as a singing-teacher. Publ. many beautiful songs, and wrote (with his brother Giuseppe [1833-1883]), 2 operettas, *La vendetta d'un fol-*

*letto*, and *Un sogno nella luna* (both Rome, 1875).

**Mil'ard, Harrison**, b. Boston, Mass., Nov. 27, 1830. Sang in a church-choir, and at 10 in the chorus of the Handel and Haydn Soc. Studied 1851-4 in Italy, tenor concert-singer; toured Great Britain with Catherine Hayes. Returned to Boston 1854; settled in New York, 1856, as a singer, composer, and vocal instructor.—Works: The 4-act Italian opera *Deborah* (not perf.), Grand Mass; Church-services, 4 Te Deums; he is a noted song-composer, having publ. over 350 songs, besides adaptations from the French, Italian, and German.

**Miller, Edward**, English composer and theorist; b. Norwich, 1735; d. Doncaster, Sept. 12, 1807. Apprenticed to a street-paver, he ran away and studied music under Burney at Lynn. Organist at Doncaster, 1756-1807; Mus. Doc., Cambridge, 1786.—Publ. 6 solos f. German flute (with remarks on double-tonguing; 1752); 6 harpsichord-sonatas; elegies, songs, and an ode, w. instr. l parts; psalms and hymns; etc.; also "Institutes of Music, or Easy Instructions for the Harpsichord" (1771), "Elements of Thorough-bass and composition" (1787); etc.

**Milleville, Francesco**, b. about 1565 at Ferrara; pupil of his father, Alessandro M., organist and composer to the Ducal court. Was for a time in the service of the King of Poland, then of the Emperor Rudolf II.; returned to Italy in 1614, and acted as *m. di capp.* at Milan, Volterra, and Chioggia. He was the teacher of Frescobaldi.—Publ. 6 books of Madrigals a 3 (1614-24), 7 of motets a 2-4 (up to 1626); 1 mass a 4 and 2 a 8 (1617); masses and psalms a 3 (1620); 1 mass a 8, a Dixit, a Magnificat and a motet a 9 (1626); etc.

**Mil'öcker, Karl**, operetta-composer; b. Vienna, May 29, 1842. Studied in the Cons. there; theatre-*Kapellm.* at Graz, 1864; at the Harmonie Th. in Vienna, 1866; since 1869, at the Th. an der Wien.—Works: *Der todte Gast* and *Die beiden Binder* (both Pesth, 1865); *Diana* (Vienna, 1867); *Die Frauenschul* (Pesth, 1878); and the following (all at Vienna): *Der Regimentstambour* (1869), *Drei Paar Schuhe* (1870), *Die Musik des Teufels* (1870), *Ein Abenteuer in Wien* (1873), *Das verwunschene Schloss* (1878, with songs in Upper Austrian dialect), *Gräfin Dubarry* (1879), *Apajune der Wassermann* (1880), *Die Jungfrau von Belleville* (1881), *Der Bettel-*



*student* (Dec 6, 1881; popular everywhere, in Italian as *Il Guitarrero*), *Gasparone* (1884), *Der Feldprediger* (1884), *Der Viceadmiral* (1886), *Der Dieb* (1886 [Berlin]), *Die Sieben Schwaben* (1887), *Der arme Jonathan* (1890), *Das Sonntagskind* (1892), *Der Probekuss* (1895), and *Das Nordlicht* (1897). M's music is melodious and sprightly, and, like the instrumentation, well suited to the situations. He has also brought out a number of mus farces, and for years contributed piano-pieces to the monthly "Musikalische Presse."

**Mills, Sebastian Bach**, noted pianist; b. Cirencester, England, Mar. 1, 1838; d. Wiesbaden, Dec. 21, 1898. Taught by his father, by C. Potter, and by Sterndale Bennett, he played before Queen Victoria at the age of 7; studied later at the Leipzig Cons. (Moscheles, Plaidy, Karl Mayer, Julius Rietz, and Hauptmann); later the pf with Liszt. Was organist of the R. C. Cath., Sheffield, in 1855; played in a Gewandhaus Concert on Dec. 2, 1858, and went to New York in 1859, where he was so well received at his début in Schumann's *Concertstück* (with the Philharm. Soc.) that he settled there. In 1859, '67, and '78, he made brilliant tours in Germany; he also toured America, and up to 1877 played in New York in every season. He did yeoman service in the cause of good music in the United States; and was a most successful teacher.—Works: Pf.-music (Barcarolle vénitienne, op. 12; 2 Tarantellas, op. 13, 20; Murmuring Fountain, op. 22; Recollections of Home, op. 23; Fairy Fingers, op. 24; polka "Toujours gai," op. 25; etc.).



**Mills, Watkin**, b. Painswick, Gloucestershire, England, about 1861. Bass-baritone singer (basso cantante) in oratorio and concert, with a compass from E<sub>3</sub> to f<sup>4</sup>. Pupil of Edwin Holland at the R. A. M., and of F. Blasco, Milan; later of Sir J. Barnby, Randegger, and Blume. Very succ. début at the Crystal Palace, May 17, 1884. Has filled many engagements in oratorio, in which his popularity is great. In America 1894-5.

**Milton, John**, father of the English poet; d. 1646 (7?). A scrivener in Bread Street, Cheapside, London, he was an excellent musician; his fine 6-part madrigal "Fayre Oriana in the Morne" was published in the "Triumphes of Oriana" (1601), 4 motets were publ. in "Teares and Lamentacions" (1614); also psalm-tunes in Ravenscroft's "Whole Booke of Psalms" (1621).

**Mingot'ti, Regina**, née Valentini, famous

soprano; b Naples, 1728; d (?). Pupil of Porpora, and the rival at Dresden of Faustina Hasse; they left the Dresden stage in the same year (1751), and M then sang for two years at Madrid under Farnelli, later in London, Italy, Munich (1763), and Neuberger-on-Danube (1787).

**Mino'ja, Ambrosio**, b. Ospedaletto, n Lodi, Oct. 21, 1752; d. Milan, Aug. 3, 1825. From 1814-24, prof. of comp. at the R Cons., Milan, from 1789-1809 also *maestro al cembalo* at La Scala, where his opera *Tito nelle Gallie* was prod. in 1787.—Works A symphony, cantatas; hymns; a *De Profundis a 3*; celebrated Sol-feggì (M. was an excellent singing-teacher); and "Lettere sopra il canto" (Milan, 1812; publ. in German as "Ueber den Gesang").

**Miolan-Carvalho**. See CARVALHO-MIOLAN.

**Mirande, Hippolyte**, born Lyons, May 4, 1862. Pupil of Dubois and Guiraud in Paris Cons; 1886-90, prof. in the Acad. of Music and the Cons., at Geneva; since 1890, Secretary-General of the Grand Th., Lyons, and prof. of mus. history at the Lyons Cons. He is also critic for the Lyons "Progrès," and organist at the synagogue.—Works *Une fête Directoire*, ballet (Lyons, 1895; 45 representations up to 1898); overtures "Rodogune," "Frithjof," "Macbeth," "Prométhée," and "La mort de Roland"; Suite de ballet f. pf. 4 hands; pf.-music; songs.

**Mirus, Eduard**, b. Klagenfurt, 1856. Attended Hanslick's lectures in Vienna Univ; studied singing in Italy, after some experience as a baritone stage-singer, he settled in Vienna (1891). Has publ. some songs.

**Mir'ry, Karel**, b. Ghent, Aug. 14, 1823; d. there Oct. 5, 1880. Pupil of Mengal and Gevaert. He wrote 18 Flemish operas and operettas for Brussels, Antwerp, and Ghent, where he was prof. of harm. and Vice-Director of the Cons.

**Mis'sa, Edmond-Jean-Louis**, dram. comp.; b. Rheims, Marne, June 12, 1861. Pupil of Massenet at Paris Cons.; won the *Prix Cressent*. Residing (1899) in Paris as a comp. and teacher.—Works *Juge et Partie*, 2-act opéra comique (Op.-Com., 1886); *Lydia*, 1-act do. (Dieppe, 1887); *Le Chevalier timide*, 1-act do. (Paris, Menus-Plaisirs, 1887); *La belle Sophie*, 3-act opera (ibid., 1888); *Doctoresse*, 1-act pantomime (1888); *La Princesse Nangara*, 3-act opera (Rheims, 1892); *Mariage galant*, 3-act opera (Paris, 1892); *Tararaboum-revue* (1892); *l'Hôte*, 3-act pant. (1893); lyric comedy *Dinah* (3 acts, 1894); *Le dernier des Marigny*, 4-act revue (1896); *Les deux Peuples*, 1-act (1896); *Ninon de Lenelos*, 4-act lyric episode (1895); also orch. l music, pf.-pieces, songs, etc.

**Mit'terwurzer, Anton**, baritone stage-singer; b. Sterzing, Tyrol, Apr. 12, 1818; d. Döbling, n. Vienna, Apr. 2, 1872. Pupil of Gänsbacher, his uncle; choir-boy at St Stephen's, Vienna; stage-début Innsbruck, as the

Jager in *Das Nachtlager von Granada* Sang in Austrian provincial theatres, eng. 1839 at Dresden Court-Opera, pensioned 1870 Favorite rôles: Flying Dutchman, Hans Heiling, Don Giovanni, Hans Sachs, etc.

**Miz'ler, Lorenz Christoph**, (later ennobled as Mizler von Kolof,) b. Heidenheim, Württemberg, July 25, 1711; d. Warsaw, March, 1778. Pupil of J. S. Bach on the clavichord and in comp.; graduate of Leipzig Univ. ("Dissertation, quod musica ars sit pars eruditionis musicæ," 1734; 2nd ed. 1736); lecturer at the Univ., 1736; establ. the "Societät der musikalischen Wissenschaften," 1738; from 1743, private tutor in Warsaw. His "Neu eröffnete musikalische Bibliothek . . ." (1736-54) was one of the earliest mus. periodicals. Publ. "Die Anfangsgründe des Generalbasses, nach mathematischer Lehrart abgehandelt" (1739); a transl. of Fux's *Gradus ad Parnassum, oder Anführung zur regelmässigen mus. Composition*" (1742); etc.

**Modè'na, Giulio di**. See SEGNI.

**Moder'nus, Jacobus** (*roete Jacques Moderne*; also called **Grand Jacques**, or **J. M. de Pinguento**, by reason of his stoutness); *maître de chap* at Notre-Dame, Lyons; music-printer there 1732-58, publishing chiefly works by French contrapuntists. Also comp 4-part chansons, and 5- or 6-p motets, all probably lost.

**Mohr, Hermann**, b. Nienstedt, Oct. 9, 1830; d. Philadelphia, May 26, 1896. Pupil of the Teachers' Seminary, Eisleben; went to Berlin in 1850; founded the Luisenstadt Cons. there; taught in Zeckwer's Cons., Phila., from 1886.—Works *Cantata Bergmannsgruss*; male choruses (e.g., "Jauchzend erhebt sich die Schöpfung," "Am Altare der Wahrheit"); songs; instructive pf.-pieces; etc.

**Möh'ring, Ferdinand**, b. Alt-Ruppin, Jan. 18, 1816; d. Wiesbaden, May 1, 1887. Pupil for composition of the Berlin Akademie; in 1840, org. and mus. dir. at Saarbrücken; 1844, "Royal Music-Director"; 1845, org. and singing-teacher at Neu-Ruppin.—Works: 2 unsuccess operas, *Das Pfarrhaus*, and *Schloss Warren*; many male choruses (e.g., "Normannenzug"), widely known and appreciated; other music in MS.

**Moir, Frank Lewis**, b. Market Harborough, Engl., Apr. 22, 1852. While a student of painting at S. Kensington, he also learned music; won scholarship in the Nat. Training School (1876), and has made a name as a song-composer.—Works *A comic opera, The Royal Watchman*; church-services; madrigal "When at Chloe's eyes I gaze" (Madr. Soc. prize, 1881); duets; many songs; "Melody" in A, f. vln. and pf.; etc.

**Molique, Wilhelm Bernhard**, famous violinist and comp.; b. Nuremberg, Oct. 7, 1802; d. Kannstadt, May 10, 1869. His first teacher was his father, a town-musician; King Maxi-

milian I, hearing of his extraordinary talent, had him trained (1816) by Rovelli at Munich. A member of the court orch. at Vienna in 1818, in 1820 he succeeded Rovelli as leader in the Munich orch. After finishing-lessons from Spohr, he made his first artistic tour in 1822; in 1826 Lindpaintner called him to Stuttgart as leader, with the title of "Musikdirector." He won celebrity abroad by extended



tours in Holland, Russia, England, and France. The political crisis of 1849 caused him to settle in London, where he remained (excepting a visit to Stuttgart, Munich, and Frankfort, in 1859) until 1866, enjoying deserved success as a soloist, quartet-player, and teacher. He retired to Kannstadt in 1866.—Works: The oratorio *Abraham* (Norwich Festival, 1860; comp. in 3 months); 2 masses, a symphony, 2 pf.-trios; his highly prized compositions for violin include the 6 concertos (real classics), a concertino, 8 string-quartets; concertantes f. violin and pf, and f. violin and flute; violin-duets; fantasias, rondos, etc., f. solo vln., besides a 'cello-concerto, concertantes f. flute and pf; etc.

**Mol'enhauer**, three brothers, born in Erfurt: (1) **Friedrich** (1818), violinist and comp; (2) **Heinrich** (1825), fine 'cellist, and (3) **Eduard** (Apr. 12, 1827), violinist, 1841 pupil of Ernst, 1843 of Spohr; went to New York in 1853, establ. a violin-school for advanced students, and was one of the originators of the "Conservatory system" in America.—Works: Opera *The Corsican Bride* (New York, 1861); comic operas *Breakers* (N. Y., 1881) and *The Masked Ball*, 3 symphonies, one being the "Passion"; string-quartets, violin-pieces; songs.

**Mol'ler** (or **Möller**), **Joachim**. See **BURCK**.

**Molloy, James Lyman**, b. Cornolore, King's County, Ireland, 1837. An amateur comp. and writer, whose operettas (*Students' Frolic*, *My Aunt's Secret*, *Very Catching*), numerous songs, and Irish melodies with new accompaniments, have enjoyed considerable vogue.

**Momigny, Jérôme-Joseph de**, b. Philippeville, Jan. 20, 1762; d. (?). At 12, org. at St.-Omer, later at Ste.-Colombe, and 1785 at Lyons; establ. a music-business in Paris, 1800; lived later in Tours.—Comp. string-quartets, string-trios, pf.-sonatas, vln.-sonatas, an opera, *Arlequin-Condruillon*, cantatas, etc. Wrote "Cours complet d'harmonie et de composition d'après une théorie neuve" (1806; bases the scales on the overtone-series up to 13); and other books supporting his theories.

**Momolo'to**. See **ALBERTINI, MICHAEL**.

**Monaste'rio, Gesú**, b Potes, Spain, Mar 21, 1836. Distinguished violinist; début 1845 as "infant prodigy"; studied Brussels Cons., 1849-51, under de Bériot, after long and brilliant tours, he founded the Quartet Soc at Madrid in 1861. Influential in forming taste for classical music in Spain. Court violinist; prof in, and (1894) Director of, Madrid Cons., succeeding Arrieta. Has publ. various violin-pieces, some of which (e.g., "Adieux à l'Alhambra") are very popular.

**Monbel'li, Marie**, famous stage-soprano; b. Cadiz, Feb 13, 1843. Pupil of Mme. Eugénie Garcia in Paris; from 1869, prima donna at Covent Garden, London, after sensational tours with Ullmann.

**Mondonville, Jean-Joseph Cassanea de** [de Mondonville was his wife's maiden name], b. Narbonne, Dec. 25, 1711; d. Belleville, n. Paris, Oct. 8, 1772. A violinist in the Concerts spirituels, Paris, he prod. successful motets, and succeeded Gervais in 1744 as Intendant of the "musique de la chapelle" at Versailles; 1755-72, cond. of the Concerts spirituels, succeeding Royer.—Also comp. operas and oratorios.

**Moniusz'ko, Stanislaw**, b Ubrcl, Govt. of Minsk, Lithuania, May 5, 1813; d. Warsaw, June 4, 1872. Pupil of the organist A. Freyer in Warsaw, and of Rungenhagen in Berlin 1837-9, earning his living there as an organist and music-teacher. Then settled in Wilna. His career as a composer began with songs, of which, after long waiting, he publ.



6 books in Wilna; he also wrote many masses with accomp. of org. or orch., several cantatas w. orch., the "Ostrobramer Litany" f. ch. and orch., and other church-music; but his most famous works are his 15 national (Polish) operas, written in melodious and graceful style (*The Lottery*, *Ideal* [1846], *The New Don Quixote*, *Night-camp in the Apennines*, *Idylle*, *Bethy*, *The Gypsies*, *Halka*, *Jawnuta* [The Paria], *The Raftsmen*, *Verbum nobile*, *Rokitschana*, *The Countess*, *The Haunted Castle*, *Beata*, and *Tea* [unfinished]). In 1858 he was app. Director of the Warsaw Opera; later prof. at the Cons.—Biography in Polish by A. Walicki (Warsaw, 1873).

**Monk, Edwin George**, b. Frome, Somersetshire, Engl., Dec. 13, 1819. Organist and comp., pupil of G. A. Macfarren; Mus. Bac., Oxon., 1848; Mus. Doc., 1856. 1859-83, Camidge's successor as organist of York Minster.—Works:

Ode to the Nativity [Milton], ode "The Bard"; unison service in A; other comp s, edited "Anglican Chant Book"; "Anglican Choral Service Book"; "Anglican Hymn Book" (with Singleton), "The Psalter and Canticles pointed for chanting" (with Ouseley), and "Anglican Psalter Chants" (with Ouseley)

**Monk, William Henry**, b London, Mar 16, 1823, d. Stoke Newington, London, Mar. 18, 1889. Pupil of T. Adams, J. A. Hamilton, and G A Griesbach Org. in various London churches; 1847 choirmaster, 1849 organist, and 1874 prof. of vocal music in King's College, London; prof. of music at the School for the Indigent Blind, 1851; prof. in Nat'l Training College, 1876, in Bedford Coll., London, 1878; Mus Doc. *hon causa* (Durham), 1882. He edited for the Church of Scotland "The Book of Psalms in Metre," "Scottish Hymnal," "The Psalter," and "Book of Anthems"; was the mus. editor of "Hymns, Ancient and Modern," and comp many popular hymn-tunes ("Eventide"), also anthems, chants, etc.; he edited "The Parish Choir," and lectured in London, Edinburgh, etc.

**Monpou, (François-Louis-) Hippolyte**, b. Paris, Jan. 12, 1804, d. Orléans, Aug. 10, 1841. At nine a choir-boy in Notre-Dame, he was a pupil of Choron's school in 1817, becoming later accompanist and "coach" in the institution until 1830, when he obtained a certain vogue as a song-composer and writer of light operas, which his defects in mus. training and temperament rendered short-lived.

**Monsigny, Pierre-Alexandre**, b. Fauquembergue, n. St.-Omer, Oct. 17, 1729; d. Paris, Jan. 14, 1817. Forced at an early age, by his father's death, to support his family, he obtained a clerkship in 1749, and later the post of *maitre d'hotel* at the Duke of Orléans; renouncing former musical studies until, in 1754, a performance of Pergolesi's *Serva padrona* so fired his imagination, that he, after a five-months' course of harmony under Gianotti, succeeded in scoring a 1-act comic opera, *Les Aveux indiscrets*, most successfully prod. at the Th de la Foire in 1759. The same theatre having brought out in quick succession and with increasing success 3 more operas of his, *Le Maître en droit* and *Le Cadu dupé* (1760), and *On ne s'avise jamais de tout* (1761), the Comédie Italienne, jealous of its rival's good fortune, closed it by exercise of a vested privilege, and took over its best actors. M. thenceforward wrote exclusively for the Comédie Italienne: *Le Roi et le fermier* (1762), *Rose et Colas* (1764), *Ahne, reine de Golconde* (1766), *L'île sonnante* (1768), *Le Déserteur* (1769), *Le Faucon* (1772), *La belle Arsène* (1773), *Le rendezvous bien employé* (1774), were a series of triumphs culminating in *Félix, ou l'enfant trouvé* (1777). Here M. stopped abruptly; either fearful that he had done his best, or (as he himself modestly explained it) for lack of ideas. He lost a government position, and the stewardship

of the Duke of Orléans' estates, in the Revolution, but the Opéra-Comique allowed him a pension of 2400 francs, and he was made Inspector of Instruction at the Cons (resigning in 1802). In 1813 he was elected to Grétry's chair in the Académie. He had a wonderful gift of melody, and rare sensibility in dramatic expression, but his theoretical training was deficient; still, he is regarded as one of the creators of French comic opera.—Biographies by Quatremère de Quincy (1818), Alexandre (1819), and Hédouin (1820).

**Monte, Filippo de [Philippe de Mons, or Philippus de Monte]**, b Mons (or Malines), 1521; d Vienna, July 4, 1603. *Kapellmeister* to Emperor Maximilian II; later to Rudolf II. Celebrated contrapuntist, works still extant are masses *a 5-8* (1557), mass *a 6*, Benedictines (1580), masses *a 4-5* (1588), 6 books of motets, *a 5-6* (1569-84), 2 of motets *a 6* and 12 (1585, '87), 19 of madrigals *a 5* (1561-88), 8 of madrigals *a 6* (1565-92), canzonets and madrigals *a 7*, "La fiammetta" (1598), "Madrigali spirituali" *a 5* (1581), and French chansons and "Sonnets de Pierre de Ronsard" (1576, *a 5-7*). Some of these are also in collections; a few others are found in modern works (Hawkins' "History" has a madrigal *a 4*; Dehn's "Sammlung" and Commer's "Collectio," each contains a motet).

**Montéclair, Michel Pignolet de**, b. Chaumont, 1666; d. Saint-Denis, n. Paris, Sept., 1737. One of the earliest players on the modern double-bass, he was a member of the Opéra orch., Paris, 1707-37. He prod. at the Opéra *Les Filles de l'éthé*, ballet-opera (1716), and *Jephthé*, 3-act grand opera (1732); also comp. cantatas, a requiem (1736), 6 trios (sonatas) for 2 violins and bass, "Brunettes" for flute and violin, flute-duos, etc.—Wrote "Méthode pour apprendre la musique" (1700; revised ed.s 1709, 1736), and a "Méthode pour apprendre à jouer du violon" (1720; a pioneer violin-method, 2nd ed. 1736).

**Monteverde [signed his name Monteverdi]**, **Claudio (Giovanni Antonio)**, b. Cremona [bapt. May 15], 1567; d. Venice, Nov. 29, 1643. He began his career as a viola-player in the orch. of Duke Gonzaga of Mantua, and studied counterpoint under the Duke's *maestro*, Ingegneri. His first published works, Canzonette *a 3* (1584) and 5 books of madrigals *a 5* (1587-99), foreshadowed his course as a composer; the harmonic progressions show a strong feeling for modern tonality, and the dominant seventh and other dissonances enter without preparation. M. was one of the reformers attacked by Artusi in the pamphlet "L'Artusi, ovvero delle imperfettioni della moderna musica" (1600); he was, indeed, heartily in sympathy with the efforts of the Florentines Caccini and Peri to establish a modern musical drama. In 1603, he succeeded Ingegneri as *maestro* to the Duke, and wrote, for the wedding of the latter's son with Margherita of Savoy, his first dramatic work, *Orfeo*, received with unbounded enthu-

siasm. In 1608 he set to music Rinuccini's *Arianna*, and a ballet, *Ballo delle ingrate*. Meantime he had not only continued secular composition in the smaller forms (Scherzi musicali a tre voci" in the French chanson-style [1607]), but had also won fame as a sacred composer (vespers and motets were publ 1610), and in 1613 was elected to succeed Martinengo as *maestro di cappella* at San Marco, Venice, at a salary of 300 ducats (raised to 500 in 1616), and a house, besides travelling expenses. For several years his duties as composer for the church, and choromaster, absorbed his attention; in 1624 his epico-dramatic *Il combattimento di Tancredi e Clorinda*, in which a narrator ("testo") connects the dialogue, was brought out at the palace of Senator Mocenigo; in 1627 he wrote 5 dramatic intermezzi in episodes from "Bradamante" and "Dido" for the court of Parma, and in 1630 an opera, *Proserpine rapita*, was performed at the wedding of Mocenigo's daughter. In 1637 the first opera-house was opened at Venice, the Teatro di S. Cassiano, followed by a dozen more within sixty years; up to this time operas had been performed at the palaces of the nobility. M. now produced the operas *Adone* (Teatro SS Giovanni e Paolo, Venice, 1639), *Le Nozze di Enea con Lavinia* (ibid., 1641), *Il ritorno di Ulisse in patria* (T. S. Cassiano, 1641), and *L'Incoronazione di Poppea* (SS. Giovanni e Paolo, 1642). His dramatic works have earned for M. the title of "the father of the art of instrumentation"; he enlarged the orchestra, selected and combined with skill the instruments accompanying the voices, and first employed the *tremolo* of strings (Orpheus' lament, in *Il combattimento di Tancredi*, is accomp. by bass viols *tremolo*); besides this, his recitative is far freer and more dramatic, sometimes expanding to an *arioso*, and of a sentiment and force greatly surpassing the monotonous first-fruits of the *stile rappresentativo*. *Orfeo* (publ. 1609), and *L'Ulisse* (MS. in the Vienna Library), are his sole extant music-dramas; the former was republ. 1881 by the "Gesellschaft für Musikforschung" (vol. x). 3 more books of madrigals were publ.; Book vi, a 5, with a "dialogue" a 7 (1614), Book vii, "Il concerto," a 1-6, and some songs (1619), and Book viii, "Madrigali guerrieri ed amorosi con alcuni opuscoli in genere rappresentativo" (1638). A few detached madrigals and other numbers have been reprinted in modern works. Besides the vespers and motets (1610), a mass a 6, masses a 4, psalms a 1-8, with litanies to the Virgin (1650), and "Selva morale e spirituale" (a collection of masses, psalms, hymns, Magnificats, motets, Salves, and a Lamento from *Arianna*; in MS. in the Vienna Library), have been preserved.

**Moore, Thomas**, the famous poet, was born in Dublin, May 28, 1779; died Sloperston Cottage, near Devizes, Feb. 25, 1852. He had no regular musical training, but picked up an ama-

teurish knowledge of piano-playing with the aid of the organist, William Warren, and possessed a naturally pleasing voice. He set to music many of his 125 Irish songs; and sang them with great effect to his own accompaniment, in the home-circle. Some of his original melodies are "Love thee, dearest," "When 'midst the gay," "One dear smile," and "The Canadian Boat-song." He also composed short concerted vocal pieces; the terzetto "O lady fair," and the 3-part glee "The Watchman," won wide popularity.

**Mora's, Cristofano [Cristoforo]**, a native of Sevilla, entered the Papal chapel about 1540. Compositions by this eminent Spanish contrapuntist are still sung at Rome. Modern reprints of motets and parts of masses, etc., are in coll.s by Eslava, Choron, Martini, Proske, and Rochlitz; 2 books of masses (Book i at Paris, n.d., 2nd ed. 1546; Book ii 1544, oft republ.), Magnificats a 4 (1541, etc), motets a 4 (2 books, 1543, '46), motets a 5 (1543), and Lamentations a 4-6 (1564), appeared during his lifetime.

**Mo'ralt, Joseph**, the eldest in a famous Munich quartet-party of brothers, and 1st violin; b. Schweztingen, n. Mannheim, Aug. 5, 1775; d. 1828 at Munich as orchestral leader, —**Jo'hann Baptist**, the 2nd violin; b. Mannheim, Jan. 10, 1777; d. Munich, Oct. 7, 1825; also comp. symphonies, quartets, and concertantes and duos f. violin; —**Philipp**, the 'cellist, b. Munich, 1780; d. there 1829; —and **Georg**, the tenor, b. Munich, 1781; d. there 1818.

**Mo'ran-Ol'den, Fanny**, distinguished dramatic soprano; b. Oldenburg, Sept. 28, 1855. Taught by Haas at Ilanover, and Auguste Gotze at Dresden, she made her début as "Fanny Olden" (her real name was Tappenhorn) at a Gewandhaus concert in 1877; sang the rôle of Norma at Dresden a few months later, and was eng. as leading soprano at Frankfurt in the autumn of 1878. From 1884 she sang in opera at Leipzig (City Th.). Sang in New York in 1888-9. Twice married: in 1879 to the tenor Karl Moran, and in 1897 to Herr Bertram, court singer at Munich.

**More, Félicité.** See PRADIER.

**Morel, Auguste-François**, self-taught dramatic composer; b. Marseilles, Nov. 26, 1809; d. Paris, Apr. 22, 1881. From 1836-50 in Paris as a song-composer and writer; also set to music Autran's *La fille d'Eschyle* (1848), and a ballet, *L'Étoile du marin* (1850); then returned to Marseilles, becoming director of the Cons. there in 1852. Prod. a grand opera, *Le Jugement de Dieu* (Grand Th., 1860); wrote much fine chamber-music (a string-quintet, 5 string-quartets, and a pf.-trio), for which he twice won the *Prix Chartier*; also 2 symphonies, overtures, cantatas, etc.

**Morel'li, Giacomo**, b. Venice, Apr. 14, 1745; d. there May 5, 1819. Librarian at San Marco,

and the discoverer of the fragments of Aristoxenos' "Art of Rhythm," which he publ. in 1785.

**Morelot, Stephen**, b. Dijon, Jan. 12, 1820; Dean of the Faculty of Jurisprudence there, and a *connaisseur* of sacred music. Co-editor from 1845 of Danjou's "Revue de la musique religieuse, populaire et classique", sent to Italy in 1847 by the Ministry of Pub. Instruction to study church-music and sacred song. Publ. numerous essays, among them "De la musique au XV<sup>e</sup> siècle . . ." (1856; pp. 28, and 24 music-pages containing several motets and chansons by Dunstable, Haynes, and Binchois in modern notation), "Éléments de l'harmonie appliqués à l'accompagnement du plain-chant, d'après les traditions des anciennes écoles" (1861; pp. 196; an excellent work). His "Manuel de Psalmodie en faux-bourçons à 4 voix . . ." (1855) is an ingenious attempt to revive the ancient style of harmonization

**Moret'ti, Giovanni**, b. Naples, 1807; d. Ceglie, n. Naples, Oct., 1884. Pupil of Casella, Furno, Tritto, Zingarelli, etc., at Naples Cons.; was leader at several theatres, and *m. di capp.* at the San Carlo. From 1820-57 he wrote 22 operas; also comp. 12 masses, a Requiem, litanies, and other church-music.

**Morgan, George Washbourne**, b. Gloucester, Engl., Apr. 9, 1822; d. Tacoma, Washington, in July, 1892. Sang in the Philh. Gloucester chorus, 1834; articulated to John Amott; org. in several churches, and cond. of the Gloucester Philh. about 1845; went to New York in 1853; org. at St. Thomas's (1854-5), Grace Ch. (1855-69), St. Ann's R. C. Ch. (1868-9), St. Stephen's R. C. Ch. (1869-70), Brooklyn Tabernacle (1870-82), and the Dutch Ref. Ch. at Madison Av. and 29th St. (1886-8).—Works: A Morning Service, and anthem f. quartet, ch. and orch.; ballads and songs; organ- and pf.-music.

**Morgan, John Paul**, b. Oberlin, Ohio, Feb. 13, 1841; d. Oakland, Cal., in Jan., 1879. Talented organist, for many years in New York. Composed church-music, chamber-music, organ-pieces, songs. Made the best English translation of Richter's "Manual of Harmony" (New York, 1867).

**Morja**. Pen-name of MORIZ JAFFE.

**Morlac'chi, Francesco**, b. Perugia, June 14, 1784; d. Innsbruck, Oct. 28, 1841. Pupil of Mazzetti and Caruso in Perugia, of Zingarelli at Loreto, and of Padre Martini at Bologna, where he received the diploma of "maestro compositore" from the Liceo Filarmónico in 1805. Besides a coronation-cantata for Napoleon (as King of Italy), he prod. a *Te Deum*, a *Miserere a 16*, a *Pater noster*, a cantata, and other church-music. His dramatic firstling was a farce, *Il Simoncino* (Parma, 1803); and an operetta, *Il Poeta spiantato, o il Poeta in campagna*, (Florence, 1807), and a comic opera *Il Ritratto*,

*ossia la Forza dell'astrazione* (Verona, 1807), aided his growing reputation; 7 more were prod. up to 1810, when he was eng. as *Kapellm.* for the Italian Opera at Dresden, his tenure for life being confirmed in 1811. Here, according to Chilesotti in "I nostri maestri del passato," M. formed a classic style blending Italian vivacity with German philosophical profundity; he brought out 11 more operas in Dresden and Italy, and wrote much sacred music. Requiem for the King of Saxony, 10 grand masses w. orch., a Passion-oratorio (1812), the oratorios *Isacco* (1817) and *La morte di Abele* (1821), cantatas, hymns, etc.; besides organ-pieces and songs.

**Morley, Thomas**, English contrapuntist; b. about 1557, d. 1604. A pupil of Byrd; Mus. Bac., Oxford, 1588; Gentleman of the Chapel Royal, 1592, also Epistler and Gospeller.—Publ. compositions: "Canzonets, or Little Short Songs to three voyces" (1593); "Madrigalls to foure Voyces" (1594); "The First Booke of Ballets to five voyces" (1595; reprinted 1842 in score by the Mus. Antiq. Soc.); "The First Booke of Canzonets to Two Voyces" (1595); "Canzonets, or Little Short Aers to five and sixe voyces" (1597); "The First Booke of Aires or Little Short Songes to sing and play to the Lute with the Base-Viol" (1600; contains the song "It was a lover and his lass" from *As you like it*, reprinted in Knight's "Shakspeare," and Chappell's "Popular Music of the Olden Time").—M.'s works are unusually melodious for the period, and many of the madrigals and ballets are still popular; the canzonets *a 3-4*, and madrigals, were publ. in modern score by Holland and Cooke; 5 sets of harpsichord-lessons are in "Queen Elizabeth's Virginal Book"; services and anthems are in Barnard's and Boyce's colls.—M. edited "Canzonets or Little Short Songs to Foure Voyces, selected out of the best approved Italian authors" (1598); "Madrigals to five voyces, [ditto]" (1598); and "The Triumphes of Oriana, to five and sixe voyces, composed by divers several authors" (1601; reprinted in score by Wm. Hawes).—He wrote the first regular treatise on music publ. in England: "A Plaine and Easie Introduction to Practicall Musick . . ." (1597; an excellent work; publ. in German as "Musica practica"); and edited the curious treatise, "The First Booke of Consort Lessons, made by divers exquisite Authors for sixe Instruments to play together, viz. the Treble Lute, the Pandora, the Citterne, the Base Violl, the Flute, and the Treble Violl" (1599; rev. ed. 1611).

**Mornington, Garret Colley Wellesley**, Earl of; the father of Wellington; b. Dangan, Ireland, July 19, 1735; d. May 22, 1781. He excelled as a glee-composer. In 1776 and '77 the Catch Club awarded him prizes for catches; and in 1779 for the glee "Here in a cool grove." Sir II. R. Bishop edited a complete coll. of his



grees and madrigals (1846). He was Mus. Doc., Dublin, and prof. 1764-74 at Dublin Univ.

**Morse, Charles Henry**, b. Bradford, Mass., Jan. 5, 1853. Graduate (a) of the New Engl. Cons., Boston, 1873, under J. C. D. Parker (pf.), S. A. Emery (harm.), and Geo. E. Whiting (org.); (b) of the Boston Univ. College of Music, 1876, under Parker, J. K. Paine, and Whiting. Then st. pf. 1 year with Perabo, and 3 years w. Baermann. Mus. Bac., Boston Univ., 1879. Teacher of pf. and org. at N. E. Cons., 1873-8; Mus. Dir. at Wellesley College, 1875-84; founder and director of the Northwestern Cons. of Music, Minneapolis, 1885-91, since 1891, org. and choirmaster at Plymouth Church, Brooklyn. Pres. of N. Y. State M. T. A., 1874-6; Pres. of Alumni, and Trustee, of N. E. Cons.; co-founder, and first "Sub-Warden," of A. G. O. Excellent organist and chorus-cond.; teacher of organ-playing and voice-building.—Publ. a Choral Song, Agnus Dei, anthems, Christmas Carols; many arr.s f. org., and several valuable compilations ("The Contemporary Organist," "A March-Album," "The Church-Organist," "The Junior Church-Organist").

**Mortier de Fontaine, Henri-Louis-Stanislas**, pianist; b. May 13, 1816, Wismiewiec, Volhynia, Russia; d. Balham, London, May 10, 1883. Début Danzig, 1832; 1833 in Paris; 1837, Italy; 1842, again in Paris, going to Russia in 1850, and settling in St. Petersburg 1853-60 as a teacher; taught 1860-8 in Munich; travelled; and spent his last years in London. Noted as the first to play in public one of the 5 last Beethoven sonatas (op. 106).

**Mortimer, Peter**, a Moravian brother; b. Putenham, Surrey, Dec. 5, 1750; d. Dresden, Jan. 8, 1828. Wrote a valuable treatise on the old church-modes, "Der Choralgesang zur Zeit der Reformation" (1821).

**Mosca, Giuseppe**, b. Naples, 1772; d. Messina, Sept. 14, 1830. Pupil of Fenaroli, accompanist at the Th. Italien, Paris, 1803-9; *m. di capp.* at Palermo Th., 1817-21; mus. dir. of Messina Th., from 1823. Very prolific opera-composer; 44 operas (comic or serious), and 2 ballets, were prod. on leading Italian stages.—His brother,

**Mosca, Luigi**, b. Naples, 1775; d. there Nov. 30, 1824. Likewise a pupil of Fenaroli, and a dramatic comp., having prod. 16 operas. He was *maestro al cembalo* at the San Carlo Th., and later prof. of singing at the Cons. di San Sebastiano. Also comp. an oratorio, *Joas*, a festival mass, etc

**Moscheles** [mò'shè-less], Ignaz, eminent pianist, pedagogue, and composer; b. Prague, May 30, 1794; d. Leipzig, Mar. 10, 1870. His father was a Jewish merchant. From 1804 he was trained by Dionys Weber at the Prague Cons., and at 14 played publicly a concerto of

his own composition. On his father's death, shortly after, he went to Vienna to study under Albrechtsberger (cpt) and Saher (comp.), earning his living as a pianist and teacher.

His conspicuous talents won him access to the best circles; he prepared the pf.-score of Beethoven's *Fidelio* under the composer's supervision, and entered into friendly rivalry with Meyerbeer, then a brilliant pianist, and Hummel. On tours to Munich, Dresden and Leipzig (1816), and to Paris (1820), his remarkable playing was much applauded; he was the pioneer in developing the various modifications of tone by touch, afterwards exploited by Liszt and his following of the "orchestral" school. In 1821 M. settled in London; though he made frequent trips to the Continent, and gave Mendelssohn piano-lessons at Berlin in 1824. He had increasing success in London both as a teacher and composer, and his concerts were thronged. His friendship with Mendelssohn was cemented by the latter's repeated visits to London; and in 1846 he was persuaded to join Mendelssohn's staff of teachers in the newly founded Leipzig Conservatorium. Here he contributed in no small measure to the fame of the institution, and trained a host of pupils from all quarters of the globe. He was noted for his sympathetic interpretation of compositions of the most various schools, and for fine flights of free improvisation; his playing was energetic, brilliant, and strongly rhythmic—features equally characteristic of his compositions, in which a sustained loftiness of style is blended with no mean emotional power.—Works (142 opus-numbers; those up to op. 80 appeared before 1830): 8 pf.-concertos:—No. 1, op. 45; No. 2, op. 56 in E $\flat$ ; No. 3, op. 60 in G min.; No. 4, op. 64; No. 5, op. 87 in C; No. 6, op. 90 in B $\flat$  ("fantastique"); No. 7, op. 93 ("pathétique"); No. 8, op. 96 ("pastoral"); Nos. 3, 5, and 6, are favorites;—also f. pf. and orch., Marche d'Alexandre, op. 32; Souvenirs d'Irlande, op. 62; Anklänge aus Schottland, op. 75; Souvenirs de Danemark, op. 72;—f. pf. w. other instr. s, Grand septuor (pf., vln., vla., clar., horn, 'cello, d.-bass), op. 88; Grand sextuor (pf., vln., flute, 2 horns, 'cello, op. 35; Var.s on an Austrian melody (pf., 2 vln.s, vla., 'cello, d.-bass), op. 42; pf.-trio, op. 84; duos w. violin, w. horn, and w. guitar; sonata f. pf. and 'cello, op. 121; etc.—f. 2 pf.s, Hommage à Händel, op. 92 (very effective); Duo concertant on *Preciosa*, op. 87b; Les Contrastes, op. 115 (2 pf.s, 8 hands);—f. pf. 4 hands, Sonata in E $\flat$ , op. 47, and Sonate symphonique in B min., op. 112;—f. pf. solo,



Sonate caractéristique, op. 27. Sonate mélancolique, op. 49, Allegro di bravura, op. 51, La Tenezza (rondo), op. 52, Les Charmes de Paris, op. 54; also excellent studies (24 Characteristic St., op. 70; 12 ditto, op. 95; 54 Études de concert, op. 111; "l'Ambition," and "l'Enjouement" [2 études]; etc.)—His wife, **Charlotte M.**, née Embden, (d. Detmold, Dec. 13, 1889,) wrote "Aus Moscheles' Leben. Nach Briefen und Tagebuchern herausgegeben" (1872; 2 vol.s, Engl. transl. by Coleridge). His correspondence with Mendelssohn was publ. 1888 (Ger. and Engl.).

**Mo'sel, Ignaz Franz, Edler von**, b. Vienna, Apr. 1, 1772; d. there Apr. 8, 1844. Composer (operas, overtures, etc.), conductor, vice-director of the court theatres (1820), and from 1820 custodian of the Imperial Library—Wrote "Versuch einer Aesthetik des dramatischen Tonsatzes" (1813); "Ueber das Leben und die Werke des Antonio Salieri" (1827), "Ueber die Originalpartitur des Requiems von W. A. Mozart" (1829), "Geschichte der Hofbibliothek" (1835); and "Die Tonkunst in Wien während der letzten fünf Decennien" (1818, in the Vienna "Allgem. musikal. Zeitung", separate reprint 1840).

**Mo'senthal, Joseph**, b. Kassel, Nov. 30, 1834; d. New York, Jan. 6, 1896. Pupil of his father and Spohr; for 4 years leader of 2nd violins in the court orch. cond. by Spohr. Went to America 1853; became organist and choir-master in Calvary Ch., New York, in 1860, resigning in 1887. From 1867 to the day of his death, he was cond. of the N. Y. Mendelssohn Glee Club; played for forty years with the first violins in the Philharm. Orch., and was 2nd violin in the Mason and Thomas Quartet during the 12 years of its existence.—Publ. works: Anthems, hymns, etc., for the Episcopal church; part-songs f. male ch. ("Thanatopsis," "Blest pair of Sirens," "Music of the Sea," etc.); "Sunday Lyrics" (6 songs); psalm "The earth is the Lord's"; numerous songs.

**Mo'ser, Karl**, violinist; b. Berlin, Jan. 24, 1774; d. there Jan. 27, 1851. Pupil of Böttcher and Haacke. Joined the royal orch.; then travelled for several years, and rejoined it in 1811. Received the title of "Royal Kapellm." His son **August**, b. Berlin, Dec. 20, 1825, died while touring America in 1859; he publ. a few violin-pieces.

**Mose'wius, Johann Theodor**, b. Königsberg, Sept. 25, 1788; d. Schaffhausen, Sept. 15, 1858. Opera-singer in Königsberg and Breslau; in 1829, Univ. Mus. Dir. in Breslau, and 1831 Dir. of the Acad. Inst. for Church-music. By establishing the *Singakademie* (1825), and giving masterly performances of the finest classical works from Bach to Beethoven, he exercised a mighty influence on the musical life of Breslau.—Publ. "J. S. Bach in seinen Kirchencantaten und Choralgesängen" (1845), and "J. S. Bachs Matthauspassion" (1852).

**Moson'yi**, (real name **Michael Brandt**,) b. Boldog-Azszony, Hungary, Sept. 31, 1814, d. Pesth, Oct. 31, 1870. At first a piano-teacher, and, as a composer, a disciple of the classic school, he became enamoured of the national music. Liszt (who later regarded him as the noblest representative of Hungarian music) proposed in 1857 to bring out M.'s German opera *Maximilian*, but ventured to suggest some changes, whereupon the composer threw the MS. into the fire. From 1842 he lived in Pesth; the transformation of his style took place about 1860, and in 1861 he prod. an Hungarian opera, *Szept Ilonka*; a second, *Almos*, was not perf. His other works are a funeral symphony for Count Szechenyi; a symphonic poem, "Triumph and Mourning of the Honved"; an overture with the national song "Szozat"; piano-pieces ("Studies for the improvement of Hungarian music"; "Childhood's Realm"); etc.

**Mosz'kva**, Prince of the [Joseph Napoleon Ney, eldest son of Marshal Ney]; b. Paris, May 8, 1803; d. St.-Germain-en-Laye, July 25, 1857. A senator, and Brigadier-Gen. under Napoleon III., he was a thorough and talented musician. In 1843 he establ. the "Soc. de musique vocale, religieuse et classique" (for prod works of the 16th-17th centuries), himself conducting the concerts in his palace; the society publ. 11 vol.s of these works. He brought out 2 successful operas at the Opéra-Comique, *Le Cent-suisse* (1840), and *Yvonne* (1855); also prod. a solemn orch. mass in 1831.

**Moszkowski** [-kov-], **Moritz**, concert-pianist and composer, b. Breslau, Aug. 23, 1854. His father, a Polish gentleman of independent means, early recognized his son's mus. talent. M. was trained at home, in the Dresden Cons., and at the Conservatories of Stern and Kullak in Berlin, in which latter he taught for several years. His first public concert, at Berlin, 1873, was highly successful, and, followed by tours to other German cities, and to Warsaw and Paris, establ. his fame as a pianist. Until 1897, M. made Berlin his headquarters; he then removed to Paris.—As a composer he is most widely known by his elegant and dainty *salon*-music for piano; the "Spanish Dances" brought his pieces into vogue, and the concert-studies, concert-waltzes, gavottes, "Skizzen," a Tarantella, a Humoresque, etc., have also won favor among pianists. In larger forms he has successfully produced an opera, *Boabdil, der Maurenkönig* (Berlin, 1892), the music to Grabbe's *Don Juan and Faust* (1896), a sym-



phonic poem "Jeanne d'Arc," a "Phantastischer Zug" f. orch., 2 orch.1 suites, and a violin-concerto. About 60 opus-numbers have appeared.

**Moszkowski, Alexander**, brother of Moritz; b. Plica, Poland, Jan. 15, 1851. Living in Berlin as mus. critic for the "Deutsches Montagsblatt" and joint-editor of the "Berliner Wespen." Has publ. the humorous booklets "Anton Notenquetschers Neue Humoresken" (1893), and "Anton Notenquetschers heitere Dichtungen" (1894).

**Mottl, Felix**, born at Unter-St. Veit, near Vienna, Aug. 24 [correct date], 1856. His fine boy-soprano voice gained him admission to the Löwenberg "Konvikt", he studied thereafter at the Vienna Cons. under Hellmesberger (conducting), Dessoff (comp.), Bruckner (theory), and Scheuer and Door (pf.), graduating with high honors. He cond. the *Academical Wagnerverein* for some time, and in 1880 [correct date] succeeded Dessoff as court *Kapellm.* at Karlsruhe, where he also cond. the *Philharm.* Concerts until 1892; in 1893 the Grand Duke app. him General Musical Director. In 1886 he acted as conductor-in-chief at Bayreuth, and his distinguished success in that capacity won the flattering offer of an appointment as court *Kapellm.* of the Berlin Opera, which he declined. In 1898 he was also obliged to decline a similar call to Munich. As a "travelling conductor" M. has given successful concerts in London (1893, '94) and Paris. In 1892 he married Henriette Standhartner, "k. k. Hofopernsängerin" in Vienna, now Grand Ducal "Kammer- und Hofopernsängerin" at Karlsruhe.—His operas, *Agnes Bernauer* (Weimar, 1880), and the 1-act *Furst und Sanger* (Karlsruhe, 1893), were well received; he has also prod. a "Festspiel," *Eberstein* (Karlsruhe, 1881), songs, etc. In 1890 he brought out Berlioz's *Les Troyens* (Parts I and II; Karlsruhe). M. is one of the most enterprising and energetic among contemporary *bâton-wielders*.

**Mount-Edgcumbe, Richard**, Earl of, English amateur composer; b. Sept. 13, 1764; d. Richmond, Surrey, Sept. 26, 1839. Prod. an opera, *Zenobia*, at the King's Th., London, 1800. Wrote "Mus. Reminiscences of an Amateur . . ." chiefly on Ital. opera from 1773-1823 (London, 1823; 4th ed. 1834).

**Mouret, Jean-Joseph**, b. Avignon, 1682; d. in Charenton insane asylum, Dec. 12, 1738. Cond. of the Concerts spirituels, and comp. to the Comédie Italienne. He prod. ephemeral operas and ballets.

**Moussorgsky.** See MUSSORGSKI.

**Mouton, (Jean de Hollingue**, called Mouton,) important contrapuntist; b. Holling (?), n. Metz; d. St.- Quentin, Oct. 30, 1522. A pupil and follower of Josquin; chapel-singer to Louis XII. and Francis I.; canon at Théroanne and St.-Quentin. He was Willaert's teacher.—Ex-

tant comp. s. Nine masses: 5 printed by Petrucci (1508, 2nd ed. 1515), 2 "sine nomine," "Alleluia," "Alma redemptoris," and "Regina mearum"; this last also in Attaignant's coll. (1532) as "Missa d'Allemagne," with another, "Tu es potentia"; "Alma redemptoris," and one of the above unnamed masses as "Dites moy toutes vos pensées," are in Antiquis' "XV Missae" (1516), and J. Moderne printed "Quem dicunt homines" in his "Liber X missarum" (1540); finally 2 in MS., "Missa de sancta trinitate" (Ambras Coll., Vienna), and "M. sine cadentia" (Cambrai). (MSS. of most of these are in the Munich Library.)—Many motets Petrucci printed 21 in the "Mottetti della corona" (1514-19); Le Roy and Ballard printed 22 in 1555, some are in Books vii-xi of Attaignant's collection (1534), also in his "XII Motetz" (1529), and in Ott's "Novem et insigne opus" (1537); etc. Montan-Neuber printed a Gospel narrative in "Evangelia dominicarum" (1554-6); Petrejus publ. psalms, and T. Susato chansons. Glarean's "Dodekachordon" contains some motets, etc.; 3 motets and a hymn are in the histories of Burney, Forkel, Hawkins, and Busby; also in Commer's "Collectio."

**Mouzin, Pierre-Nicolas** (called Édouard), b. July 13, 1822, at Metz, where he studied in the branch of the Paris Cons., becoming a teacher there in 1842, and Director in 1854; from 1871 (after the Franco-German war), teacher in the Paris Cons.—Works: 2 operas; cantatas, symphonies, church-music, songs; historical sketches of the Metz Music-school and the "Société chorale de l'Orphéon" there; also a "Petite grammaire musicale" (1864).

**Mo'zart, (Johann Georg) Leopold**, the father of Wolfgang Amadeus; b. Augsburg, Nov. 14, 1719; d. Salzburg, May 28, 1787. A poor bookbinder's son, he learned music as a choir-boy in Augsburg and at Salzburg, whither he went to study law, supporting himself by giving music-lessons. An excellent violinist, he entered the Prince-Bishop's orch. in 1743, was app. court composer in 1762, and vice-*Kapellm.* He married Anna Maria Pertlin of Salzburg in 1747; of their 7 children only two, "Nannerl" and Wolfgang, passed the age of one year. The parents devoted their lives to the musical education of these two (cf. MOZART, W. A.). Leopold M. was a noteworthy composer: 12 oratorios, other sacred music, operas (probably written by his son), pantomimes, etc.; many symphonies (18 publ.), serenades, divertimenti (the "Musikalische Schlitzenfahrt" was publ.), concertos, chamber-music (6 trio-sonatas f. 2 violins w. basso continuo were publ.), organ-music, pf.-music (12 pieces), "Der Morgen und der Abend," were publ.). His celebrated violin-method, "Versuch einer gründlichen Violinschule" (1756; 2nd rev. ed. 1770; then often republ. up to 1804; in French 1770 and 1801; also in Dutch), is thought to be the earliest after Geminiani's (1740).

**Mo'zart, (Maria) Anna** ["Nannerl"], daughter of Leopold; b. Salzburg, July 30, 1751; d. there Oct. 29, 1829. Taught by her father from 1759, she quickly developed into an excellent pianist, at first the equal of her gifted brother; but after their Vienna trip in 1768 she remained at home, aided in supporting the family by teaching, and in 1784 married Baron von Beichthold zu Sonnenburg. After his death she resumed lesson-giving; in 1820 her eyesight failed.

**Mo'zart** [mō'tsart], **Wolfgang Amadeus**, (baptismal names **Johannes Chrysostomus**

**Wolfgangus**

**Theophilus**.) was

born in Salzburg,

Jan 27, 1756; died

in Vienna, Dec. 5,

1791. In his fourth

year he manifested

such eager and in-

telligent interest in

his sister's clavi-

chord-lessons, that

his father began

teaching him, as

well; he also com-

posed little pieces.

His progress was so

rapid that in Janu-

ary, 1762, the father

ventured to introduce

his children to the public

on a concert-tour to Munich,

and in September to Vienna; the Emperor,

Francis I., frequently invited the children to the

palace, where Wolfgang was wholly at his ease

amid the brilliant assemblage, caring only for

the approval of *connoisseurs*. Some of the pieces

which he played were sonatas by D. Paradise and

J. C. Bach, and a concerto by Luchesi. While

in Vienna, a small violin was given him, on which

he learned to play without instruction; he learned

the organ in the same manner, after the use of

the pedals had been explained. A longer jour-

ney, to Paris, was undertaken in 1763; the

brother and sister gave private and public con-

certs on the way, and in Frankfurt Wolfgang

played concertos both on the harpsichord\* and

the violin; accompanied symphonies on the

harpsichord; and finished by long improvisations

"out of his head." In Paris the pair played before

the royal family, and gave two brilliant public

concerts. Here Wolfgang's first publ. composi-

tions appeared, op. 1 and 2, each comprising "II

Sonates pour le clavecin" [2 harpsichord-son-

atas] with violin *ad lib.* The travellers' recep-

tion in England (1764) was so cordial, that they

remained there about 15 months; the King tried

M.'s faculty for sight-reading with works by

Bach, Händel, Abel, etc., and greatly admired

his playing. Here Wolfgang composed six so-



natas for violin and harpsichord, and his first symphonies, which were performed repeatedly.

Of his marvellous progress his father wrote home:

"Our high and mighty Wolfgang knows every-

thing in this, his eighth year, that one can re-

quire of a man of forty." On the return-journey

they passed through Lille, The Hague, Paris,

Dijon, Bern, Zurich, Donaueschingen, Ulm,

Munich, etc.; and arrived in Salzburg in No-

vember, 1766, having been absent three years.

After an interval of rest and serious study, dur-

ing which M. composed his first oratorio (1767),

they revisited Vienna in 1768, and M. wrote, at

the Emperor's request, his first opera, *La finta*

*semplie*; its production was prevented by in-

trigues, although Hasse and Metastasio declared

that thirty operas, in no way equal to the boy's,

had been given there (it was brought out at Salz-

burg in 1769) However, the "Liederspiel"

*Bastien und Bastienne* was privately performed;

and M. made his first appearance at a large pub-

lic concert as a conductor, directing his own

Solemn Mass (Dec 7, 1768). Returning to Salz-

burg, he was appointed *Concertmeister* to the

Archbishop. For the purpose of broadening his

son's education, Leopold Mozart decided on an

Italian tour, leaving home in Dec., 1769. The

program of a concert at Mantua, Jan. 16, 1770,

exhibits M.'s versatility at the age of 14:—A

Symphony of his own composition; a Clavichord-

concerto, which will be handed to him, and which

he will immediately play *prima vista*; a Sonata

handed him in like manner, which he will pro-

vide with variations, and afterwards repeat in

another key; an Aria, the words for which will

be handed to him, and which he will immediately

set to music and sing himself, accompanying

himself on the clavichord; a Sonata for clavi-

chord on a subject given him by the leader of the

violin; a Strict Fugue on a theme to be selected,

which he will improvise on the clavichord [harp-

sichord?]; a Trio, in which he will execute a

violin-part *all'improvviso*; and finally, the latest

Symphony composed by himself.—It was in

Rome that M., after twice hearing Allegri's

famous Miserere, wrote out the entire score from

memory, without a mistake. This journey was

a veritable triumphal progress; his concerts

were crowded, his genius recognized by the

highest musical authorities; the Pope conferred

on him the order of the Golden Spur, and he was

elected a member of the Bologna Philharmonic

Academy, after passing the required examina-

tions. At Milan his 3-act opera seria *Miridate,*

*re di Ponto*, was enthusiastically received on Dec.

16, 1770, and had 20 consecutive performances

under M.'s own direction. He returned to Salz-

burg in March, 1771; but in August again

visited Milan to bring out a dramatic serenade,

*Ascanio in Alba*, written for the wedding festi-

ivities of Archduke Ferdinand; it quite eclipsed

Hasse's festival opera *Ruggiero*. Next year his

friendly protector, the Archbishop of Salzburg,

died; his unmusical successor, Hieronymus,

Count of Collredo, cared little for M.'s genius,

\*The clavichord and harpsichord were his instru-  
ments up to 1777, when he visited Augsburg and tried  
the new pianofortes constructed by Stein; with which  
he was so delighted that he thenceforward played on,  
and wrote for, the pianoforte.

and in the end heaped indignities upon him. It was for his installation that M.'s dramatic *Il sogno di Scipione* was penned *Lucio Silla* (1772) and *La finta giardiniera* (1775) were the occasion of trips to Milan for their production. In April, 1775, *Il re pastore* was brought out at Salzburg during Archduke Maximilian's visit. M.'s insufficient income caused him to resign his position in 1777; accompanied by his mother, he repaired to Munich, in hopes of obtaining an appointment commensurate with his abilities, disappointed here, and also in Augsburg and Mannheim, they journeyed to Paris, where a symphony of M.'s was performed at a *Concert spirituel*. But the war between the Gluckists and Piccinnists was at its height, and little attention was paid to the young composer. He had the further misfortune to lose his mother, who died July 3, 1778. His expectations unrealized, M. resumed his function of *Concertmeister* at Salzburg, also succeeding Adlgasser as court organist in 1779, with a salary of 400 florins. The opera *Idomeneo* (Munich, Jan., 1781) was the first dramatic work in his mature (classic) style. In the summer of that year M. definitely left the service of the Archbishop, whose treatment had grown unbearable; and settled in Vienna (Kozeluch declined the Archbishop's offer of Mozart's place, at a salary of 1,000 florins, with the remark, "If he lets such a man go, how would he treat me!") Commissioned by the Emperor to write an opera, M. composed *Belmonte und Constance, oder Die Entführung aus dem Serail*, which was most successfully produced, despite the machinations of the theatrical clique, in July, 1782; a month later he married Constance Weber, the sister of his youthful flame Aloysia, whom he had met in Mannheim. A period of real poverty set in. His wife was a careless housekeeper, and he himself an improvident liver, fond of pleasant company and fine dress, of dancing, bowling, billiards, and kindred pleasures (but, despite allegations to the contrary, never dissipated or dissolute); the meagre receipts for compositions and concerts were quickly spent, and, though an indefatigable worker, he was never free from pecuniary anxieties. A musical comedy, *Der Schauspieldirector*, was produced at Schönbrunn in February, 1786; on May 1 his admirable opera buffa *Le nozze di Figaro* (Marriage of Figaro) came near failing in Vienna through the intentional lapses of the jealous Italian singers (at that time Paisiello, Sarti, and Cimarosa, were the supreme arbiters of musico-dramatic taste in Vienna). But the hearty and spontaneous welcome accorded to this masterpiece and its author in Prague, partially made up for this rebuff; he was invited to lodge in the palace of Count Thun, and every attention was bestowed on him. Next year, the unexampled success of his grandest work, *Don Giovanni* [Don Juan] at Prague, coupled with the fear that M. might accept favorable offers to go to England, moved the Emperor to show tardy and scanty recognition of his genius by

appointing him "chamber-composer" at 800 florins annually (Gluck, just deceased as court composer, had 2,000 florins). In this year (1788) M. ceased giving public concerts at Vienna, appearing there but once more, in 1791. In 1789 he accompanied Prince Carl Lichnowski to Berlin, on the way playing before the Dresden court, and in the Thomaskirche at Leipzig. King Friedrich Wilhelm II., after hearing him at Potsdam, offered him the post of 1st Royal *Kapellmeister*, with 3,000 Thaler (\$2,250) a year; but M., with simple trust in and loyalty to his "good Kaiser," refused the benevolent offer—his last opportunity, as it proved, of ridding himself of money-troubles. For the Emperor's only response to the news of the King's offer, was an order for a new opera (*Così fan tutte*; Vienna, Jan. 26, 1790), which seems to have made little impression beside the fashionable Italian works. In October M. attended the coronation of Emperor Leopold II. at Frankfort, full of joyful anticipations which, as usual, were not realized. He came back to Vienna in time to bid farewell to his fatherly friend Haydn, then about to set out for London. For the coronation of Leopold II. at Prague, as King of Bohemia, M. was invited to write a festival opera; and *La clemenza di Tito* was performed on Sept. 6, 1791, the eve of the ceremony. Already suffering from illness, overwork, and the excitement and fatigue of the journey, he returned to Vienna, and still, at Schikaneder's entreaty, composed *Die Zauberflöte* [Magic Flute] (Vienna, Sept. 30, 1791). The writing of his last work, the Requiem, was interrupted by fainting fits, and in his morbid depression of spirits he imagined that he had been poisoned. The Requiem was just completed when he died (v. Engl's pamphlet on the Mozart Centenary, 1891). The immediate cause of his death was malignant typhus; the funeral was in the open air, near St. Stephen's Cathedral, and the coffin was accompanied by a few friends only part way to the cemetery of St. Marx, where he was buried in the ground allotted to paupers. Thus even his last resting-place is not exactly known. A monument was erected to his memory in the above cemetery in 1859; Salzburg had honored him with a grand monument in 1841.

Mozart is one of the brightest stars in the musical firmament. In his music breathes the warm-hearted, laughter-loving artist, living in and for art, whose genial nature all the slings and arrows of outrageous fortune might wound, but could not embitter. Joy is the keynote of his compositions; the rare note of tragedy or mourning is but a brief minor episode. From an instinctive repugnance to demonstrative excess of feeling, flowed plastic serenity of form; in his heartfelt melody German depth of emotion is expressed with Italian frankness, making his great dramatic works perennially fresh. That his piano-works are less so, is due chiefly to a century of progress in technical means of expression; yet his D-major concerto of 1788 (for example) still charms by suave euphony, like

## MOZART

many lesser pieces. Among his symphonies the "Jupiter," in C, and those in G minor (1789) and E $\flat$ , are prominent. In finish of form, Cherubini and Mendelssohn are most akin to M., in soulful melody, Schubert is his lineal successor. Like Schubert and Mendelssohn, his productivity was astounding, and embraced all departments of musical composition.—The catalogue of Breitkopf & Härtel's complete edition (1876–86) of M.'s works gives a detailed list; it contains. (1) CHURCH-MUSIC [Series 1–4]: 15 masses, 4 litanies, 1 Dixit, 1 Magnificat, 4 Kyries, a madrigal, a Veni Sancte, a Miserere, an Antiphone, 3 Regina coeli, a Te Deum, 2 Tantum ergo, 2 German church-songs, 9 offertories, a De profundis, an aria, a motet f. sopr. solo, a 4-p. motet, a Graduale, 2 hymns, a Passion cantata, and the cantatas *Davidde penitente*, and (masonic) *Mauerfreude* and *Kleine Freimaurerkantate*.—(2) STAGE-WORKS [Series 5]: *Die Schalkheit des ersten Gebots* (only partially by M.), *Apollo et Hyacinthus* (Latin comedy w. music), *Bastien et Bastienne*, *La finta semplice*, *Alfiredo*, *Ascanio in Alba*, *Il sogno di Scipione*, *Lucio Silla*, *La finta giardiniera*, *Il re pastore*, *Zaide* (German operetta; unfinished), *Thamos, König in Aegypten* (heroic drama; choruses and entr'actes; Berlin, 1786), *Idomeneo, re di Creta, ossia Ilia ed Idamante*, *Belmonte und Constante*, *Der Schauspieldirector*, *Le nozze di Figaro*, *Don Giovanni*, *Così fan tutte*, *La clemenza di Tito*, *Die Zauberflöte*.—(3) VOCAL CONCERT-MUSIC [Series 6]: 27 arias, and 1 rondo, f. sopr. w. orch.; 1 alto aria; 8 tenor arias; 5 arias and an arietta f. bass; a German warsong; a duet f. 2 soprani; a comic duet f. sopr. and bass; 6 terzets; 1 quartet.—(4) SONGS, ETC. [Series 7]: 34 songs f. solo voice w. pf.; a song w. ch. and org.; a 3-part chorus w. org.; a comic terzet w. pf.; 20 canons a 2–12.—(5) ORCHESTRAL WORKS [Series 8–11]: 41 symphonies, 2 symphonic movements, 31 divertimenti, serenades, and cassations, 9 marches, 25 dances, "Masonic funeral-music," "A musical jest" f. string-orch. and 2 horns; further (f. various instr.s) a sonata f. bassoon and cello, an Adagio f. 2 basset-horns w. bassoon, an Adagio f. 2 clarinets and 3 basset-horns, an Adagio f. harmonica, Adagio and Allegretto f. harmonica, flute, oboe, viola, and cello, Phantasia f. Glockenspiel, Andante f. barrel-organ.—(6) CONCERTOS AND SOLO PIECES W. ORCH. [Series 12 and 16]: 6 violin-concertos, 6 soli f. violin, a "Concertone" f. 2 violins, a "Concertante" f. violin and viola, a bassoon-concerto, a concerto f. flute and harp, 2 flute-concertos, an Andante f. flute, 4 horn-concertos, a clarinet-concerto, 25 pianoforte-concertos, a Concert Rondo f. pf., a double concerto f. 2 pf.s, a triple concerto f. 3 pf.s.—(7) CHAMBER-MUSIC [Series 13–15, 17, 18]: 7 string-quintets (w. 2 violas); a quintet f. violin, 2 violas, horn [or cello], and cello; a quintet f. clar. and strings; 26 string-quartets; a "Nachtmusik" f. string-quintet (incl. double-

bass); Adagio and Fugue f. string-quartet, a quartet f. oboe w. string-trio, a divertissement f. string trio, 2 duos f. vln. and vla., 1 duo f. 2 vln.s, a quintet f. pf., horn, oboe, clar., and bassoon; 2 pf.-quartets, 7 pf.-trios, 1 pf.-trio w. clar. and viola; 42 violin-sonatas; an Allegro f. pf. and vln., 2 sets of variations f. pf. and vln.—(8) PIANOFORTE-MUSIC [Series 19–22] (a) *4 hands*, 5 sonatas, and an Andante w. variations; (b) *f. 2 pf.s*, a Fugue, and a Sonata; (c) *solo pieces*, 17 sonatas; a Fantasia and fugue; 3 Fantasias; 15 sets of variations; 35 cadences to pf.-concertos; several minuets; 3 rondos, a suite, a fugue, 2 Allegros, an Allegro and Andante, Andantino, Adagio, Gigue.—(9) FOR ORGAN [Series 23]: 17 sonatas, mostly w. 2 violins and cello;—SUPPLEMENT [Series 24]: Unfinished works, doubtful works, and arrangements.

BIOGRAPHICAL. Otto Jahn's "W. A. Mozart" (1856–9, 4 vols.; 2nd ed. 1867, 2 vols.; 3rd ed. 1891–3, rev. by Deiters; Engl. translation by Pauline D. Townsend, 3 vols., London, 1882) is an exhaustive and reliable work, quite replacing the earlier Lives by Niemtschek (1798), Nissen (1828), Ullrichschell (1844), Holmes (1845), etc. Other publications of value are Ludwig Nohl's "Die Zauberflöte" (1862), "Mozart's Leben" (2nd ed. 1876, Engl. transl. by Mrs. Wallace, 1877), "Mozart's Briefe" (Salzburg, 1865; 2nd ed. 1877), and "M. nach Schilderungen seiner Zeitgenossen" (1880);—Pohl's "Mozart und Haydn in London" (1867, 2 vols.); Freiherr von Procházka's "Mozart in Prag" (Prague, 1892); and von Köchel's excellent "Chronologisch-thematisches Verzeichniss sämtlicher Tonwerke W. A. Mozarts" (1862; Suppl. 1889).

There should be mentioned, finally, (1) the **Mozart Scholarship**, based on the surplus receipts of a Musical Festival given by the Frankfurt "Liederkrantz" on June 25, 1838. The interest of the fund, amounting in 1896 to 1500 marks, is applied quadrennially to the aid of talented young composers of limited means; and (2) the **Mozarteum** at Salzburg, a celebrated municipal musical institute founded in memory of Salzburg's greatest son; it consists of an orchestral society, pledged to perform M.'s church-music in the 14 churches of the town, and to give 12 philharm. concerts yearly; a music school, in which the musicians of the orchestra give instruction; and an interesting museum of Mozart relics, etc.

**Mozart, Wolfgang Amadeus**, son of the great composer; b. Vienna, July 26, 1751; d. Karlsbad, July 30, 1844. Talented pianist and composer, pupil of A. Streicher, Albrechtsberger, and Neukomm. Founded the Cecilia Society at Lemberg, where he lived many years as a music-teacher, then going to Vienna and Karlsbad.—Works: 2 pf.-concertos, a string-quartet, a pf.-trio, a violin-sonata, a pf.-sonata, variations, polonaises, etc., f. pf.

**Muck, Karl**, b Darmstadt, Oct. 22, 1859. Student of philosophy at Heidelberg and Leipzig (*Dr. phil.*); pupil of the Leipzig Cons. for 3 years; then cond. at Zurich, Salzburg (1881), Brunn (1882), Graz (1884; Styrian Mus. Soc.), and Prague (1886; German Opera). Since 1892, court *Kapellm.* of the Royal Opera, Berlin

**Mudie, Thomas Molleson**, b. Chelsea, Engl., Nov. 30, 1809, d. London, July 24, 1876. Pupil of Crotch and Potter at the R. A. M., 1823-32; prof. of pf. there, 1832-44; organist at Galton, Surrey, 1834-44; then taught in Edinburgh, and returned to London in 1863. —Works: Symphonies in C, B $\flat$ , F, and D; string-quintets, -quartets, -trios, etc.; pf.-music; anthems, sacred duets and songs, songs, etc. Macfarren praises 3 symphonies, a quintet, and a trio, prod. by the Soc. of Brit. Mus.

**Muffat, Georg**, noteworthy comp.; b. (?) ; d. Passau, Feb. 23, 1704. He studied Lully's style in Paris for 6 years, was org. of Strassburg Cath. till 1675, to the Bishop of Salzburg till 1687, then org. and (1695) *Kapellm.* to the Bishop of Passau.—Publ. "Armonico tributo" (1682; instr.l sonatas), "Suavioris harmoniae instrumentalium hyporchematicae florilegium" (1685; 50 dance-pieces f. 4 and 8 violins) (1682; ditto, Part ii (1698; f. do., 62 pieces); "Apparatus musico-organisticus" (1690; 12 toccatas, a chaconne, and a passagaglia); and "Auserlesener . . . Instrumentalwerke erste Sammlung" (1701; 12 concertos f. strings).—His son,

**Muffat, August Gottlieb**, b. Apr. 17, 1683; d. Vienna, Dec. 10, 1770. Pupil of Fux; Imp. court org. at Vienna, 1717; pensioned 1764.—Publ. "72 Versetten oder Fugen, sammt 12 Toccaten . . ." (1726; f. organ); and "Componimenti musicali" (1727; f. harpsichord, w. treatise on graces).

**Mühl'dörfer, Wilhelm Karl**, b. Graz, Styria, Mar. 6, 1837 [son of Wilhelm M., court Inspector of Theatres at Mannheim; b. 1803; d. Mannheim, Apr. 22, 1897]. Studied at Linz-on-Danube, and Mannheim; began his stage-career as an actor at Mannheim; 1855, *Kapellm.* at the City Th., Ulm; 1867-81, 2nd *Kapellm.* at Leipzig; since then, 1st *Kapellm.* at Cologne.—Operas *Im Kyffhäuser* (1855); *Der Commandant von Königstein*; *Prinzessin Rebenblüthe*; *Der Goldmacher von Strassburg* (Hamburg, 1886); lyric-romantic opera *Iolanthe* (Cologne, 1890; succ.); the ballet *Waldeinsamkeit* (1869); incid. music to several dramas; overtures; part-songs; songs.

**Müh'ling, August**, b. Raguine, Sept. 26, 1786; d. Magdeburg, Feb. 3, 1847, as R. Mus. Dir. and cathedral-organist.—Works: Oratorios *Abbadona* and *Bonifacius*; orch.l pieces; publ. sacred duets and songs (e. g., 40 poems from Spitta's "Psalter und Harfe").

**Müller (recte Schmidt), Adolf**, Sr, b Tolna, Hungary, Oct. 7, 1801; d. Vienna, July 29, 1886. In 1826, singer in the Kärnthner

court theatre; 1828, *Kapellm.* and composer at the Th. an der Wien, Vienna Brought out sixty or more "Singspiele," mus. farces, etc., 2 operas, and many instrumental and vocal pieces, all of mediocre quality.—His son,

**Müller, Adolf, Jr.**, b Vienna, Oct. 15, 1839; since 1875 cond. of the German Opera at Rotterdam. His prod. the operas *Heinrich der Goldschmidt*, *Waldmeisters Brautfahrt*, *Van Dyck*; and the operettas *Das Gespenst in der Spinnstube*, *Der kleine Prinz*, *Der Hofnar*, *Der Liebeshof*, *Des Teufels Weib*, *Die Kammerjungfer* (1890), *Der Althomen-Onkel* (1892), *Lady Charlatan* (1894), and *Der Blondin von Namur* (Vienna, 1898, succ.).

**Müller, August**, eminent double-bass player; b 1810; d. Nov. (Dec. ?) 25, 1867, as *Concertmeister* in Darmstadt —Publ. variations, etc., f. double-bass

**Müller, August Eberhard**, b Nordheim, Hanover, Dec. 13, 1767; d. Weimar, Dec. 3, 1817. In 1789, organist of St Ulrich's, Magdeburg; in 1794, of the Nikolaikirche, Leipzig, in 1800, asst. to Joh. Adam Müller, whom he succeeded in 1804 as cantor of the Thomas-schule, and mus. dir. of the Thomas- and Nikolaikirche. In 1810, court *Kapellm.* at Weimar.—Publ. 3 concertos and 18 sonatas f. pf., and many lesser pieces; cadenzas to Mozart's concertos; suites, choral variations, and a sonata for organ; a pf.-trio; 2 violin-sonatas; 11 concertos and one fantasia f. flute and orch; flute-duos; vocal pieces; 11 church-cantatas; motets; an operetta, *Der Pollerabend*; etc. Also an excellent pf.-method (1805; really the 6th ed of Löhlein's "Pianoforte-Schule," rev. by M.; on it Kalkbrenner's method is based; Czerny publ the 8th ed. in 1825); a Guide to the interpretation of Mozart's concertos; a flute-method; etc.

**Müller, Bernhard**, b. Sonneberg, Jan. 25, 1824; d. Meiningen, Dec. 5, 1883. Pupil of Bogenhardt and Mahr in the Hildburghausen Seminary. 1850, cantor in Salzungen, where he organized a celebrated church-choir, the performances of which in various cities were looked upon as events in mus. circles. He was made superintendent of church-music, and music in the public schools, for the Duchy of Saxe-Meiningen.

**Müller, Carl Christian**, b. Saxe-Meiningen, July 3, 1831. F. W. and Heinrich Pfeiffer were his teachers for pf. and organ, Andreas Zollner for comp. Went to New York in 1854; was at first eng. in a pf.-manufactory, then as leader of the Barnum's Museum orch. Since 1879, prof. of harmony at the N. Y. College of Music. Transl. Sechter's "Grundsätze der musikalischen Composition" (as "Fundamental Harmony"; New York, 1871, and 9 subsequent editions); also supplemented it by 4 sets of Tables, on primary instruction, modulation, chord-succession, and harmonization (1882-93). —Publ. works: For pf., "Pleasant Recollec-

tions," and "Golden Hours"; 2 organ-sonatas, op. 47, sonata f. violin and pf., op. 61, in A; string-quartet in A min, op. 63; 4-part male choruses; songs; and for organ, 2 Pastorales, a Scherzo, "March of the Crusaders," and "Resignation."—In MS, symphony in D min; orch. l suite in G min; Idyl f. orch. (on an excerpt from "Hiawatha"); overture to *Nathan der Weise*; Romanze f. horn, harp, and orch; Schiller's *Die Kraniche des Ithous*, f. soli, ch. and orch; etc (in all, 69 works).

**Müller, Christian**, organ-builder at Amsterdam *circa* 1720–70. Built the great organ at Haarlem in 1738 (sixty registers).

**Müller, Franz Karl Friedrich**, b. Weimar, Nov. 30, 1806; d. there Sept. 2, 1876, as government councillor. One of the first to recognize Wagner's real importance.—Publ. the treatises "Tannhäuser" (1853), "R. Wagner und das Musikdrama" (1861), "Der Ring des Nibelungen: eine Studie" (1862), "Tristan und Isolde" (1865), "Lohengrin" (1867), and "Die Meistersinger von Nürnberg" (1869), the last three at the desire of King Ludwig II. of Bavaria; also "Im Foyer" (1868; on theatrical affairs in Weimar).

**Müller, Friedrich**, b. Orlamünde, Dec. 10, 1786; d. Rudolstadt, Dec. 12, 1871. Fine clarinetist; 1803, in the royal orch. at Rudolstadt, succeeding Eberwein in 1831 as *Kapellm.*; pensioned 1854.—Works: 2 symphonies; overtures; a hymn f. soli and mixed ch. w. orch.; 2 concertos, 2 concertinos, and other clar.-music; var.s f. clar. and strings; clar.-études; quartets and terzets f. horns; var.s f. bassoon w. orch.; a prize-quartet f. clar. and strings; 4-part male choruses; etc.

**Müller, Gustav**. See BRAH-MÜLLER.

**Müller, Hans**, writer on mus. history; b. Cologne, Sept. 18, 1854; d. Berlin, Apr. 11, 1897. Son of the poet Wolfgang Müller von Königswinter. *Dr. phil.*, Leipzig; 1888 teacher, 1889 Royal Prof. of hist. of music, at the *Hochschule für Musik*, Berlin; also First Permanent Secretary, and Senator, of the Acad. of Fine Arts.—Principal works: "Die Musik Wilhelms von Hirschau" (1884); "Huebalds echte und unechte Schriften über Musik" (1884); and an "Abhandlung über Mensuralmusik" (Leipzig, 1886).

**Müller, Ivan [Iwan]**, clarinetist; b. Reval, Dec. 23, 1786; d. Bückeburg, Feb. 4, 1854. Inventor of the clarinet with 13 keys; also of the "Altclarinet" (superseded by the bassett-horn). Went to Paris in 1809, and establ. a clarinet-factory, which failed on account of the prejudiced opposition of the Academy, despite which the improved instr.s soon won general popularity. M. died as court musician at Bückeburg.—Publ. a Method for his new instr.s; 3 quartets f. clar. and strings; a concertante f. 2 clar.s; pieces for clar. and pf.; 6 fluto-concertos; etc.

**Müller, Johannes**, b. Koblenz, July 14, 1801; d. Berlin, Apr. 28, 1858. Ordinary prof. of physiology at Bonn, 1830–33.—Wrote "Untersuchungen über die menschliche Stimme" (1837), "Über die Compensation der physischen Kräfte am menschlichen Stimmorgan" (1839), and valuable articles on the organs of speech and hearing in his "Handbuch der Physiologie des Menschen" (1833, '40; 2 vol.s).

**Müller, Joseph**, b. 1839; d. Berlin, June 18, 1880, as secr. of the *Hochschule für Musik*. Editor (1871–4) of the "Allg. mus. Zeitung." Publ. a valuable catalogue, "Die musikalischen Schätze der königlichen und Universitätsbibliothek zu Königsberg" (1870).

**Müller, Karl**, conductor; b. Weissensee, n. Erfurt, Oct. 21, 1818; d. Frankfurt, July 19, 1894. Pupil of Gotze at Weimar, and violinist there under Hummel; 1846–60, mus. dir. at Munster, 1860–92, cond. of the Cecilia Soc., Frankfurt.—Comp. successful cantatas (*Tasso in Sorrent*; *Rinaldo*); overtures; etc.

**Müller, Peter**, b. Kesselstadt, n. Hanau, June 9, 1791; d. Langen, Aug. 29, 1877. While a teacher in the Friedberg Seminary, he wrote his renowned "Jugendlieder," also male choruses, organ-preludes, and 2 string-quintets; in 1839 he became pastor at Studen, writing 5 more quintets (often perf. at Darmstadt). His opera *Die letzten Tage von Pompeii* [after Bulwer] was prod. at Darmstadt, Dec. 25, 1853. Another opera, a string-quartet, etc., are in MS.

**Müller Quartets**. Two famous German quartet-parties, their members being

(1) The brothers **Karl** (1797–1873); **Gustav** (1799–1855); **Theodor** (1802–1875); and **Georg** (1808–1855); they were all born in Brunswick, and belonged to the orchestra there, Karl as *Concertmeister*, Theodor as 1st 'cello, Gustav as symphony-director, and Georg as *Kapellm.* Their artistic tours included not only all large German cities, but also Vienna and Paris (1833), Copenhagen (1838), St. Petersburg in 1845, and Holland in 1852.

(2) The four sons of Karl; this quartet-party organizing in 1855, after the death of two members of the first one! **Karl**, 1st violin, b. Apr. 14, 1829; **Hugo**, 2nd violin, b. Sept. 21, 1832; d. June 26, 1886; **Bernhard**, viola, b. Feb. 24, 1825; and **Wilhelm**, 'cello, b. June 1, 1834. For ten years they held the position of court quartet at Meiningen; then, after extended and successful travels, they settled in Rostock as members of the orch., Karl being appointed Municipal Mus. Dir. The party was broken up by the appointment of Wilhelm (1873) to succeed Sweerts as 1st 'cello in the R. Orch. at Berlin, and prof. in the *Hochschule*. Karl has since lived at Stuttgart and Hamburg; he is also a noted composer (**Müller-Berghaus**, Berghaus being the maiden-name of his wife Elvira), his works including an operetta, a cantata *Sephters Tochter*, an overture to *Pisces*, a symphony, concert-pieces f. violin and f. 'cello, songs, etc.



**Müller, Richard**, b. Leipzig, Feb. 25, 1830. Pupil of Zollner, Hauptmann, and Rietz, cond. of the "Arion" until 1893, of the "Hellas," and the "Liedertafel"; teacher of singing in the Nikolai Gymnasium.—Works: *Die Lolsen*, for chorus with connecting declamation; motets, part-songs, and songs.

**Müller, Wenzel**, b. Tyrnau, Moravia, Sept. 26, 1767; d. Baden, n. Vienna, Aug. 3, 1835. *Kapellm.* at the Leopoldstadt Th., Vienna, from 1813. His 200 operas, "Singspiele," etc., were extremely popular in their day, e. g., *Das Neunsonntagskind* (1793), *Die Schwestern von Prag* (1794), etc.

**Müller, Wilhelm Christian**, b. Wasungen, n. Meiningen, Mar. 7, 1752; d. Bremen, July 6, 1831, as mus. director—Wrote "Versuch einer Geschichte der Tonkunst in Bremen" (1799, in the "Hanseatisches Magazin"), and "Versuch einer Aesthetik der Tonkunst" (1830).

**Müller, William**, b. Hanover, Feb. 4, 1845. The son of a shoemaker, and by trade a thatcher, he was trained in singing by H. Dorn, Lindhuldt, and Fischer, and made his début at Hanover in 1868 in the opera *Joseph*; sang tenor rôles there, and 1874-6 at Leipzig; since then at the court opera, Berlin.

**Müller-Berg'haus**. See KARL MÜLLER in the Junior Müller Quartet.

**Müller-Hartung, Karl (Wilhelm)**, b. Sulza, May 19, 1834. Pupil of Kuhmstedt at Eisenach, succeeding him in 1859 as mus. director and teacher at the Seminary; 1864, "Professor"; 1865, dir. of church-music in Weimar; 1869 opera-*Kapellm.*, 1872 Director of the Grand Ducal "Orchester- und Musikschule," which he founded. He resigned other positions in 1889.—Works: Organ-sonatas; part-songs f. male ch.; church-music; also a system of mus. theory, of which vol. i, "Harmonielehre," appeared in 1879.

**Müller-Reuter, Theodor**, b. Dresden, Sept. 1, 1858. Pupil of Fr. and Alwin Wieck (pf.); J. Otto and Meinardus (comp.); and the Hoch Cons., Frankfurt (1878-9). Teacher of pf. and theory at Strassburg Cons., 1879-87; went to Dresden 1887, becoming cond. of the male chorus "Orpheus" in 1888; also 1889 of the Dreyssig *Singakademie*. 1892, teacher in the Cons.—Works: The operas *Ondolna* (Strassburg, 1883), and *Der tolle Graf* (Nuremberg, 1887); Paternoster f. mixed ch. and orch.; female choruses w. pf.; male choruses with and without accomp.; songs; pf.-pieces and studies.

**Müller von der Wer'ra**, artist-name of Friedrich Konrad Müller, b. Ummerstadt, Meiningen, Nov. 14, 1823; d. Leipzig, Apr. 20, 1881. Popular poet; founder of the "Deutscher Sängerbund"; editor of the "Neue Sängerkhalle" 1861-71, and of the "Allgemeines Reichskommersbuch" for students.

**Munck, Ernest de**. See DEMUNCK.

**Mur'is, Johannes de**, eminent mus theorist, a disciple of Franco. Author of a treatise "Speculum musicae," written (probably) about 1325, in 7 books (I. Miscellaneous, II. On Intervals, III. Mus. Ratios, IV. Consonance and Dissonance, V. Theory of Ancient Music, after Boetius; VI. Church-modes, and Solmisation; VII. Measured Music, and Discant); printed by Coussemaker in "Scriptores," vol. 11; 2 MSS. are in the Paris Library. Cf. Dr Robert Hirschfeld's dissertation "Johannes de Muris" (1884).

**Mursch'hauser, Franz Xaver Anton**, b. Zabern, n. Strassburg, about 1670; d. Munich, 1724, as *Kapellm.* at the Frauenkirche. Publ. organ-pieces, violin-music, and theoretical works of minor importance.

**Mur'ska, Irma di**, famous dram. soprano; b. in Croatia, 1836; d. Munich, Jan. 16, 1889. Pupil of the Marchesis in Vienna; début at the Pergola Th., Florence, 1862; after singing at Pesth, Berlin, and Hamburg, she was eng. at Vienna. London début May 11, 1865, at H. M.'s Th., as Lucia; also sang Linda, Amina, and Astrifiamante; and at the Philharm. on May 29. Up to 1873 she was repeatedly eng. at H. M.'s Th., Covent Garden, and Drury Lane; sang in Paris and other Continental cities; visited America, Australia, etc., 1873-6; and England again in 1879. With a voice of nearly 3 octaves' compass, great in coloratura, she united brilliancy and originality of acting.—Other rôles: Dinorah, Isabella, Martha, Ophelia, Marguerite de Valois, Gilda, etc.

**Musard, Philippe**, b. Paris, 1793; d. there Mar. 31, 1859. Famous dance-composer, private pupil of Reicha; first came into public view at the promenade concerts begun Nov., 1833, in a bazaar of the Rue St. Honoré, at which Dufresne's soli on the cornet à pistons were a novel feature; M. also cond. the Opéra balls 1835-6, his orch. of 70 pieces winning great applause. Up to 1852 he held first place in France as a conductor of promenade concerts and dance-composer. His quadrilles and galops enjoyed immense popularity; he was called the "king of quadrilles." In London he cond. the promenade concerts at Drury Lane from Oct. 12, 1840 (his English début), till March, 1841, and reappeared at the Lyceum the following autumn.—His son Alfred (1828-81), was likewise an orch.-cond. and quadrille-comp., but of mediocre talent.

**Musin, Bonaventura**. See FURLANETTO.

**Musin, Ovide**, distinguished violinist; b. Nandrin, n. Liège, Sept. 22, 1854. Pupil of Heynberg and Léonard at Liège Cons., entering at 7 and taking 1st violin-prize at 11. Following Léonard to the Paris Cons., he won, at 14, the gold medal for solo and quartet-playing. After teaching a year at the Cons., he commenced a series of triumphal tours throughout Europe. Later he went to America, and or-

ganized a concert-troupe of his own; and finally, he made a tour of the world, returned to Liège in 1897, and was app. head of the advanced class for violin at the Cons. In 1898 he succeeded César Thomson as violin-prof; also made arrangements to spend half his time in New York. He is a brilliant player, and an excellent teacher.

**Mu'siol, Robert Paul Johann**, b. Breslau, Jan. 14, 1846. Attended the Seminary at Liebenenthal, Silesia, from 1873 teacher and cantor at Rohrsdorf, n. Flaustadt, Posen; pensioned 1891.—Publ. "Musikalisches Fremdwörterbuch," "Catechismus der Musikgeschichte"; edited Tonger's "Conversations-Lexikon der Tonkunst" (1888) and "Musikerlexikon" (1890), also the 10th ed. of J. Schubert's "Musikalisches Conversations-Lexikon" (1877); and wrote "Wilhelm Förster," and "Theodor Körner und seine Beziehung zur Musik" (1893). Wrote for mus. periodicals; comp. male part-songs, pieces f. pf. and f. organ, songs, etc.

**Mussorg'ski, Modest Petrovitch**, b. Toroptz, Gov.t of Pskov, Russia, Mar. 28 (N. S.), 1839; d. St. Petersburg, Mar. 28, 1881. He entered a regiment at the age of 17; but was drawn to music, and became a pupil of Balakirev, intimacy with whom and with Cui rendering him a disciple of the neo-Russian school.—Operas: *Boris Godunoff* (Imp. Opera, St. Petersburg, 1874); *Chovanstchina* ["Adherents of Chovanski"] (St. Petersburg, 1893); also, f. pf., "Danse macabre russe," "Scènes d'enfants," etc.; and songs.

**Mu'zio, Emanuele**, b. Zibello, n. Parma, Aug. 25, 1825. Pupil of Provesi and Verdi, and (for pl.) of the latter's first wife, Margherita Barezzi. In 1852 he cond. the Italian Opera at Brussels; was later in London and New York (Acad. of Music), and settled in Paris (1875) as a singing-teacher (Adelina and Carlotta Patti, and Clara Louise Kellogg, were his pupils).—Works: The operas *Giovanna la pazza* (Brussels, 1852), *Claudia* (Milan, 1853), *Le due Re-gine* (Milan, 1856), and *La Sorrentina* (Bologna, 1857); also many songs and pf.-pieces.

**Mysliweczek, Joseph**, called "Il Boemo," or "Venatorini," in Italy; b. in a village n. Prague, Mar. 9, 1737; d. Rome, Feb. 4, 1781. Pupil of Habermann and Segert at Prague, and in 1760 publ. 6 symphonies named after the months Jan.—June. Studied dramatic music with Pescetti at Venice, 1763; brought out a successful opera at Parma, 1764; and was commissioned to write *Bellerofonte* for Naples. His operas, about 30 altogether, were extraordinarily popular with the public and singers alike; but M. was poorly remunerated, and of extravagant habits, consequently always in financial difficulties. Mozart greatly admired his pf.-sonatas. He also wrote 2 oratorios, and publ. 12 string-quartets and 6 string-trios.

**Naaff, Anton E. August**, poet and writer; b. Weitentrebelitzsch, Bohemia, Nov. 28, 1850. Editor, 1881, of the Vienna "Musikalische Welt"; since 1882, of the "Lyra." Abt. Speidel, Tschirsch, et al., have composed many of his poems ("Es rauscht ein stolzer Strom zum Meer"; "Deutsche sind wir und wollen's bleiben"; etc.).

**Nach'bour, Franz**, famous dramatic tenor; b. Schloss Giessen, n. Friedrichshafen, Mar. 25, 1835. While attending the Polytechnic School at Stuttgart, Pisehek noticed his fine voice, and instructed him in singing. He sang at Basel as a chorister, and then at theatres in Luneville, Mannheim, Hanover, Prague, Darmstadt, and Vienna; engaged at Munich 1866-90, with the title of "Kammersänger"; then pensioned. He also sang in Italy, creating Lohengrin at Rome, 1878. Favorite rôles were Raoul, Prophet, Arnold.

**Na'chez, Tivadar [Theodor Na'schitz]**, b. Pesth, May 1, 1859. Brilliant violin-virtuoso, a pupil of Sabati at Pesth, Joachim at Berlin (3 years), and Léonard at Paris (1 year). Established himself at Paris, making tours on the Continent, and finally went to London, where he was eminently successful. After further Continental tours, he settled (1886) in London as concert-player and composer.—Works: 2 concertos f. violin and orch.; 2 Hungarian Rhapsodies, and 4 Hung. dances; 2 Romances and various minor pieces f. vln. w. orch.; Suite in 6 movem., f. vln. and pf.; Requiem Mass f. soli, ch., and orch.; arrangements; songs.

**Nadaud, Gustave**, b. Roubaix, France, Feb. 20, 1820; d. Paris, Apr. 10, 1893. Celebrated *chansonnier* (poet-composer); 15 vols. of his works, each containing 20 chansons, have been publ.; also a vol. of "Chansons légères." Monument in Roubaix.—He prod. 3 operettas: *Le docteur Vieuxtemps*, *La volière*, and *Porte et fenêtre*.

**Na'dermann, François-Joseph**, harpist; b. Paris, 1773; d. there Apr. 2, 1835. Pupil of Krumpholz; 1816 court harpist at Paris, and 1825 harp-prof. at the Cons. In his father's harp-factory, continued by him and his brother Henry [b. 1780, asst.-harpist in the King's music, and asst.-prof. in the Cons. till 1835], the old-fashioned instr.s with crooks were made until wholly driven out by Erard's inventions. N. publ. a great deal of music for harp.

**Na'gel, Julius**, 'cellist; b. Götting, 1837; d. St. Petersburg, Sept. 15, 1892. Composer; teacher in St. P., from 1865, at the Alexander Lyceum.

**Na'gel, Dr. Willibald**, contemporary German writer; publ. "Geschichte der Musik in England" down to Purcell's death, in 2 parts (Strassburg, 180 [?], 1897).

**Nägeli, Johann Hans Georg**, b. Wetzikon,

n. Zurich, May 16, 1773; d. there Dec. 26, 1836. Music-publisher at Wetzikon (establ. 1792); founder and president of the Swiss Assoc. for the Cultivation of Music, singing-teacher at a primary school, applying the Pestalozzian system. As a song-composer he is best known by "Freut euch des Lebens" (Life let us cherish). He wrote "Gesangsbildungslehre nach Pestalozzischen Grundsätzen" (w. M. G. Pfeiffer, 1812); "Christliches Gesangbuch" [an "Auszug" of the same] (1818); "Vorlesungen über Musik mit Berücksichtigung der Dilettanten" (1826); "Musikalisches Tabellwerk für Volksschulen zur Herausbildung für den Figuralgesang" (1838); and a polemical pamphlet against Thibaut, "Der Streit zwischen der alten und neuen Musik" (1827); etc. Monument at Zurich, 1848.—Biographies by Bierer (1844), Keller (1848), and Schnabel (1873)

**Nagiller, Matthäus**, b. Munster, Tyrol, Oct. 24, 1815; d. July 8, 1874, at Innsbruck, as cond. of the "Musikverein"—Works: An opera, *Herzog Friedrich von Tyrol* (Munich, 1854), successful orch. and choral comp. s.

**Nani'ni, Giovanni Maria**, b. Vallerano, Italy, about 1540; d. Rome, Mar. 11, 1607. Pupil of Goudimel; after completing his studies, he officiated in Vallerano as *m. di capp.*; but on Palestrina's resignation as *maestro* at Santa Maria Maggiore, Rome, he was called thither in 1571. Resigning in 1575, he founded the first public school of music opened in Rome by an Italian, in which his nephew, Giovanni Bernardino, and Palestrina, were active instructors. N.'s compositions were performed at the Sistine Chapel; in 1577 he became a member of the Papal choir, and, in 1604, *m. di capp.* of the Sistine Chapel. His works are among the best of the Palestrina epoch, the 6-part motet "Iodie nobis coelorum rex" is still sung annually on Christmas morning in the Sistine Chapel. Haberl publ. a sketch of N. in the "Kirchenmusikalisches Jahrbuch" for 1891, with 5 hitherto unpubl. Lamentations *a 4*. Other printed works are motets *a 3-5* in canon-form with cantus firmus (1586); 4 books of madrigals *a 5* (1578-86); canzonets *a 3* (1587); psalms in Constantini's "Psalmi a 8 voci" (1614), other motets and madrigals in coll.s of the time. 3 motets *a 3*, one *a 4*, and a Miserere, are in Proske's "Musica divina"; detached numbers in the collections of Rochlitz, Tucher, Luck, and Prince von der Moskva. An admirable work in MS. is the "Cento cinquanta sette contrappunti e canonici a 2-11 voci, sopra del canto fermo intitolato la base di Costanzo Festa"; also a "Trattato di contrappunto."

**Nani'ni, Giovanni Bernardino**, nephew of Giov. Maria; b. Vallerano, about 1560; d. Rome, 1624. From 1577 *m. di capp.* at the French church of St.-Louis; later at San Lorenzo in Damaso. Proske printed 4 psalms *a 4* in "Musica divina."—Publ. 3 books of madrigals *a 5* (1598-1612), 4 of motets *a 1-5*, w. organ-bass

(1608-18), Psalms *a 4* and 8 (1620), and a "Venite exultemus" *a 3*, w. org. (1620).

**Napoleon, Arthur**, pianist; b. Oporto, Mar. 6, 1843. After sensational concerts at the courts of Lisbon and London (1852), and Berlin (1854), he studied under Iballé at Manchester, made tours throughout Europe, and N. and S. America. Settled in Rio de Janeiro in 1868 (1871?) as a dealer in music and instr.s. His publ. comp.s f. pf and orch., solo pieces for pf., etc.; has also acted as a conductor

**Nápra'vník [Náprawnik] Eduard**, b. Bejt, n. Koniggratz, Aug. 24, 1830. Pupil of the Prague Organ-School 1853-4, from 1856, teacher in the Maydl Inst. for Music in Prague; 1861, *Kapellm.* to Prince Yussupoff at St. Petersburg; then organist, and 2nd conductor at the Russian Opera, and from 1869 1st cond. From 1870-82 he was Balakirev's successor as cond. of the symphony concerts of the Mus. Soc. He is a distinguished pianist, conductor, and composer.—Works: The operas *The Tempest*; *The Inhabitants of Nishni Novgorod* (St. Petersburg, 1869); *Harold* (St. P., 1886); *Dubrofsky*, in 4 acts (St. P., 1895; Leipzig, 1897; succ.); symphonic poem "The Demon" (after Lermontov's poem), the overture "Vlasta" (1861), and others; fantasia f. pf. w. orch., op. 39; a quartet; a trio; Bohemian and Russian songs; pf.-music; etc.

**Nardi'ni, Pietro**, fine violinist; b. Fribiana, Tuscany, 1722; d. Florence, May 7, 1793. Pupil of Tartini at Padua; from 1753-67, solo-violinist in the court orch., Stuttgart; lived with Tartini until the latter's death in 1770; then *maestro* of the court music at Florence. Both Leopold Mozart and Schubert praised his playing.—Publ. 6 violin-concertos; 6 sonatas f. vln. and bass; 6 violin solos, 6 violin-duets; 6 string-quartets; 6 flute-trios. Sonatas are in Alard's "Les maitres classiques" and David's "Höhe Schule des Violinspiels"; others in Jensen's "Classische Violinmusik."

**Nares, James**, English comp. and organist; b. Stanwell, Middlesex, 1715; d. London, Feb. 10, 1783. Chorister in the Chapel Royal under Gates; also studied with Pepusch. Deputy-org. of St. George's Chapel, Windsor; org. of York Cath., 1734; in 1756 he succeeded Greene as org. and comp. to the Chapel Royal; Mus. Doc., Cantab., 1757; Master of the Children, at the Ch. Royal, 1757-80.—Publ. "8 Sets of Lessons" f. harpsichord (1747); 5 Lessons f. do. (1758); "3 Easy do.", "Il Principio, or A Regular Introduction to Playing on the Harpsichord or Organ" (n. d.); 2 Treatises on Singing; a dramatic ode, "The Royal Pastoral"; 20 anthems in score (1778); Morning and Evening Service, with 6 anthems in score (1788); a coll. of catches, canons, and glees (1772); etc. Detached pieces are in Arnold's "Cathedral Music," Page's "Harmonia Sacra," and Stevens' "Sacred Music."

**Naret-Koning, Johann Joseph David**, b. Amsterdam, Feb. 25, 1838 Violinist; pupil of David at Leipzig; 1859-70 leader of the Mannheim orch., also cond. of the Mus. Soc. and the *Sangebund* until 1878. Since then, leader at the City Th., Frankfurt, and member of the Heermann Quartet. Has publ. songs, etc.

**Nasolini, Sebastiano**, b. Piacenza, about 1768; d. (?). Prolific opera-composer, producing some 30 operas from 1788-1816 at Venice, Milan, Florence, Naples, Vicenza, etc.

**Nata'le, Pompeo**, choir-singer at S. Maria Maggiore, Rome, and the teacher of Pitoni; publ. "Madrigali e canzoni spirituali a 2, 3 e 4 voci col basso per l'organo" (1662).

**Nathan, Isaac**, b. Canterbury, 1792; d. Sydney, Australia, Jan. 15, 1864. Pupil of D. Corri. —Works: Music to the comedy *Swethans and Wives* (1823, very popular); an opera, *The Alcand* (1824); an operetta, *The Illustrious Stranger* (1827). "Musurgia Vocalis, an essay on the History and Theory of Music, and on the Qualities, Capabilities, and Management of the Human Voice" (1823, 2nd ed. 1826); "Life of Madame Malibran de Bériot . . ." (1836) "Hebrew Melodies" [Byron], w. Braham (1822; 1861); songs.

**Na'torp, Bernhard Christian Ludwig**, b. Werden-on-Ruhr, Nov. 12, 1774; d. Munster, Feb. 8, 1846. Studied theology and pedagogics at Halle Univ.; pastor at Essen, 1798; Counsellor of the Consistory at Potsdam, 1808; General Supt. at Münster, 1819. —Publ. "Anleitung zu Unterweisung im Singen für Lehrer an Volksschulen" (2 courses, 1813, 1820; often republ.); "Lehrbüchlein der Singekunst" (2 courses, 1816, 1820), "Ueber den Gesang in der Kirche der Protestanten" (1817); "Ueber den Zweck, die Einrichtung und den Gebrauch des Melodienbuchs für den Gemeindegesang in den evangelischen Kirchen" (1822), followed by the "Melodienbuch" (1822); "Choralbuch für evang. Kirchen" (1829); harmonized in 4 parts, w. preludes and interludes by Rinck; and "Ueber Rincks Präludien" (1834). —By his labors the singing in churches and schools was greatly improved.

**Nau, Maria Dolores Benedicta Josefa**, noted soprano stage-singer; born of Spanish parents at New York, Mar. 18, 1818. Pupil of Mme. Damoreau-Cinti at the Paris Cons. from 1832, taking 1st prize in 1834; début at the Opéra, 1836, as Page in the *Huguenots*; sang in minor rôles here for 6 years; then with much success in Brussels, London, etc., and was reëngaged at the Opéra for leading rôles (1844-8). In 1848 she went to London, and thence to America; returning to London, she sang for 18 months at the Princess's Th.; then again at the Opéra in Paris from 1851-3. She revisited America in 1854, and was welcomed with extravagant enthusiasm; she retired in 1856.

**Nau'bert, Friedrich August**, celebrated song-composer; b. Schkeuditz, Saxony, Mar.

23, 1839; d. Neubrandenburg, Aug. 26, 1897, where he was organist and singing-teacher at the Gymnasium.

**Naudin, Emilio**, operatic tenor; b. Parma, Oct. 23, 1823. Pupil of Panizza at Milan; début at Cremona, sang in several Italian theatres, toured Europe, and was eng. 1862 at the Th. Italien, Paris. At Meyerbeer's testamentary desire he created the rôle of Vasco on the production of *L'Africain* (Opéra, 1865), but soon returned to the Th. Italien.

**Nau'e, Johann Friedrich**, b. Halle, Nov. 17, 1787; d. there May 19, 1868. Pupil of Tuik; in 1813, mus. dir. of the Univ., and organist. He spent an inherited fortune in collecting a fine mus. library, and on preparations for the Halle Mus. Festivals of 1829 and 1835; and died poor —Works. "Versuch einer musikalischen Agende" (1818); "Allgem. evang. Choralbuch mit Melodien, grosstentheils aus den Urquellen berechtigt, mit vierstimmigen Harmonien" (1829, w. histor. Introd.); he comp. a triumphal march f. chorus and wind-orch., church-music, pf.-pieces, etc.

**Nau'enburg, Gustav**, baritone concert-singer and excellent singing-teacher; b. Halle, May 20, 1803. He wrote valuable studies ("Tägliche Gesangstudien," "Tägliche Coloraturstudien"); wrote for various mus. papers; and publ. "Ideen zu einer Reform der christlichen Kirchenmusik" (1854).

**Nau'mann, Johann Gottlieb**, b. Blasewitz, n. Dresden, Apr. 17, 1741; d. Dresden, Oct. 23, 1801. Intended for a school-teacher, he was trained in the Dresden Kreuzschule, where he learned singing. In 1757 a Swedish musician named Weeström offered to take him to Italy; they travelled thither *via* Hamburg, and Weeström studied at Padua under Tartini, not allowing N., however, to share the master's instruction. On account of this slight, and general ill-treatment, N. left his former patron; Tartini taught him gratuitously; in 1761 he went to Rome and Naples with the violinist Pitscher to study dramatic composition; studied counterpoint later with Padre Martini at Bologna; brought out his first opera at the San Samuele Th., Venice; and returned to Dresden in 1763, receiving next year the appointment of court composer of sacred music, and of "chamber-comp." in 1765. On a second Italian tour he brought out several operas; then, after refusing an offer from Frederick the Great, he was app. *Kapellm.* at Dresden (1776), advancing in 1786 to *Kapellm.-in-chief*. In 1777 he was also invited to Stockholm to reorganize the orchestra, and brought out operas then and in 1780. In all he prod. 23 operas; also a ballet, 10 oratorios, sacred music (incl. the fine "Vater unser," after Klopstock); an elegy, "Klopstocks Grab"; 18 symphonies; sonatas f. pf., violin, and harmonica; songs (new complete ed. by Breitkopf & Härtel); etc. (Mannstein publ. a catalogue of N.'s comp.s). —Biographical: Meissner wrote

"Bruchstücke aus Naumanns Lebensgeschichte" (2 vol.s; Prague, 1803-4), biographies also by G. H. von Schubert (Dresden, 1844), and Emil Naumann (in the "Allgem. deutsche Biographie").

**Naumann, Emil**, grandson of the preceding; b. Berlin, Sept. 8, 1827, d. Dresden, June 23, 1888. Pupil of Schnyder von Wartensee at Frankfurt; of Mendelssohn, 1842; and of Leipzig Cons., 1843-4, then attended Bonn Univ. In 1848 his first great work, the oratorio *Christus der Friedensbote*, was prod. at Dresden; and also the opera *Judith*. In 1856 his treatise on "Die Einführung des Psalmengesanges in die evang. Kirche" procured his appointment as mus. dir. in the court church, Berlin, for which he comp. motets, psalms, etc., publishing "Psalmen auf alle Sonn- und Feiertage des evang. Kirchenjahres" [vol.s viii-x of Commer's "Musica sacra"]. The Univ. of Berlin conferred on him the title of *Dr. phil.* for "Das Alter des Psalmengesanges"; his masterwork, "Die Tonkunst in der Culturgeschichte" (2 vol.s; 1869, 1870) brought him that of "Professor." He went to Dresden in 1873, and lectured on mus. history at the Cons.—Other writings: "Deutsche Tondichter von Seb. Bach bis auf die Gegenwart" (1871; often republ.); "Ital. Tondichter von Palestrina bis auf die Gegenwart" (1876); "Illustrierte Musikgeschichte" (1880-85);—these three consist largely of extracts from other authors;—"Nachklänge—Gedenkblätter aus dem Musik-, Kunst- und Geistesleben unsrer Tage" (1872); "Deutschlands musik. Heroen und ihre Rückwirkung auf die Nation" (1873); "Musikdrama oder Oper" (1876; *contra* Wagner); "Zukunftsmusik und die Musik der Zukunft" (1877); "Über ein bisher unbekanntes Gesetz in Aufbau klassischer Fugenthemen" (1878); "Der moderne musikalische Zopf" (1880); etc.

**Naumann, Karl Ernst**, (grandson of J. G. N.,) b. Freiberg, Saxony, Aug. 15, 1832. St. in Leipzig (1850) under Hauptmann, Richter, Wenzel and Langer; took degree of *Dr. phil.* at the Univ. in 1858 for his dissertation "Ueber die verschiedenen Bestimmungen der Tonverhältnisse und die Bedeutung des pythagoreischen und reinen Quintensystems für unsere Musik"; then studied for 2 years in Dresden under Joh. Schneider (*org.*), soon afterward being called to Jena as academical music-director and organist; "Professor" in 1877. Composed chiefly chamber-music (wrote the first sonata f. viola and pf.); publ. many valuable revisions and arrangements of classical works, especially for the Bach-Gesellschaft.—Works: *Salvum fac regem*, f. male ch., op. 14; *Ehre sei Gott in der Höhe*, f. 4-p. mixed ch.; *Pastorale* in F, f. small orch., op. 16; *Serenade* in A (nonet f. strings, flute, oboe, bassoon, and horn), op. 10; 2 string-quintets, op. 6 and 13; string-trio, op. 12; pf.-trio, op. 7; string-quartet in G min., op. 9; etc.

**Na'va, Gaetano**, singing-master; b. Milan, Mar. 16, 1802; d. there Mar. 31, 1875. Taught

by his father (Ant. Maria N., 1775-1826), and Pollini, then at Milan Cons. 1817-24 by Orlandi, Ray, Piantanida, and Federici. App. 1837 prof. of *solfeggio* at the Cons., in 1848, *maestro* of choral singing and harmony for the alumni. Wrote a great number of excellent *sol-feggi* and *vocalizzi*, also a "Metodo pratico di vocalizzazione", church-music, songs, pf.-pieces, a "Notturino" f. harp and harmoniflûte, etc.

**Nawra'til** [-vrah'-], **Karl**, b. Vienna, Oct. 7, 1836. Pupil of Nottebohm (*apt.*). Excellent teacher; Eßipoff, Schutt, and A. Ruckauf are his pupils.—Publ. works: *Psalm xxx*, f. soli, ch. and orch; an overture; chamber-music (a string-quartet, pf.-quintets, trios).

**Naylor, John**, Engl comp; b Stanningley, n. Leeds, June 8, 1838; d at sea, May 14, 1897. Choir-boy at Leeds Parish Ch., while S. S. Wesley and R. S. Bunton were organists. *Org.* of Scarborough Ch., 1856; *Mus. Bac.*, Oxon., 1863; *Mus. Doc.*, 1872. *Org.* of All Saints', Scarb., 1873; in 1883, *org.* and choirmaster of York Minster, and also (1892) cond. of York Mus. Soc., succeeding Burton.—Works: 4 cantatas, *Jeremiah*, *The Brazen Serpent*, *Alceibah*, and *Manna*; church-services, anthems, hymns, part-songs, organ-pieces, and a well-known book of chants.

**Naylor, Sidney**, b. London, July 24, 1841; d. Shepherd's Bush, Mar. 4, 1893. Chorister at the Temple Ch.; pupil of Dr. Hopkins (*org.* and *harm.*). Organist, successively, at 4 London churches; a skilful accompanist, often touring with Sims Reeves. In 1868 he married Miss Blanche Cole, the well-known soprano concert-singer [d. London, Aug. 31, 1888].

**Ned'bal, Oscar**, viola-player in the "Bohemian" String-quartet; b. Tabor, Bohemia, Mar. 25, 1874. St. in Prague Cons. (comp. under Dvořák). Wrote a *Scherzo-Caprice* f. orch.; sonata f. pf. and violin; etc.

**Neeb, Heinrich**, b. Lich, Upper Hesse, 1807; d. Frankfurt, Jan. 18, 1878. Pupil of Peter Müller at Friedberg, and Aloys Schmitt at Frankfurt, where he cond. the "Germania," "Neeb's Quartet," the "Teutonia," and the "Neeb'scher Männerchor."—Works: 3 operas, *Domenico Baldi*, *Der Cid*, and *Die schwarzen Jäger*; popular ballads ("Die Zobeljäger," "Andreas Hofer"; "Der todte Soldat," "Der sterbende Trompeter," etc.); a cantata, *Das deutsche Lied und sein Sänger*. Other comp.s MS.

**Neefe, Christian Gottlob**, b. Chemnitz, Feb. 5, 1748; d. Dessau, Jan. 26, 1798. While a law-student at Leipzig, he had lessons in music with A. Hiller; acted as a conductor at Leipzig and Dresden, then of Seiler's travelling opera-troupe, and (1779) of the Grassmann-Hellmuth company at Bonn, where he was app. deputy-organist, and succeeded van den Beden as Electoral mus. dir. in 1782, also as Beethoven's

teacher. In 1796 he became cond. of the Dessau opera.—Works: 8 vaudevilles and operas for Leipzig and Bonn; Klopstock's ode "Dem Unendlichen," f. 4 voices and orch.; double concerto l. pl., violin, and orch.; sonatas, variations, and fantasias f. pf; songs; etc.

**Nef**, [D.] **Karl**, contemporary Swiss writer; publ. "Die *Collegia musica* in der deutsch-reformirten Schweiz von ihrer Entstehung bis zum Beginn des 19. Jahrhunderts" (St. Gallen, 1897). [The "*Collegia musica*" were associations of dilettantes for the cultivation of music, and flourished more especially in the 17th and 18th centuries.]

**Nehrlich, Christian Gottfried**, b. Ruhland, Upper Lusatia, Apr. 22, 1802; d. Berlin, Jan. 8, 1868. A vocal teacher, who establ. a school for singing at Leipzig, later going to Berlin. His work "Die Gesangskunst . . ." (1841), followed by a "Gesangschule für gebildete Stände" (1844), though twice republ., had no lasting success.

**Neidhardt, Johann Georg**, d. as *Kapellm.* at Königsberg, Jan. 1, 1739. His two works on temperament have a certain historical interest.

**Neidlinger, William Harold**, talented composer; b. Brooklyn, N. Y., July 20, 1863. Pupil of Dudley Buck. His compositions include a mass, other church-music, mixed and male choruses, and numerous delightful songs.

**Neithardt, August Heinrich**, b. Schleiz, Aug. 10, 1793; d. Berlin, Apr. 18, 1861. Pupil of Eiblhardt and Graner in Schleiz; oboist in the Gardejäger Corps in the War of Liberation; app. bandmaster in 1816, and bandmaster of the Kaiser Franz Grenadier Regt. in 1822-40; in 1843, teacher of singing for the *Domchor* (Berlin cathedral choir), and in 1845 its conductor. For its improvement he inspected the Imp. Choir at St. Petersburg in 1846, and the Sistine Chapel at Rome in 1857; under his conductorship the *Domchor* became famous.—Works: An opera, *Juliette* (1834); fine music for military band; male choruses; songs (he set to music Thiersch's "Ich bin ein Preusse"); horn-quartets and -trios, pf.-music; his chief work is "Musica sacra: Sammlung religiöser Gesänge älterer und neuerer Zeit"; vols v, vii and xii are by N. himself.

**Neitzel, Otto**, b. Falkenburg, Pomerania, July 6, 1852. Pupil of Kullak's Acad., Berlin, and studied also at the Univ. (*Dr. phil.*, 1875); then made a concert-tour, as pianist, with Pauline Lucrea and Sarasate; and in 1878 became cond. of the "Musikverein" at Strassburg, where (1879-81) he likewise conducted in the City Th. Until 1885 he taught at the Moscow Cons.; then at the Cologne Cons.; since 1887 also critic for the "Kölnische Zeitung." His operas *Angela* (Halle, 1887), *Dido* (Weimar, 1888; N. wrote both text and music), and *Der alte Dessauer* (Wiesbaden, 1889), have had fair success. Publ. a "Führer durch die Oper," in 3 vols.

**Nen'na, Pomponio**, a native of Bari, Naples, publ. detached madrigals in 1585 and 1594 (Phalèse's "*Melodia Olympica*"); 8 books of 5-p. madrigals 1609-24, and 1 book of 4-p. madrigals in 1631, all now very rare.

**Neri, Filippo**, b. Florence, July 21, 1515, d. Rome, May 26, 1595. He took holy orders in 1551, and began giving lectures in the oratory of San Giuliano (later at Santa Maria, Vallucella), for which Annunziata, and after his death Palestrina, composed the "*Laudi spirituali*" as a kind of musical illustration of the lectures, growing after many years into the art-form of the oratorio, which deems its name from the "oratory" (Ital. "*oratorio*") in which the lectures were held. The attendance on these lectures increased, and in 1575 N. organized a seminary for secular priests, recognized in 1575 by Pope Gregory XIII. as the "*Congregazione dell' Oratorio.*"

**Neru'da [Nor'mann-Neru'da], Wilma Maria Francisca**, celebrated violinist; b. Brünn, Mar. 29, 1839. Her father was an organist. She studied under Jansa, and first played in public at Vienna, 1846, with her sister Analle, a pianist; thence making a tour with her father, sister, and brother Franz (a cellist) through Germany. In 1849 she played at a Philharm. concert in London; after prolonged travels on the Continent, chiefly in Russia, she gave sensational concerts at Paris in 1864, and there married Ludwig Normann. She returned to London in 1869, and has since then played in every winter and spring season (at the Popular Concerts, the Philharm., the Crystal Palace, Hallé's recitals and the Manchester Concerts, etc.) She married Hallé in 1888, and visited Australia with him in 1890 and 1891. In Feb., 1899, she commenced an American tour. Admirers call her a rival of Joachim.

**Nessler, Victor E.**, b. Baulenheim, Alsatia, Jan. 28, 1841; d. Strassburg, May 28, 1890. A student of theology and music (Th. Stern) at Strassburg, he prod. a successful opera, *Fleur-de-lis*, in 1864, and threw himself into the arms of art. Studied further in Leipzig, where he became very popular as chorusmaster at the City Th., cond. of the "Sängerkreis," and a composer of operas which strongly appealed to popular taste; the above theatre brought out his romantic fairy opera *Dornröschen's Brautfahrt* (1867), and the operettas *Die Hochzeitsreise* (1867), *Nachtwächter und Student* (1868), and *Am Alexanderstag* (1869); then followed the operas *Irmen-gard* (1876), *Der Rattenfänger von Hameln* (1879), *Der wilde Jäger* (1881), and *Der Trompeter von Säckingen*, (1884); the *Rattenfänger* and the *Trompeter* have achieved more than passing success; *Otto der Schütz* (1886), and *Die Rose von Strassburg* (Munich, 1890), closed the series.—Other works: *Der Blumen-Rache*, ballade f. soli, ch., and orch.; double chorus "Sängers Frühlingsgruss," f. men's voices; a part-song cycle, w. soli and pf.-accomp., "Von

der Wiege bis zum Grabe"; male quartets; popular songs, also comic ("Drei Schneider," "Frater Kellermeister," etc.)

**Nesvad'ba, Joseph, b. Vyskeř, Bohemia, Jan. 19, 1824; d. Darmstadt, June 20, 1876.** While studying philosophy at Prague, he brought out an opera, *Blaubart*, at the Bohemian Th. in 1844; then acted as theatre-cond. at Karlsbad (1848), Olmütz, Brunn, Graz, the Bohemian Th. in Prague (1857-8, as 1st *Kapellm.*), the Italian Opera, Berlin (1859-60), the City Th., Hamburg (1861-3); and from 1864 as court *Kapellm.* at Darmstadt, where he prod. several ballets. His Bohemian songs and choruses are prized in Bohemia.

**Nešvera, Joseph, b. Proskoles, Bohemia, Oct. 24, 1842.** From 1878, mus. dir. of the Episcopal Ch. in Koniggratz; now *Kapellm.* at Olmütz Cath.—Works. Opera *Perduta* (Prague, 1897, succ.); masses; a *De profundis* f. soli, ch., and orch.; male and mixed choruses; Bohemian songs; *Idyll* f. 3 violins, 2 violas, cello and bass, violin-music and pf.-pieces.

**Net'zer, Joseph, b. Imst, Tyrol, Mar. 18, 1808; d. Graz, May 28, 1864.** After studies with local teachers, he went to Vienna, becoming a pupil of Gansbacher and Sechter. Brought out the operas *Die Belagerung von Gothenburg* (1839), *Mara* (1841), and *Die Eroberung von Grånada* (1844); was Lortzing's asst.-*Kapellm.* at Leipzig, 1844-5; in 1846 *Kapellm.* at the Th. an der Wien, Vienna, producing there the opera *Die seltene Hochzeit*; in 1849, *Kapellm.* at Mayence, 1853 at Graz. Besides over 100 songs, he also wrote symphonies, overtures, and string-quartets.

**Neubauer, Franz Christian, b. Horzin, Bohemia, 1760; d. Bückeberg, Oct. 11, 1795.** A violinist, taught by the village schoolmaster, he led a wandering life; prod. an operetta, *Ferdinand und Yarikó*, at Vienna in 1786 (?), where he met Mozart and Haydn; in 1789, *Kapellm.* to Prince Weilburg; later court composer and Chr. Fr. Bach's successor as court *Kapellm.* at Bückeberg.—Publ. 12 symphonies; 10 string-quartets; concertos f. pf., f. flute, and f. cello; other chamber-music, songs, etc.

**Neu'endorff, Adolf, b. Hamburg, June 13, 1843; d. New York, Dec. 4, 1897.** Went to America in 1855; pupil of G. Matzka and J. Weinlich (vln.), and Dr. Schilling (pf.). Début as pianist 1859; also 1st violin in the old Stadt Theatre, New York; 1861, tour of Brazil as violinist; 1863, mus. dir. of German theatre, Milwaukee; 1864-7, cond. of German opera, N. Y.; 1867-71, cond. of Stadt Theatre (*Lohengrin* given for first time in America). In 1871 he brought *Wachtel* over; 1872, cond. opera in Acad. of Music, N. Y.; 1872-4, manager of Germania Th.; 1875, brought over *Wachtel* and *Pappenheim*; 1877, director and conductor of Wagner Festival at N. Y. (*Walkure* given first time); 1878, cond. of N. Y. Philharm.; 1884-9,

concert director in Boston; 1889-91, cond. of the Juch Engl. Opera Co.; 1892, of English grand opera, N. Y.; 1893-5 in Vienna, his wife, Georgine v. Januschowsky, being prima donna at the Imp. Opera; then returned to N. Y., becoming (1896) dir. of music in the Temple Emanu-El; 1897, cond. of the Metropolitan Permanent Orch., succeeding Seidl—Works. 4-act comic opera *The Rat-charmer of Hamelin* (1880); do. *Don Quixote* (1882); 3-act rom. com. opera *Prince Woodruff* (1887); comic opera *The Minstrel* (1892); 2 symphonies, overtures, cantatas, male quartets, many songs, etc.

**Neu'komm, Sigismund, (Ritter von,) b. Salzburg, July 10, 1778; d. Paris, Apr. 3, 1858.** Pupil of the organist Weissauer, and of M. Haydn for comp.; at 15, Univ. organist; at 18, chorusmaster at the opera. From 1798 he studied at Vienna under J. Haydn, who showed him fatherly care. In 1807 he passed through Stockholm, where he was elected a member of the Acad., to St. Petersburg, there becoming cond. of the German opera. 1809 found him in Paris, an intimate of Grétry and Cherubini, and pianist to Talleyrand after Dussek. For his requiem in memory of Louis XVI. (Vienna, 1814), Louis XVII. ennobled him in 1815, decorating him with the cross of the Legion of Honor. In 1816 he went to Rio de Janeiro, and was app. court mus. dir. by Emperor Dom Pedro, whom he accompanied to Lisbon on the outbreak of the revolution in 1821. He was in Talleyrand's service until 1826; then travelled for many years; and finally resided alternately in London and Paris. He was extremely popular in England before Mendelssohn's advent in 1837. Despite his active life, he was a most industrious composer of fluent and interesting works, now mostly consigned to oblivion. Besides much church-music (5 German and 2 Engl. oratorios [*Mount Sinai* and *David*], a complete Morning and Evening Service [for London], 15 masses, 5 cantatas, psalms in Ger., Engl., Ital., and Latin, etc.), he prod. 10 German operas [*Alexander an Indus*], 3 Ital. dram. scenas, a symphony, 5 overtures and 7 fantasias f. orch., military marches, chamber-music (about 20 numbers), a pf.-concerto and many pf.-pieces, 57 organ-pieces, about 200 French, English, Italian and German songs; etc.

**Neu'mann, Angelo, b. Vienna, Aug. 18, 1838.** Began a mercantile career, but deserted it after vocal lessons from Stilke-Sessi, and after his début as a lyric tenor in 1869; sang at theatres in Cracow, Odenburg, Pressburg, Danzig, and the Vienna court opera (1862-76); from 1876-82 he was manager of the Leipzig opera under Forster; then gathered together a travelling company for prod. Wagner operas, journeying as far as Italy; from the end of 1882 to 1885 he was manager of the Bremen opera; then of the German opera in Prague.

**Neu'mark, Georg, poet and musician; b. Langensalza, Mar. 6, 1621; died July 8, 1681,**

as librarian at Weimar. Publ. poems (with melodies). "Keuscher Liebesspiegel" (1649), "Poetisch und musikalisches Lustwaldden" (1652, Part i, 1657), "Poetisches Gesprachspiel" (1662). Wrote the words of "Wer nur den lieben Gott lasst walten."

**Neusiedler** (or **Newsidler**), **Hans**, a Nuremberg lute-maker; b. Plessburg; d. Nuremberg, Jan., 1563. Publ. "Ein newgeordnet kunstlich Lautenbuch, in zwen Theyl getheylt" (1536, Part i, expl. of lute and tablature, P. ii, "Fantaseyen, Preambeln, Psalmen und Muteten" in tablature); valuable, like other tablature-books, in showing exactly where the semitones were employed.

**Neusiedler** (or **Neysidler**), **Melchior**, an Augsburg lutenist, who publ. in Venice, 1566, 2 books of lute-music (reprinted by Phalèse and Jobin in 1571); also a "Deutsch Lautenbuch, darinnen kunstreiche Motetten" (1574; 2nd ed. 1596; also in Italian); in 1587 he publ. 6 motets by Josquin in lute-tablature. Died Nuremberg, 1590.

**Nevada**, **Emma**, stage-name of **Emma Wixon**, soprano stage-singer; b. in Nevada, United States, about 1860. St. from 1877 with the Marchesi in Vienna. Début London, May, 1880, in *La Sonnambula*; sang at Trieste in the autumn; then in Florence, Leghorn, Naples, Rome and Genoa, and obtained an engagement for 21 nights at La Scala, Milan. Parisian début at the Opéra-Comique, 1883. Sang in Chicago at the Opera Festival, 1885, and again in 1889. Sang at the Op.-Com., Paris, in spring of 1898; and in Oct. at Florence. She married Dr. Palmer. Leading rôles in *Il Barbiere*, *Traviata*, *Sonnambula*, *Rigoletto*, *Don Pasquale* ("Spanish Widow"), *Lakmé*, *Faust*, *Mignon* (sang Mignon a whole year in Paris), *Hamlet*, *Mirella*, *Perle du Brésil* ("Lora"), *I Puritani*, etc.

**Nevin**, **Ethelbert Woodbridge**, pianist and comp.; b. Edgeworth, Penn., Nov. 25, 1862. Pupil of von der Heide and W. Günther (pf.) at Pittsburg; of von Boehme (voice) at Dresden (1877-8); of Pearce (N. Y.) and Lang and Emery (Boston); and of Bülow, Klindworth, and K. Bial at Berlin (1884-6). Living (1899) as a teacher and comp. in New York.—Works: A pf.-suite; waltzes, etc., f. pf.; numerous attractive songs.

**Newsidler**; **Neysidler**. See NEUSIEDLER.

**Ney**, **Joseph Napoleon**. See MOSZKVA.

**Niccolini**, **Giuseppe**. See NICOLINI.

**Niccolò de Malta**. See ISOUARD.

**Nich'elmann**, **Christoph**, b. Treuenbrietzen, Brandenburg, Aug. 13, 1717; d. Berlin, July 20, 1762. Pupil of Bach at the Leipzig Thomas-schule, and of Quantz at Hamburg; from 1744-56, 2nd cembalist to Frederick the Great. Known as the author of "Die Melodie, nach ihrem Wesen sowohl als nach ihren Eigenschaften" (1755), which he successfully defended against a pseudonymous "Dunkelfeind." He comp. (w. Graun and Quantz) a pastoral play, *Galatea*; a serenade, *Il sogno di Scipione* (1756); clavichord-pieces; and songs.

**Nich'oll**, **Horace Wadham**, composer; b. Tipton, n. Birmingham, Engl., Mar. 17, 1848. Son of an excellent musician, John N., his first teacher; studied from 16 to 18 with the organist Samuel Prince. Organist at Dudley, n. Birmingham, 1867-70; at Stoke-on-Trent, 1870-4; in the latter year he was induced by an American gentleman to accompany him to Pittsburg, Pa., where he became org. at St. Paul's Cath. (4 or 5 years), later at the Third Presb. Ch., and also teacher at the Female College. During this time N. gave many recitals at Pittsburg, Indianapolis, and elsewhere. Removing to New York in 1878, he became editor of the organ-dept. in Picum's "Music Trades' Review," his "Church Articles" attracting wide attention. 1879-80, org. at St. Mark's. From 1888-95, N. was associated with B. Boekelman as prof. of harmony and ensemble-playing at Miss Porter's school, Farmington, Conn. Regular contributor to the "Musical Courier"; writes analyses of symphonies for the "Amer. Musician" and the "Art Journal," with type-illustrations; since 1883, regular reader of music-proofs for G. Schirmer. N. is also noted as a teacher.—As a composer, he wrote "thousands of pages" of contrapuntal works, etc., as a mere lad; an organ-fantasia was publ. in the "Organists' Quar. Journal" in 1872; in 1877 a suite f. full orch. (op. 3) was given by Hamerik at Baltimore with pronounced success; in 1874 the "Cloister Scene" (op. 6, f. ch. and orch.) was prod. at Pittsburg by the Goumou Soc.; in 1888, Seidl brought out at New York the symphonic poem "Tartarus," the March from "Elsie, or The Golden Legend," and the 1st movem. of the Second Symphony. The 4 oratorios, a colossal work, were completed 1880-90.—Works: A cycle of 4 oratorios: *Adam* (op. 16), *Abraham* (op. 17), *Isaac* (op. 18), and *Jacob* (op. 19) [all MS.]; *Elsie, or The Golden Legend*, op. 4, f. ch. and orch. [MS.]; *Cloister Scene*, op. 6, f. do. [publ.]; Mass No. 1, in E♭ [publ.];—FOR ORCH.: Suite, op. 3; symphonic fantasia, op. 5; do., op. 7; 1st symphony, in G min., "The Nation's Mourning," op. 8; symphonic poem "Tartarus," op. 11; 2nd symphony, in C, op. 12; "Hamlet," psychic sketch in C maj., op. 14 [publ.]; Scherzo-Fugue f. small orch., op. 15;—FOR PF.: Concerto in D min., op. 10;





numerous studies and charact. pieces [several are publ.]; 16 pcs. f. pf. 4 hands [9 publ.],—FOR ORGAN [all publ.]. Fantasia, 12 symph. Preludes and Fugues (masterpieces of contr ingenuity, 6 single, 4 double, 1 triple, 1 quadruple); 3 melodic pieces;—a sonata, op. 13, f. pf. w. cello [publ.], sonata, op. 21, f. pf. and violin, "Salve regina," w. vin. and org *ad lib.*; several songs and anthems, also a "Text-book on Harmony" (New York)

**Nicodé, Jean-Louis**, gifted pianist and comp.; b. Jerczik, n. Posen, Aug. 12, 1853. Taught by his father, and the organist Hartkas, ent. Kullak's Acad. der Tonkunst, Berlin, 1869 (Kullak, pf.; Wuerst, harm.; Kiel, cpt. and comp.). Dwelt for some years in Berlin as a teacher and pianist; won renown on a concert-tour (1878) with Mme. Artôt through Galicia and Rumania; 1878-85, pf.-teacher at Dresden Cons.; till 1888, cond. of the Philharm. Concerts, then devoted himself to composition. In 1897, temporary cond. of the Leipzig "Riedel-Verein," succeeding Kretzschmar.—Works: Symphonic poem "Maria Stuart," op. 4; "Faschingsbilder" f. full orch., op. 24; Sinfonische Variationen f. do., op. 27; "Das Meer," symphonic ode f. solo, male ch., full orch. and organ, op. 31, 2 pieces f. string-orch. w. 2 oboes and 2 horns, op. 32; symphonic suite f. small orch., op. 17; "Erbarmen," hymn f. alto w. orch., op. 33; 2 sonatas f. cello and pf., op. 23, 25; a number of interesting pieces f. pf. solo and 4 hands; songs.

**Nicolai, Otto**, gifted opera-comp.; b. Konigsberg, June 9, 1810; d. Berlin, May 11, 1849. A pf.-pupil of his father, a singing-teacher, he escaped from parental tyranny at the age of 16, and found a protector in *Justarrath* Adler of Stargard, who sent him to Berlin in 1827 to study under Zelter and Klein. He had developed excellent ability as a teacher, when the Prussian ambassador at Rome, von Bunsen, app. him organist of the embassy chapel at Rome, where he also studied the old Italian masters under Bainsi. Going to Vienna in 1837, he was *Kapellm.* at the Kärnthnerthor Th. til Oct., 1838, when he returned to Rome, and launched out on the smooth sea of Italian opera-composition. He had great vogue, partly in consequence of his Italian-looking patronymic, bringing out *Rosmonda d'Inghilterra* (Turin, 1838; at Trieste, 1839, as *Enrico II*), *Il Templario* [after "Ivanhoe"] (Turin, 1840; often at Vienna as *Der Templar*), *Odoardo e Gillette* (Turin, 1841),



and *Il Proscritto* (Milan, 1842; in Vienna as *Die Heimkehr des Verbannten*). Succeeding Kreutzer as court *Kapellm.* at Vienna, 1841-7, he founded the Philharmonic Soc. in 1842, also brought out his *Templer* and *Die Heimkehr* (see above) He began to compose *Die lustigen Weiber von Windsor*, the opera on which his fame rests, in Vienna, but was called to Berlin (1847) as *Kapellm.* of the opera and of the newly establ. *Domchor*. His last-mentioned opera, (in English *The Merry Wives of Windsor*.) came out at Berlin, Mar. 9, 1849, only two months before his death by a stroke of apoplexy.—H. Mendel wrote "Otto Nicolai eine Biographie" (Berlin, 1868). N.'s "Tagebucher" (Diary), edited by B. Schroeder, with added biogr. notes, was publ at Leipzig, 1893.—N.'s other works were a mass (dedicated 1843 to Fr Wilhelm IV.), a Festival Overture on "Ein feste Burg" (1844), a pf.-concerto, and other pf.-pieces; a symphony, a requiem, and a Te Deum (these 3 MS., perf. at Berlin); songs (op. 6, 16), and part-songs.

**Nicolai, Willem Frederik Gerard**, b. Leyden, Nov. 20, 1829; d. The Hague, Apr. 25, 1896. Pupil (1849) of Leipzig Cons. (Moscheles, Hauptmann, Richter, Rietz), and of Joh. Schneider at Dresden (org.); 1852, prof. of org., pf., and harm. at the K. Music-school at The Hague, becoming Director on Lubbeck's death (1865). A musician of modern tendency, he made his mark as a conductor and composer. For 25 years he was editor-in-chief of the "Cicilia." In 1892 he was created officer of the Paris Académie.—Works. Oratorio *Bonifacius*; Schiller's "Song of the Bell," f. soli, ch., and orch.; cantata *The Swedish Nightingale* (prod Dec. 1, 1880, on the 25th anniversary of Jenny Lind's endowment of the Musicians' Pension-Fund at The Hague); cantata *Jahwek's W'raak* (Utrecht, 1892); cantata *Hanske van Gelder*; a symphony, and several overtures, songs, etc.

**Nicolini (or Niccolini), Giuseppe**, b. Piacenza, Jan. 29, 1762; d. there Dec. 18, 1842. Pupil of Insanguine at the Cons. di San Onofrio, Naples, which he left in 1792, and in 1793 prod. his first opera, *La famiglia stravagante*, at Parma, which was followed by some 60 others, written for Venice, Milan, Bergamo, Piacenza, Genoa, Rome, etc. Even after his appointment as *maestro* of Piacenza Cath. in 1819, he brought out half a dozen dramatic works, but not so successfully as before; he devoted himself principally, however, to sacred composition (7 oratorios, 40 masses, 2 requiems, 3 Miserere, 2 De profundis, 6 litanies, 100 psalms, cantatas). Also wrote sonatas f. pf.; string-quartets; arias and canzonets (3 coll.s).

**Nicolini**, stage-name of Ernest Nicholas, dramatic tenor; b. Tours, France, Feb. 23, 1834, d. Pau, Jan. 19, 1898. Pupil of Paris Cons., taking a second *accessit* for comic opera in 1855, when he was eng. at the Opéra-Comique

til 1859; then went to Italy, and sang as "Nicolini" with fair success. From 1862-70 he sang at the Salle Ventadour, Paris, visiting London in 1866 (St James's Hall, May 26). In 1871 he sang in opera at Drury Lane, from 1872 for several years at Covent Garden. After starting tours with Adelina Patti, he married her in 1886. His best rôles were Lohengrin, Faust, and Radamès.

**Nicolò.** See ISOUARD.

**Niecks, Frederick [Friedrich],** b. Düsseldorf, Mar 3, 1845. St. the violin under Langhans, Grunewald, and Auer; début at 12. In 1868, organist at Dumfries, Scotland, and violaplayer in a quartet with A. C. Mackenzie. After 2 terms in Leipzig Univ. (1877), and travels in Italy, he won a position in London as critic for the "Monthly Mus. Record" and "Mus. Times"; in 1891, app. Ried Prof. of music in Edinburgh Univ. (his inaugural lecture on "Mus. Education and Culture" was publ.). By his lectures and literary work he has risen to a high place in musical circles.—Works: "Dictionary of Musical Terms" (2nd ed. 1884); "Friedric Chopin as a Man and a Musician" (1888; German ed. 1889; an impartial and valuable work); and a monograph on the history of the accidentals, "The Flat, Sharp, and Natural" (1899; in Proceedings of the Mus. Assoc.).

**Nie'den, zur.** See ZUR NIEDEN.

**Nie'dermeyer, Louis,** b. Nyon, Switzerland, Apr. 27, 1802; d. Paris, Mar. 14, 1861. Pupil in Vienna of Moscheles (pf.) and Förster (comp.); in 1819, of Fioravanti in Rome, and Zingarelli in Naples, where he was intimate with Rossini, and prod. the opera *Il Reo per amore* (1821); lived in Geneva as an admired song-composer; and settled in Paris in 1823. Brought out 4 unsuccessful operas (*La Casa nel bosco*, Th. Italien, 1828; *Stradella*, Opéra, 1837; *Maria Stuart*, Opéra, 1844; and *La femme*, Opéra, 1853). He then bent his energies to sacred composition, and reorganized Choron's institute for church-music as the "École Niedermeyer," now a flourishing institution with government subvention; he also founded (with d'Ortigue) a journal for church-music, "La Maîtrise"; and publ. with him a "Méthode d'accompagnement du plain-chant" (1855; 2nd ed. 1876). His masses, motets, hymns, etc., were well received; his romances (*Le lac; Le soir; La mer; L'automne;* etc.) are widely known; he also publ. organ-preludes, pf.-pieces, etc. His bust in bronze is in the foyer of the Grand Opéra.

**Niedt, Friedrich Erhardt,** writer on music, was a notary at Jena, and died at Copenhagen in 1717.—Works: "Musikalische Handleitung" (method of comp., in 3 parts, 1700-1717, the last edited by Mattheson); and "Musikalisches ABC zum Nutzen der Lehrer und Lernenden" (1708).

**Nie'mann, Albert,** renowned dram. tenor; b. Erxleben, n. Magdeburg, Jan. 15, 1831. En-

dowed with a good natural voice, he appeared at Dessau (1849), in minor rôles, and sang in the chorus; he was then taken in hand by F. Schneider and the baritone Nusch, after this training, he sang at Hanover, then went to study under Duprez at Paris, sang with good fortune at Halle and other towns, and was eng. at Hanover as dram. tenor 1860-6, since then at the court opera in Berlin. Wagner eng. him to create the rôles of Tannhäuser at Paris, 1861, and Siegmund at Bayreuth, 1876. A grand actor, and an admirable interpreter of dramatic rôles (Tannhäuser, Lohengrin, Siegmund, Tristan, Prophet, etc.) He retired in 1889.

**Nie'mann, Rudolf (Friedrich),** b. Wesselburen, Holstein, Dec 4, 1838; d. Wiesbaden, May 3, 1898. Pupil at Leipzig Cons. (1853-6) of Moscheles, Plaidy, and Rietz; then at the Paris Cons. of Marmontel (pf.), and Halévy (comp.); later of Bulow and Kiel at Berlin. As accompanist to Wilhelmj, he toured Germany, Russia, and England (1873-7); lived for years in Hamburg; since 1883 at Wiesbaden. Piano-pieces (Gavotte, op. 10), a violin-sonata, op. 18, and songs, are his chief works.

**Nie'tzsche, Friedrich,** the philosopher; b. Röcken, n. Lützen, Oct. 15, 1844. Prof. of classical philology at the Univ. of Basel 1869-79, retiring on account of impaired eyesight. At first a warm partisan of Wagner, he publ. "Die Geburt der Tragödie aus dem Geiste der Musik" (1872; 2nd ed. 1874), and "Richard Wagner in Bayreuth" (1876); the first, especially, is fantastic in its enthusiasm. In "Der Fall Wagner" (1888) he as sharply opposes the former demigod; later his intellect became wholly unbalanced. His unique philosophical writings contain much to interest musicians.

**Nig'gli, Arnold,** b. Aarburg, Switzerland, Dec. 20, 1843. Studied law at Heidelberg, Zurich, and Berlin. Since 1875, secretary to the town council at Aarau. A diligent student of mus. history, he publ. as a "Sammlung musikalischer Vorträge" (Leipzig), monographs on Chopin, Schubert, Faustina Hase, Gertrud Elisabeth Mara, Paganini, and Meyerbeer; also on Schumann and Haydn in a coll. of lectures given in Switzerland (Basel); a biography of Jensen; a valuable work, "Die Schweizerische Musikgesellschaft: eine musik- und kulturgeschichtliche Studie" (1886); and a "Geschichte des Eidgenössischen Sängervereins, 1842-92." He is an esteemed contributor to various mus. periodicals.

**Nik'isch, Arthur,** b. Szent Miklos, Hungary, Oct. 12, 1855. His father was head-bookkeeper to Prince Liechtenstein. N. attended the Vienna Cons., studying with Dessoff (comp.), and Hellmesberger (violin), graduating in 1874 with prizes for violin-playing, and for a string-sextet. He was at first eng. as a violinist in the court orch.; then by Angelo Neumann as 2nd cond. in the Leipzig Th. (he began by conducting operettas in the Old Theatre, without score), later

being placed on an equality with Seidl and Sucher. From 1882-9 he was 1st *Kapellm.* under Stagemann's management; then (1889-93) greatly distinguished himself as cond. of the Boston (Mass.) Symphony Orch. From 1893-95 he was Director of the Royal Opera in Pesth, and conducted the Philharmonic Concerts there, since 1895, cond. of the Gewandhaus Concerts, Leipzig, succeeding Reinecke, and of the Philharm. Concerts, Berlin. He conducts the most intricate orchestral music without score.



**Niki'ta**, stage-name of Louisa Margaret Nicholson, dramatic soprano and coloratura singer, b. Philadelphia, Aug. 18, 1872. Pupil for a time of M. Le Roy in Washington; sang in various cities (Boston, New York) with a travelling opera-troupe, then studied with Maurice Strakosch in Paris, and sang in concerts (also in Berlin, Oct. 12; Leipzig, Nov. 25, 1887, and again in Germany, 1890) with much success. In 1894 she was eng. at the Paris Opéra as "prima donna soprano."—Sings leading rôles in *Lakmé*, *Fille du régiment*, *Manon*, *Barbier*, *Traviata*, *Pêcheurs de perles*, *Paghacci* (Nedda).

**Niko'machus**, called **Gerasenus** after Gerasa in Syria, his birthplace. Greek writer on music of the 2nd century A.D.; treatise "Harmonices Enchiridion," printed 1616 by Meursius, and 1652 by Meibom.

**Nil'sson**, **Christine**, brilliant stage-soprano; b. on the estate Sjoabel, n. Wexio, Sweden, Aug. 20, 1843. Her teachers were Baroness Leuhausen, and F. Berwald at Stockholm; with him she continued study in Paris, and in 1864 made her début (as Violetta in *La Traviata*) at the Th.-Lyrique, where she was eng. for 3 years. After successful visits to London, she was eng. 1868-70 at the Paris Opera; then made long tours with Strakosch in America (1870-2), and sang in the principal Continental cities. In 1872 she married Auguste Rouzaud (d. 1882); her second husband (1887) is Count Casa di Miranda. N. is still a welcome guest at the European capitals. She revisited America in the winters of 1873, '74, and '84. At London she created Edith in Balfé's *Talismano* (1874), and Elsa in *Lohengrin* (1875). Her voice is not powerful, but sweet, brilliant, and even; compass about 2½ octaves. She excels as Marguerite and Mignon.

**Ni'ni**, **Alessandro**, b. Fano, Romagna, Nov. 1, 1805; d. Bergamo, Dec. 27, 1880. Pupil of Palmerini at Bologna; from 1830-7, Director of the School of Singing at St. Petersburg; from

1843, *m. di capp.* at Bergamo Cath.—Works.—The operas *Ida della Torre* (1837), *La Mercantilla d'Ancora* (1839), *Cristina di Svezia* (1840), *Margherita di York* (1841), *Odabella* (1842), *Virginia* (1843), and *Il Corsaro* (1847); also church-music (masses, requiems, psalms, a fine Miserere a cappella, etc.).

**Nisard**, **Théodore**, pen-name of Abbé **Théodule-Éléazar-Xavier Normand**, b. Quaregnon, n. Mons, Jan. 27, 1812. He was a chorist at Cambrai, and also studied music in Douay; attended the priests' seminary at Tournay; and in 1839 was app. director of Enghien Gymnasium, occupying his leisure with the study of church-music. In 1842 he became 2nd *chef de chant* and organist at St.-Germain, Paris; but soon devoted himself wholly to literary work.—Publ. "Manuel des organistes de la campagne" (1840); "Le bon Ménestrel" (1840; songs for church-seminaries); "Le plain-chant Parisien" (1846); a rev. ed. of Jumilhac's "La science et la pratique du plain-chant" (1847; w. Le Clercq); "De la notation proportionnelle au moyen âge" (1847); "Dict. liturgique, historique et pratique du plain-chant et de musique d'église au moyen âge et dans les temps modernes" (1854; w. d'Ortigue); "Méthode de plain-chant pour les écoles primaires" (1855), "Études sur la restauration du chant grégorien au XIX<sup>e</sup> siècle" (1856); "Du rythme dans le plain-chant" (1856); "Méthode populaire de plain-chant romain et petit traité de psalmodie" (1857); "L'accompagnement du plain-chant sur l'orgue . . ." (1860); "Les vrais principes de l'accompagnement du plain-chant sur l'orgue d'après des maîtres du XV<sup>e</sup> et XVI<sup>e</sup> siècles" (1860); monographs on Franco of Cologne (1856, in the "Revue de mus. anc. et mod."), Odo de Clugny, Palestrina, Lully, Rameau, Abbé Vogler, Pergolesi, et al.—N. discovered the Antiphony of Montpeller (neumes and Latin letter-notation from A to I).

**Nis'sen**, **Georg Nicolaus von**, Danish Councillor of State; b. Hardsenleben, Denmark, Jan. 22, 1761; d. Salzbürg, Mar. 24, 1826. He married the widow of Mozart in 1809, and collected materials for a biography of M., publ. by his widow in 1828 as "Biographie W. A. Mozarts nach Originalbriefen."

**Nis'sen** [**Nissen-Saloman**], **Henriette**, b. Gothenburg, Sweden, Mar. 12, 1819; d. Harzburg, Aug. 27, 1879. Pupil (1839) of ('hopin (pf.) and Manuel Garcia (singing) at Paris. Début at the Italian Opera as Adalgisa (*Norma*), 1843, led to immediate engagement. Toured Italy, Russia, Norway, Sweden, and England (1845-8); in Leipzig (1849-50 and 1853) she sang at most of the Gewandhaus Concerts, and at Berlin rivalled Jenny Lind in popularity. Married Siegfried Saloman in 1850; after further tours, became teacher of singing at the St. Petersburg Cons. (1859).—Her Vocal Method was publ. in German, French, and Russian, in 1881.

Nis'sen, Erica. See LIE.

**Nivers, Guillaume-Gabriel**, born near Melun, 1617, still living in 1701. In 1640, org. of St-Sulpice; 1642, singer in the Royal Chapel, 1667, org. to the King, later music-teacher to the Queen.—Publ. "La Gamme du si; Nouvelle Méthode pour apprendre à chanter sans nuances" (1646; 4th ed. 1696; influential against solmisation); "Méthode pour apprendre le plum-chant de l'église" (1667); "Traité de la composition de musique" (1667); "Dissertation sur le chant grégorien" (1683); a "Graduale romanum" and an "Antiphonarium romanum" (both 1658); a book of 100 original organ-pieces (1695), followed by two others (1671, '75); etc.

Nöb, Victorine. See STOLTZ.

**Nohl, (Karl Friedrich) Ludwig**, b. Iserlohn, Dec. 5, 1831; d. Heidelberg, Dec. 10, 1885. Studied jurisprudence at Bonn (1850), Heidelberg, and Berlin; and entered the legal career against his own desire, to please his father. In music he was instructed by Dehn, later (1857) by Kiel, in Berlin, then having embraced music as his profession. Lecturer at Heidelberg, 1860; honorary prof. at Munich, 1865-8; retired to Badenweiler till 1872, when he settled in Heidelberg as a private lecturer, becoming prof. in 1880 (the Univ. had created him *Dr. phil.* in 1860).—Works (most also in English): "Beethoven's Leben" (in 3 vols., 1864-77); "Briefe Beethovens" (1865); "Mozarts Briefe" (1865; 2nd ed. 1877); "Neue Briefe Beethovens" (1867); "Musikerbriefe" (1867); "Mozarts Leben" (2nd ed. 1876); "Beethoven, Liszt, Wagner" (1874); "Beethoven nach den Schilderungen seiner Zeitgenossen" (1880); etc.

**Nohr, Christian Friedrich**, b. Langensalza, Thuringia, Oct. 7, 1800; d. Meiningen, Oct. 5, 1875. Pupil of Spohr, Hauptmann, and Umbreit. After successful tours, *Concertmeister* (1830) to the Duke of Saxe-Meiningen.—Works: The operas *Der Alpenhirt*, *Liebeszauber*, *Die wunderbaren Lichter*, and *Der vierjährige Posten* (Meiningen, 1851); oratorios *Alartin Luther*, *Frauentob*, and *Helvetia*; orchestral pieces, quintets, quartets, violin-pieces (many publ.), songs.

**Norblin, Louis-Pierre-Martin**, noted 'cellist; b. Warsaw, Dec. 2, 1781; d. Château Connantre, Marne, July 14, 1854. Pupil of Paris Cons.; 1811-11, 1st 'cello at the Opéra; 1826-46, 'cello-prof. at Cons.—His son *Émile* (1821-1880) was also a fine 'cellist.

**Nordica, Lillian** (stage-name of Mme. Lillian Norton [-Gower] [-Doeme]), distinguished operatic soprano; b. Farmington, Me., 1859. St. with John O'Neill and in N. E. Cons., Boston; made her concert-début in Boston, 1876. In 1878 she travelled in Europe with Gilmore's Band, as soloist. She then st. operatic rôles with San Giovanni in Milan, making

her operatic début at Brescia in *La Traviata*, and sang with success in Genoa, St. Petersburg (where the assassination of the Czar in 1881 cut short her engagement), Danzig, Königsberg, and Berlin. In 1881 she made her first appearance in Paris as Marguerite at the Gr. Opéra. In 1882 she married Frederick A. Gower; in 1885 proceedings begun by her for a separation were suspended on account of his mysterious disappearance in a balloon. She did not sing in public again till 1887, then appearing at Covent Garden Th., London. She first sang in opera in America at the Metropolitan Opera House, New York, 1893. Since then she has appeared frequently in opera, oratorio, and concert in the U. S. and England. In 1896 Mme. Nordica married Zoltan P. Doeme, a Hungarian singer. Besides the rôles mentioned she has had great success in *Aida*, *Les Huguenots*, and in Wagnerian parts, especially Elsa, Isolde, and Brunnhilde.

**Normand.** See NISARD, THÉODORE.

**Nor man(n), Ludwig**, b. Stockholm, Aug. 28, 1831; d. there Mar. 25, 1884. Under the patronage of Prince (now King) Oscar, Jenny Lind, and Lindblad, he was sent to Leipzig Cons. (Moscheles, Hauptmann, Rietz) 1848-52, returning to Stockholm, he became (1859) cond. of the new Philharm Soc., in 1861 prof. of comp. in the R. Swedish Acad., and cond. of the Opéra; also Pres. of the Mus. Acad.; retired in 1879. Married the violinist Wilma Neruda in 1864.—Works: *A Concertstück* f. pf. w. orch., op. 54; pf.-quartet, op. 10; pf.-trio, op. 4; violin-sonata, op. 3; 'cello-sonata, op. 28; viola-sonata, op. 32; pf.-pieces f. 2 and 4 hands; 30 well-written arrangements of Swedish melodies, f. pf.; etc.

**Norton, Lillian B.** See NORDICA.

**Noszkowski [-kov-], Sigismund, [Zygmunt von],** b. Warsaw, May 2, 1848. Pupil of the Warsaw Mus. Inst., 1864-7. After his invention of a mus. notation for the blind, the Mus. Soc. sent him (1873) to study under Kiel and Rauf at Berlin. 1876, cond. of the Bodan Society, Constantine; 1881, director of the Mus. Soc. at Warsaw, and (1888) prof. at the Cons. there.—Works: The opera *Livia* (Leipzig, 1898; succ.); symphonies; ballet-music; overture "Das Meerauge"; string-quartet; pf.-music (op. 24, Impressions; op. 27, Images; op. 31, Chansons et danses cracoviennes; op. 36, Moments mélodiques;—for 4 hands, op. 33, Mélodies ruthéniennes; op. 38, Danses masoviennes; etc.

**Nosz'ler, Karl Eduard**, b. Reichenbach, Saxony, Mar. 26, 1803. Pupil 1822-5 of Reinecke, Papperitz, Paul, Piutti, etc., at Leipzig Cons.; 1825-7, *Kapellm.* at Bremen City Th.; 1828-93, organist at the Frauenkirche there; and since 1887 cond. of the Male Choral Union; also, since 1893, successor of Reinthaler as org. and dir. at Bremen Cath., and cond. since 1896 of the *Neue Singakademie*.—Works: A "Märchen-

spiel" *Domoschen* (Bremen); symphony in A minor; "Lustspiel-Ouverture", "Des Rheinstroms Schirmherr," patriotic hymn for Janissary music; male and mixed choruses; a score of songs; also pf.-music.

**Notker** (called **Balbulus**, "the stammerer"), monk at St. Gallen; b. 840, d. 912; known from his sequences, some (e. g., "Media in vita in morte sumus") still extant, and reproduced in Schubiger's "Die Sängerschule von St. Gallen" (1858). Gerbert gives (in "Scriptores," vol. i) 4 treatises by N. (or by Notker Labeo?) "De octo tonis," "De tetrachordis," "De octo modis," and "De mensura fistularum organicarum"; Riemann (in "Studien z. Gesch. d. Notenschrift") prints another, on the division of the monochord, and also Nos. 1 and 4 above.

**Nottebohm, Martin Gustav**, b. Ludenscheid, Westphalia, Nov. 12, 1817; d. Graz, Oct. 31, 1882. Pupil of Berger and Dehn at Berlin, 1828-9; of Schumann and Mendelssohn at Leipzig, 1840; and 1846 of Sechter at Vienna, where he settled as a music-teacher and writer (a Beethoven specialist).—Works. "Ein Skizzenbuch von Beethoven" (1865), "Thematisches Verzeichniss der im Druck erschienenen Werke von Beethoven" (1868); "Beethoveniana" (2 vols., 1872, 1887); "Beethovens Studien" (vol. i, 1873; B.'s exercises, etc., under Haydn, Albrechtsberger, and Salieri, after the orig. MSS.), "Thematisches Verzeichniss der im Druck erschienenen Werke Franz Schuberts" (1874); "Neue Beethoveniana" (in the "Musikal. Wochenblatt" for 1875, etc.); "Mozartiana" (1880); "Ein Skizzenbuch von Beethoven aus dem Jahre 1803" (1880).—Comp's unimportant.

**Nourrit, Adolphe**, celebrated dramatic tenor; b. Paris, Mar. 3, 1802; d. Naples, Mar. 8, 1839. Trained by Garcia, who persuaded his father to let him become a singer, his début at the Grand Opéra (1821), as Pylades in Gluck's *Iphigénie en Tauride*, was successful. In 1825 he succeeded his father (Louis N., 1780-1831) as leading tenor; he resigned in 1837 because Duprez was associated with him for the interpretation of principal rôles. This fancied slight so preyed upon his spirits that, in spite of warm receptions on a tour through Belgium, southern France, and Italy, he threw himself out of a window after singing at a benefit-concert in Naples. He was an exceptionally endowed singer, an excellent teacher (in the Paris Cons. for ten years), and a comp. of talent (ballets *La Sylphide*, *La Tempête*, *Le diable boiteux*, *l'Île des pirates*, etc., written for the Taglioni and Fanny Elssler). The rôles of Robert, Massaniello, Arnold, Éléazar, Raoul, and many others, were written expressly for Nourrit.

**Nowakowski [Nowakowski], Jozef**, b. Mniszcz, Poland, 1805; d. Warsaw, 1865. Distinguished pianist, pupil of Wurfel and Elsner at the Warsaw Cons.; after long pianistic travels, prof. at the Alexandra Inst., Warsaw.—Works (about 60 publ.): An overture, quintets, quar-

tets, etc., and, for pf., 12 grandes études, op. 25; Grande Polonaise pathétique, op. 14; Mazurkas, op. 19 and 26, a Method f. pl., etc.

**Novello, Vincent**, b. London, Sept 6, 1781, d. Nice, Oct 9, 1861. He was chorister in the Sardinian Chapel, Duke St., under Webbe; later deputy-organist to Webbe and Danby, and 1797-1822 organist at the chapel of the Portuguese Embassy. Pianist to the Italian Opera, 1812, co-founder of the Philharm. Soc., sometimes conducting its concerts; was organist at the R. C. Chapel, Moorfields. Retired to Nice in 1849. He was the founder of the great London music-publishing firm of Novello & Co. (now Novello, Ewer & Co) in 1811. Himself a composer of sacred music (masses, motets, anthems, Kyries, etc.), he also gathered together and publ. excellent collections. "A Collection of Sacred Music" (1811, 2 vol.s); "Purcell's Sacred Music" (1829; 5 vol.s); "Croft's Anthems"; "Greene's Anthems"; "Boyce's Anthems"; masses by Haydn, Mozart, Beethoven; etc.—His daughter **Clara Anastasia**, b. London, June 19, 1818, was an excellent soprano singer in oratorio and concert (retired 1860). She married Count Gigliucci in 1843.

**Novello, Joseph Alfred**, son of Vincent N.; b. London, 1810; d. Genoa, July 17, 1896. Bass singer, organist, composer; choir-master at Lincoln's Inn Chapel. Entered his father's business at 19. Inaugurated an important innovation, the printing of separate vocal parts for choir use; did much to popularize classic music in England by publ. cheap oratorio-scores. Retired in 1856.

**Noverre, Jean-Georges**, the introducer of dramatic action into the ballet (ballet-pantomime); b. Paris, April 29, 1727; d. St. Germain, Nov 19, 1810. Solo dancer at Berlin; ballet-master at the Opéra-Com., Paris, 1749; at London, 1755; at Lyons, Stuttgart, Vienna, Milan, and (1776-80) at the Grand Opéra, Paris.—Publ. "Lettres sur la danse et les ballets" (1760, several editions).

**Nowakowski.** See **NOVAKOVSKI**.

**Nuceus.** See **GAUCQUIER**.

**Nux, Paul Véronge de la**, b. Fontainebleau, June 29, 1853. Pupil of F. Bazin in Paris Cons.; 2nd "Premier grand prix" in 1876.—Works: The 2-act grand opera *Zaire* (Opéra, 1889; mod. succ.; Stuttgart, 1895; succ.); music-drama *Labdarcides* (not perf.); incid. music to *Isora* (drama by Aderer); pf.-music; etc.

## O

**Oakeley, Sir Herbert Stanley**, English composer; b. Ealing, Middlesex, July 22, 1830. While at Oxford, he studied harmony under Elvey; later attended the Leipzig Cons. (Moscheles, Plaidy, Papperitz); and took organ-lessons of Schneider in Dresden; finishing with

Breidenstein at Bonn 1865-91, Ried Prof. of Music at Edinburgh Univ, succeeding Donaldson. He soon became a power in musical circles, the annual Ried Concert developed into a 3-days' Festival; the concerts of the Univ. Mus. Soc. and his own regular organ-recitals, had a wide-spread educational influence; and his successful exertions were acknowledged by the bestowal of numerous high distinctions, he was knighted in 1876; Mus. Doc., Cantuar., 1871, Mus. Doc., Cantab, 1871; Mus. Doc., Oxon., 1879; LL. D., Aberdeen, 1881; D. C. L., Toronto, 1886; Mus. Doc., Dublin, 1887; of St. Andrews, 1888, of Adelaide, 1889; LL. D., Edinburgh, 1891, and Emeritus Professor, 1892. He is Composer to the Queen, in Scotland, and, since 1887, Pres. of the Cheltenham Mus. Festival—Publ. works. A cantata "Jubilee Lyric," for the Chelt. Fest.; a Festival March, and a Funeral March (op. 23), f. orch.; a Morning and Evening Service, and various anthems; a sonata (op. 20), a Rondo capriccioso, a Romance (op. 21), 3 other romances, 1. pf.; and 12 Scottish Nat'l Melodies, air. for chorus (op. 18); 12 part-songs f. mixed ch. (op. 25); 6 part-songs f. male voices (op. 17); an Album of 26 songs (dedicated to the Queen); 3 duets w. German words (op. 8); etc. His orch. "Suite in the olden style" was prod. at the Chelt. Fest. in 1893; and a "Pastorale" f. orch. at Manchester, 1891.

**O'berthür, Karl**, b. Munich, Mar. 4, 1819; d. London, Nov. 8, 1895. Harpist; pupil of Elise Brauchle and G. V. Röder, at Munich; harp-player in theatres at Zurich (1837-9), Wiesbaden, Mannheim, II. M.'s Th. in London (1844). Composer, teacher, and player of European celebrity; many tours on the Continent.—Works: 2 operas, *Floris von Namur* (Wiesbaden, 1840?), and *Der Berggeist des Harzes* (ibid., 1850?); 3 cantatas, *The Pilgrim Queen* (f. treble voices), *The Red Cross Knight* (female voices), and *Lady Jane Grey*; 2 overtures, "Macbeth," and "Rübezahl"; symphonic legend "Loreley"; grand mass "St. Philip di Neri" (w. harp); concertino f. harp and orch., op. 175; orch. l. prelude "Shakespeare"; nocturne f. 3 harps; 2 trios f. harp, vln., and cello; very many elegant soli f. harp (Elegy; Pensées musicales; Réveil des elfes; "Miranda"; Le sylphe; etc.); also pf.-pieces, part-songs, and songs.

**Obin, Louis-Henri**, drum, basso cantante; b. Ascq, n. Lille, Aug. 4, 1820; d. Paris, Nov. 11, 1895. Debut Paris (Opéra, 1844); sang in provinces till 1850; then at the Opéra till 1869. Retired 1871. Succeeded Levasseur as prof. of singing at the Cons. (1871-91).—Rôles: Moïse, Leporello, etc.

**O'brecht**. See HOBRECHT.

**O'Carolan, Turlough**, one of the last Irish bards; b. Newtown, Meath, 1670; d. Roscommon, Mar. 25, 1738. Blind from 16, he wandered through Ireland after 1691, singing to the harp national ballads of his own conception (a

coll. was publ. 1747; republ. 1785 as "A Favourite Collection . . .").

**Ochs, Traugott**, b. Altenfeld, Schw.-Sondersh., Oct. 19, 1854. Pupil of Stade, Erdmannsdorfer, Kiel, and the R. Inst. f. Church-music; 1883, org. at Wismar, 1889 also cond. of the *Singakademie*; later in Guben; from autumn of 1899, artistic director of the Mus. Union and the Music-School at Brunn.—Works: "Deutsches Aufgebot" f. male ch. and orch; requiem, part-songs, Method f. male voices, organ-music.

**Ochs, Siegfried**, b. Frankfort-on-Main, Apr. 19, 1858. Student of medicine and chemistry, but finally devoted himself to music; attended the R. *Hochschule für Musik* at Berlin, then studied with Kiel and Urban, and profited chiefly by long personal intercourse with von Bulow. O. was at this time cond. of a comparatively obscure choral union, the "Philharmonischer Chor," which Bulow utilized in numerous performances, thus attracting public attention. It is now (1899) the largest singing-society in Berlin; does good work by prod. unknown comps by contemporary composers (Bruckner, Tinel, Hugo Wolf, Hans Koessler, Arnold Mendelssohn, etc.). O. also gives singing-lessons, and contributes to mus. papers.—Works: Text and music of the 3-act comic opera *Im Namen des Gesetztes* (Hamburg, 1888; succ.); 2 operettas; duets f. sopr. and alto; male choruses, vocal canons, and several books of songs.

**Ochsenkuhn [ok-], Sebastian**, lutenist; d. Heidelberg, Aug. 2, 1574. Publ. a "Tabulaturbuch auf die Lauten" (1558).

**Ock'enheim**. See OKKHEIM.

**O'denwald, Robert Theodor**, b. Frankenthal, n. Gera, May 3, 1838. A very successful teacher of singing and cond. of choral societies; since 1882 teacher at the "Realgymnasium" and "Wilhelmgymnasium" at Hamburg, where he organized a flourishing church-choir. Has publ. psalms and part-songs.

**O'dington, Walter**, "Monk of Evesham," d. about 1316. His treatise "De speculatione musicæ" (printed by Coussemaker in "Scriptores," i; MS. in the Cambridge Library), is important in the history of mensural music and discant.

**Odo de Clugny (Saint)**, in 927 abbot of Clugny, where he died in 942, wrote "Dialogus de musica" (printed by Gerbert, "Scriptores," i). He was apparently the first to employ the letter-notation A B C D E F G in the modern sense of a minor series (the succession C, D, etc., formerly represented our A, B, etc., and was, therefore, a *minor* series instead of the present major scale).

**Oeglin, Erhard**, the first German printer (Augsburg) to print figured music with types: (1) with wooden type, P. Tritonius's "Melopoeiæ sive harmoniæ tetracentiæ (1507, publ. by Riman); and (2) with metal type, the "Deutsches Liederbuch" (1512; new score ed., w. pf.-

score by Fitner, is in vol. ix of the "Gesellschaft für Musikforschung")

**Oel'schlägel, Alfred**, b. Annscha, Bohemia, Feb 25, 1847. Pupil of Prague Organ-School; theatre-*kapellm.* at Hamburg, Teplitz, Würzburg, Karlsbad, and Vienna (Karltheater); later bandmaster at Klagenfurt.—Operettas *Prinz und Maurer* (Klagenfurt, 1884), *Die Raubritter, oder Der Schelm von Bergen* (Vienna, 1888; succ.), and *Der Landstreicher* (3 acts, Magdeburg, 1893; succ.).

**Oels'ner, (Friedrich) Bruno**, b. Neudorf, n. Annaberg, Saxony, July 29, 1861. Pupil at Leipzig Cons. (1877-80) of Schradieck and Hermann (vln), and Grill (theory). Eng. as solo viola for court orch., Darmstadt, and st. comp with de Haan. Since 1882, violon-teacher at Darmstadt Cons., with title of Grand Ducal Chamber-musician. Has prod. 2 one-act operas at Darmstadt, *Vardhmana* (1893), and *Der Brautgang* (1894; succ.); also a cantata f. ten. and bar. soli, ch., and orch.; a pf.-trio; songs; etc.

**Oes'ten, Theodor**, pianist and comp; b. Berlin, Dec. 31, 1813; d. there Mar. 16, 1870. Pupil of Dreschker (pf.), A. W. Bach, Rungenhagen, and Schneider. A successful teacher, whose studies f. pf. are of value; as a *salon-composer* he is light and graceful, but often shallow.

**Oe'sterle, Otto**, brilliant flutist; b. St. Louis, Mo., Nov. 22, 1861; d. Darien, Conn., July 22, 1894. Was 1st flute in the Thomas Orch, the Philharm. Societies of New York and Brooklyn, and the Seidl Orch. Taught in the National Cons., N. Y.

**Oe'sterlein, Nikolaus**, the indefatigable collector of Wagneriana; b. 1840; d. Vienna, Sept. 8, 1898. His perusal of Wagner's "Oper und Drama" awakened such enthusiasm, that he set about collecting everything relating to the master. His coll., known as the "Wagner Museum," was subsequently given to the town of Eisenach; the catalogue, publ. by Breitkopf & Härtel, fills 4 vol.s. O. also publ. a vol. on the inauguration of the Festival Plays in 1876, entitled "Bayreuth."

**Oet'tingen, Arthur Joachim von**, b. Dorpat, Mar. 28, 1836. He studied physics, physiology, and mathematics at the Universities of Dorpat, Paris, and Berlin; qualifying in 1863 as lecturer on physics at Dorpat, and becoming prof. in ordinary in 1866. Since 1877, corr. member of the St. Petersburg Acad. of Sciences. Likewise a well-trained musician, he is pres. of the Dorpat Mus. Soc., and cond. of an amateur orch. Besides numerous other scientific works, he publ. "Das Harmoniesystem in dualer Entwicklung" (1866), reconciling and developing the systems of Helmholtz and Hauptmann. Thürings, Hostinsky, and Hugo Riemann, are among his followers.

**Offenbach, Jacques**, the creator of French burlesque opera; b. Cologne, June 21, 1819; d.

Paris, Oct 5, 1880. The son of a Jewish cantor, he came early to Paris, attended Vashin's 'cello-class for a year (1833-4) in the Cons., then joining the Opéra-Comique orch, playing beside Seligmann

Soon appeared chanssonettes (on parodies of La Fontaine); he also played the 'cello in concerts, and wrote 'cello-duets and pieces for pf. and 'cello. In 1849 he became cond. at the Théâtre Français, where his really fine "Chanson de Fortunio" (in de Musset's *Chaudéher*) made a hit. His 1-act operetta *Pepito* (Op.-Com, 1853) made slight impression; but he prod. one operetta after another, and in 1855 ventured to open a theatre of his own, the Bouffes-Parisiens (the old Théâtre Comte, in the Passage Choiseul), which he carried on until 1866, producing many of his most popular pièces. From 1872-6 he was manager of the Théâtre de la Gaîté; turned it over to Vicentini, and in 1877 undertook a not wholly successful tour in America (described in his "Notes d'un musicien en voyage," 1877). Returning, he continued composing industriously until death. In the intervals of theatrical management, he brought out operettas on other stages—the Variétés, Palais Royal, and even the Opéra-Comique; his ballet-pantomime *Le Papillon* was prod. at the Opéra in 1860 with some success. In his best works (*Orphée aux enfers*, 1858; *La belle Hélène*, 1864; *Barbe-Bleue* and *La vie parisienne*, 1866; *La grande duchesse de Gérolstein*, 1867; *Madame Favart*, 1879), the music happily follows the extravagant burlesque of the situations, and the orchestration is clever, and the melodic vein inexhaustible (though his melody is often trivial and vulgar); the whole is seasoned with a sprightly and ironic humor wholly in keeping with the subjects musically illustrated. He certainly "knew his public"; his stage-works (102 in number) were all the rage at the time, and many are still played in Paris and elsewhere.

**Ogin'ski, Prince Michael Cleophas**, b. Guron, n. Warsaw, Sept. 25, 1765; d. Florence, Oct. 31, 1833. Grand treasurer of Lithuania; in music a pupil of Kozlowski. Wrote celebrated polonaises f. pf., 14 of which are publ.; the so-called "Death Polonaise" was popularly named from its supposed connection with a tragically romantic incident. His uncle,

**Ogin'ski, Michael Casimir**, b. Warsaw, 1731; d. there 1803. He is said to have invented the pedals of the harp. He was Grand Commander of Lithuania.



**O'keghem** (or **Okekem**, **Okenghem**, **Ockenheim**), **Jean de** (or **Joannes**), the founder of the Second (or New) Netherland School (which includes Josquin, de la Rue, Compère, etc., to the First, or Old, School belonged Dufay, Binchois, Binast, Eloy, etc.); b probably at Termonde, East Flanders, about 1430; died Tours (?), 1495-1513 [dates differ] Chorister in Antwerp Cathedral 1443-4; pupil of Dufay at Cambrai about 1450; mentioned in 1454 as composer and *premier chapelain* to King Charles VII. at Paris, made treasurer of the Abbey of Saint-Martin at Tours by Louis XI; royal *maître de chapelle* at Paris in 1465; travelled 1469 in Spain, and 1484 to Flanders (Bruges), at the King's expense; probably retired from active life soon after 1490. Great as a composer and teacher, Josquin and Pierre de la Rue being his most famous disciples in the art of imitative counterpoint, which O. elevated from the comparatively crude and ungainly efforts of the older school to the rank of a beautiful science.—Extant works: 17 masses; 7 motets; a ninefold canon "Deo gratia" in 36 parts; 19 chansons and several canons (detailed information in M. Bienet's "Jean de Okeghem," 1893). Forkel, Kiese-wetter, Rochlitz, and Ambros, gave fragments of the mass "Cujusvis toni" (*ad omnem tonum*), a MS. copy of which is in Munich; Ambros prints an enigmatical canon; in Bellermann's "Contrapunkt" is a fragment of the "Missa prolationum."

**Oli'brío, Flavio Anicio.** See J. F. AGRICOLA.

**Oliphant, Thomas**, b. Condie, Perthshire, Dec. 25, 1799; d. London, Mar. 9, 1873. For 40 years hon. secretary, later pres., of the London Madrigal Soc.—Wrote "Brief Account of the Madr. Soc." (1835); "Short Account of Madrigals . . ." (1836); "La Musa Madrigalesca" (1837; the words of 400 madrigals, chiefly of the Elizabethan period). Also publ. several coll.s of madrigals, of glees, catches, rounds, etc.

**Oliver, Henry Kemble**, b. Beverly, Mass., Nov. 24, 1800; d. Boston, Aug. 10, 1885. Boy-soprano in Park St. Ch., 1810; graduate Dartmouth Coll., 1818; taught in Salem till 1844, then going to Lawrence, where he was mayor in 1859; 1861-5, treasurer of State of Mass.; later mayor of Salem. Organist and mus. dir. at Lawrence and also in Salem, where he founded a glee club (1823) and a Mozart Assoc. (1826). 1883, Mus. Doc. (Dartmouth). Composed many well-known hymn-tunes (Federal Street, Morning, Harmony Grove, Beacon Street, Hudson, Merton), motets, chants, and a Te Deum; publ. "The National Lyre" (1848); w. Tuckerman and Bancroft; "Coll. of Church Music" (1860); "Original Hymn Tunes" (1875).

**Ol'sen, Ole**, b. Hammerfest, Norway, July 4, 1851. Orchestral comp. in modern style; his works (the symphonic poem "Asgaard'sreien" 1891; a suite f. pf. and string-orch.; etc.) are played in Norway.

**On'driczek, Franz**, violinist; b Prague, Apr 29, 1859. Taught by his father, and played in the latter's small orch. for dance-music till 14, then attended the Prague Cons for 3 years, studied further under Massart at Paris Cons., winning 1st prize for violin-playing after 2 years. On many concert-tours he has gained a high reputation

**Onslow, George**, grandson of the first Lord Onslow; b Clermont-Ferrand, France, July 27, 1784; d. there Oct 3, 1852. Pl.-pupil in London of Hummel, Dussek, and Cramer; st. comp with Reicha in Paris, to fit himself for opera-writing (his 3 comic operas, *L'Alcade de la Vega* [1824], *Le Colporteur* [1827], and *Le duc de Guise* [1837], had temporary success). He passed his winters in Paris, and



the summers on his estate near Clermont. His passion was chamber-music, of which he comp. much, playing with other amateurs, the 'cello being his instr.; his music was prized in Parisian mus. circles; in 1842 the Académie elected him to succeed Cherubini. Only his string-quintets still survive; he publ. 34 of them (either f. 2 vlns., vla., and 2 'celli; or f. 2 vlns., 2 violas, and 'cello; or f. 2 vlns., vla., 'cello, and double-bass,—the excessively difficult double-bass parts were written for Dragonetti). Other works: 4 symphonies; a nonet f. wind and string-quartet; septet f. pf., flute, oboe, and strings; sextet f. do.; 36 string-quartets; 10 pf.-trios; 6 sonatas f. pf. and violin; 3 sonatas f. pf. and 'cello; pf.-music; and a solo scena f. bass w. orch., "Abel's Death."

**O'pelt, Friedrich Wilhelm**, b. Rochlitz, Saxony, July 9, 1794; d. Sept. 22, 1863, at Dresden, as privy councillor for finance.—Publ. "Ueber die Natur der Musik" (1834), and "Allgem. Theorie der Musik, auf den Rhythmus der Klangwellenpulse gegründet . . ." (1852); treatises of a mathematico-physical character.

**Or'denstein, Heinrich**, b. Worms, Jan. 7, 1856. Pupil 1871-5 at Leipzig Cons. of Wenzel, Reinecke, Jadassohn, etc.; also private pupil of Paul (pf.). After concert-tour with the Peschka-Leutner and Grützmacher, he studied in Paris; from 1878 gave successful concerts in Leipzig, etc.; music-teacher at the Countess Rehbinder's school at Karlsruhe, 1879-81; at Kullak's Acad., Berlin, 1881-2; in 1884 founded the Karlsruhe Cons., a flourishing institution. Title of "Professor" from Grand Duke of Baden.

**Orge'ni [Orgenyi], Aglaia**, stage-soprano



(fine coloratura singer); b Tismenice, Galicia, Dec. 17, 1843. Pupil of Mme. Viardot-Garcia at Baden-Baden; début Sept 28, 1865, as Amina, at Berlin Opera, where she was eng. for a year. First appearance in London, Apr. 7, 1866, as Violetta, at Covent Garden, sang later at Vienna, Dresden, Berlin, Copenhagen, etc.; since 1886, vocal teacher at the Dresden Cons.

**Orlan'dus Lassus.** See LASSO, ORLANDO DI.

**Or'low, Count Gregor Vladimir,** b. 1777; d. St. Petersburg, July 4, 1826. Wrote "Essai sur l'histoire de la musique en Italie" (1822; 2 vols.; in German as "Entwurf einer Geschichte der ital. Musik" (1824).

**Ornithoparcus,** (Greek form of his real name, **Vogelsang**), **Andreas**, a native of Memmingen; led a wandering life; about 1516, Magister artium at Tubingen. Author of a rare and valuable theoretical treatise, "Musicae activae micrologus" (Leipzig, 1516; 6th ed. 1540; Engl. transl. by Dowland, London, 1609).

**Or'pheus**, the fabled son of Apollo, and sweetest of singers to the lyre, or seven-stringed kithara, is said to have accompanied the Argonauts on their expedition in 1350 B.C., and founded the mystic sect worshipping Dionysos Zagraeus for many centuries. [See the "Orphica" by Gottfried Hermann (1805)]

**Ortigue, Joseph-Louis d'**, b. Cavaillon, Vaucluse, May 22, 1802; d. Paris, Nov. 20, 1866. Writer on church-music, frequently by commission of the French government. Founded 1857 (w. Niedermeyer) "La Maîtrise," a periodical for church-music, and was sole editor 1858-60; contributed to other papers.—Principal writings: "De la guerre des dilettanti, ou de la révolution opérée par M. Rossini dans l'opéra français" (1820); "Le Balcon de l'Opéra" (1833; a coll. of newspaper *feuilletons*); "De l'école italienne et de l'administration de l'Acad. roy. de Mus. . . ." (1839; on Berlioz's *Bonvenuto Cellini*; republ. 1840 as "Du Théâtre Italien et de son influence . . ."); "Abécédaire du plain-chant" (1841); "Palin-génésie musicale," and "De la mémoire chez les musiciens" (pamphlet reprints from the "Revue et Gazette mus."); "Dictionnaire liturgique, etc." (1854; cf. NISARD); "Introd. à l'étude comparée des tonalités et principalement du chant grégorien et de la musique moderne" (1853); "La musique à l'église" (1861), "Traité théorique et pratique de l'accompagnement du plain-chant" (1856; cf. NIEDERMAYER).

**Or'to, Giovanni de,** (*recte* Jean Dujardin; Lat. de Horto,) called "Marbriano"; contrapunctist of the 15th-16th centuries. In Petrucci's "Odhecaton" (1500-1503) are several "Misse de Orto," an Ave Maria a 4, and chansons; P. also printed a Lamentation in his "Lamentationum Jeremie" (1506). Masses in MS. at

Rome, Library of the Papal Chapel; mass "Mi-Mi," and other pieces, in Vienna Library.

**Osborne, George Alexander**, a fine pianist and popular teacher and composer; b. Limerick, Ireland, Sept. 24, 1806; d. London, Nov. 16, 1893. Said to have been self-taught until 18 years of age, then studied at Paris under Kalkbrenner and Pixis (pf.), and Fétis (comp.). Settled in London, 1848—Works: Sextet f. pf., flute, oboe, horn, cello, and d-bass; famous duets f. pf and violin (43 w. de Bériot, 2 w. Ernst, 1 each w. Artôt and Lafont); 3 pf.-trios; a sonata f. pf. and cello, a pf.-quartet; much brilliant and graceful salon-music f. pf. ("Pluie de perles," "Nouvelle pluie de perles," "Marche militaire," "Summer's Eve," etc.).

**Osborne** (real name Eisbein), **Adrienne**, dramatic soprano; b. Buffalo, N. Y. Pupil of Auguste Gotze and Max Stagemann in Leipzig; advised by Rubinstein to adopt a stage-career. Début as Mignon. For her interpretation of Carmen she received gold medals from the Prince of Sondershausen and Duke of Altenburg. At present (1899) engaged at Leipzig City Th.; also sings in concerts (Gewandhaus, Berlin, Dresden, Amsterdam, etc.).

**Osgood, George Laurie**, b. Chelsea, Mass., April 3, 1844. At Harvard, where he graduated in 1866, he was for 3 years dir. of the Glee Club, and the college orch. He now spent 3 years in Germany; studied singing under Sieberand Haupt, and German song and choral works under R. Franz. After 3 years' further vocal study with the elder Lamperti in Italy, O. made a very successful concert-tour in Germany; at once eng. by Th. Thomas for a winter tour in America. Since 1872 he has lived in Boston as a much-sought vocal teacher; since 1875, cond. of the Boylston Club (200 voices), famed for the brilliancy of its performances (since 1890, the "Boston Singers' Soc."). For many years O. gave concerts of classical music. Publ. "Guide in the Art of Singing" (pp. 200; 8 editions); anthems, choruses, part-songs, and over 50 songs.

**Osiander, Lucas**, Protestant Abbot at Adelberg in Württemberg; b. Nuremberg, Dec. 16, 1534; d. Stuttgart, Sept. 17, 1604.—Publ. "Geistliche Lieder und Psalmen mit vier Stimmen auf contrapunctische Weise" (1586).

**Ös'ten.** See OESTEN.

**Oth'mayer** [öt-], **Caspar**, b. Amberg, Mar. 12, 1515; d. Nuremberg, Feb. 4, 1553. From 1548, rector at Ansbach. Esteemed as a vocal composer.—Works: 1 book of "Tricinia"; 1



of "Bicinia sacra"; 2 Latin motets; Ode on the death of Luther; songs (in G. Forster's coll.s).

**Otho.** See ODO.

**Ott** (or **Ottl, Otto, Hans**, publisher in Nuremberg about 1533-50. He printed "115 gute und neue Lieder" (1544).

**Ottani, Abbate Bernardino**, b. Bologna, 1735, d. Turin, Oct. 26, 1827. Pupil of Padre Martini; at 22, church-mastor in Bologna; from 1779, at Turin.—Works: 12 operas; much excellent church-music (2 oratorios, 46 masses, motets, psalms, etc.).

**Öttingen.** See ORTLINGEN.

**Otto, (Ernst) Julius**, b. Königstein, Saxony, Sept. 1, 1804; d. Dresden, Mar. 5, 1877. From 1814-22 he attended the Kreuzschule at Dresden, Weimig being his music-teacher; as a pupil in "Ober-Secunda" he comp. a cantata, soon followed by others. While a student at Leipzig Univ. 1822-5, he continued musical work under Schicht and Weimig, and brought out cantatas and motets in the churches. Returning to Dresden, he taught at the Blochmann Inst., and from 1830-75 was cantor at the Kreuzkirche, where his choir became one of the finest in Germany; was also for years mus. dir. at the principal Lutheran churches, and cond. of the "Liedertafel."—Works: Admirable male choruses in his collection "Ernst und Scherz"; he created the immensely popular "eyeles" for male voices ("Bursehofenfahrten," "Gesellenfahrten," "Soldatenleben," "Der Spinnabend," "Der Sängersaal," etc.); also wrote 4 comic operas for amateur-performance (*Die Altdorfer und die bei Dresden* is the best); settings of Hofmann's "Kinderfesten"; many fine songs for solo voice ("In die Ferne," and "Des deutschen Rheines Braut," took prizes); his pf.-sonatas, rondos, études, etc., are likewise excellent. O. prod. 2 operas, *Das Schloss am Rhein* (Dresden, 1838), and *Der Schlosser von Augsburg* (Augsburg); 3 oratorios, *Des Heilands letzte Worte*, *Die Feier der Erlösten am Grabe Jesu*, and *Hiob*; also masses, festival cantatas, a Te Deum, etc.

**Otto, Franz**, b. Königstein, Saxony, 1809; d. Mayence, 1841. His songs for male voices, "In dem Himmel ruht die Erde," "Blauer Montag," etc., have had some vogue.

**Otto, Rudolf Karl Julius**, b. Berlin, Apr. 27, 1820. Solo boy-soprano in the Berlin *Domchor*; from 1848, tenor singer in the same. In 1852, teacher of singing in the Stern Cons.; 1873, in the *Hochschule für Musik*. He was an eminent singer in oratorio.

**Otto-Alvs'leben, Melitta (née Alvsleben)**, dramatic soprano; b. Dresden, Dec. 16, 1842; d. there Jan. 13, 1893. Pupil of Thiele at the Dresden Cons. 1856-9; eng. at the court theatre for coloratura (later dramatic) rôles from 1860-73; sang in concerts 1873-5 in England, Scotland, and Germany; prima donna at Hamburg City Th. 1875-6, at Dresden court the-

atre 1877-83. Married (1866) Commissioner of Customs Otto. Sang at the Cincinnati Mus. Festival in 1879.

**Oudin, Eugène (Espérance)**, b. New York, Feb. 24, 1858; d. London, Nov. 4, 1894. Baritone dramatic and concert-singer, song-composer; accomplished pianist. Sang with great success in London, 1886, '89, etc.; and as the Templar in Sullivan's *Ivanhoe*, 1891; also sang at St. Petersburg, 1893.

**Oudry y Segura, Cristobal**, Spanish zarzuela-composer; b. Badajoz, Feb. 7, 1829; d. Madrid, Mar. 15, 1877. In 1867, chorusmaster of the Italian Opera, Madrid; 1872, cond. at the Zarzuela Th.; later at the Théâtre de l'Oriente. From 1850 he prod. over 30 operettas (*zarzuelas*) in Madrid (some w. Gaztambide, Caballero, etc.).

**Oulbichef.** See ULIBISHEV.

**Oury.** See BELLEVILLE-OURY.

**Ouseley, Sir Frederick Arthur Gore**, English composer and theorist; b. London, Aug. 12, 1825; d. Hereford, Apr. 6, 1889. Son of the Orientalist Sir William O., ambassador to Russia and Persia. Graduate of Oxford (B. A., 1846; M. A., 1840). He was ordained in 1849, and curate of St. Paul's, Knightsbridge, 1849-50, then taking the degree of Mus. Bac., and that of Mus. Doc., Oxon., in 1854. In 1855 he succeeded Sir Henry Bishop as Prof. of Music at Oxford Univ., and also became precentor of Hereford Cath. The degree of Mus. Doc. was conferred on him by Durham (1856), and Cambridge (1862); that of L.L.D. by Cambridge (1883), and Edinburgh (1885). A fine pianist and organist, he excelled in fugal improvisation.—Sacred compositions: 2 oratorios, *The Martyrdom of St. Polycarp* (1855), and *Luqar* (Hereford Fest., 1873); 11 church-services; 70 anthems; "The Psalter, arr. for Chanting, with Appropriate English Chants" (several ed.s); "Anglican Psalter Chants" (1872); "Cathedral Services by English Masters" (1853); "Coll. of Anthems" (2 vol.s, 1861, '66);—Other comp.s: An opera, *L'Isola disabitata* (comp. at the age of 8); 18 preludes and fugues for organ; other do., also 3 Andantes, and a sonata, f. org.; a string-sextet, 2 string-quartets, a pf.-quartet, 2 pf.-trios, and sonatas, nocturnes, etc., f. pf.; glees, part-songs, and songs.—Writings: "Treatise on Harmony" (1868, 3rd ed. 1882); "Counterpoint, Canon and Fugue" [after Cherubini] (1868; 2nd ed. 1884); "Musical Form and General Composition" (1875; 2nd ed. 1886); articles for Grove's "Dictionary." He left his fine mus. library to St. Michael's College, Tenbury.—Biographical: "Memorials," by Haevergal (1889); "Life of Rev. Sir F. A. Ouseley, Bart., etc.," by Joyce (London, 1896).

**Owst, Wilberfoss George**, b. London, Engl., June 13, 1861. Pupil of Baton Fanning and H. Gadsby; studied 1886-93 at Stuttgart Cons. under Faiszt, Goetschius, Paul Klengel,

Karl Doppler, and H. Zumpe. From 1893-5, organist at P. E. Ch. of St. Michael and All Angels, Baltimore, Maryland; now (1899) org. and choir-master at St. John's, Waverley, Baltimore.—Publ. works. Communion Service in A; 6 anthems; male quartets; quartet f. mixed voices; 7 songs.

P

**Pabst, August**, b. Elberfeld, May 30, 1811; d. Riga, July 21, 1885, as Dir. of the Cons. there.—Operas: *Der Kastellan von Krakau* (1846), *Unser Johann* (1848), *Die letzten Tage von Pompeji* (1851), and *Die Longobarden* (not perf.)—His son **Louis**, b. Konigsberg, July 18, 1846, is a pianist and composer. From autumn, 1899, head-teacher for pf.-playing at the Moscow Philharm. School.

**Pabst, Paul**, talented pianist, son of August P.; b. Konigsberg, May 27, 1854; d. Moscow, May 28, 1897. Gave concerts at 9; studied some years with Liszt. N. Rubinstein invited him to Moscow in 1878 as pf.-prof. at the Cons.; he succeeded Rubinstein as Director, and was also director of the Imp. Soc. of Music. His pf.-compositions, and transcriptions from A. Rubinstein's *Demon* and Tchaikovski's *Eugen Onegin*, are popular in Russia.

**Pacchiarot'ti, Gasparo**, celebrated *musico*; b. Fabriano, Ancona, 1744; d. Padua, Oct. 28, 1821. Choir-boy at Forlì Cath.; trained in Venice by a sopranoist of San Marco; début there about 1770; soon became famous in Italy; lived in London 1778-85, where he was idolized, and settled again, after a stay in Italy, from 1790-1800. He gained wealth, and was noted for his charities.

**Pachelbel, Johann**, influential organist; b. Nuremberg, Sept. 1, 1653; d. there Mar. 3, 1706. A pupil of Schwemmer, studying further at Altdorf and Ratisbon, organist at Vienna, 1674; court org. at Eisenach, 1675; of the Predigerkirche at Erfurt, 1678; court org. at Stuttgart, 1690; at Gotha, 1692. Org. at St. Sebald's, Nuremberg, 1695. This varied experience is reflected in his organ-works; his chaconnes, toccatas, and arr.s of chorals, are fluently and easily written, much in J. S. Bach's style.—Works: "Musikalische Sterbensgedanken, aus 4 variirten Chorälen bestehend" (1683); "Musikalische Ergötzung, aus 6 verstimmeten Parthien von 2 Violinen und Generalbass" (1691); "78 Choräle zum Präämbuliren" (1693); "Hexachordum Apollinis" (1699; 6 themes w. var.s).—Several organ-pieces are printed by Commer in "Musica sacra," vol. i; others by G. W. Körner in "Der Orgelvirtuose," and in vol. i of a projected, but unfinished, complete ed. of P.'s works; by Winterfeld in "Evang. Kirchengesang;" and a chaconne w. 13 var.s, a fugue, and a fughetta (all f. pf., i. e., clavichord), by Trautwein (Berlin, 1860).—P.'s son, **Wilhelm Hieronymus**, b. Erfurt, 1685, from

1725 org. at St. Sebald's, Nuremberg, publ a "Musikal. Vergnügen" (1725; prelude, fugue, and fantasia f. org. or clavichord); also a clav-fugue.

**Pach'er, Joseph Adalbert**, b. Daubrawitz, Moravia, Mar. 29, 1816; d. Gmunden, Sept. 3, 1871. Pupil of G. Preyer and A. Halm, lived in Vienna as a comp. of favorite *salon*-pieces f. pianoforte.

**Pach'mann, Vladimir de**, brilliant pianist; b. Odessa, July 27, 1848. Pupil of his father [prof. at Vienna Univ, and a good violinist], and from 1866 of Dachs at the Cons. Successful concert-tour in Russia, 1869, played later in Vienna, Paris, London (1882), Germany, Denmark (where he received the Order of the Dannebrog from the King), also in America (1892 and subsequently). His specialty is Chopin. In 1896 he settled in Berlin. He began an American tour at New York, Oct., 1899.

**Pacini, Antonio Francesco Gaetano Saverio**; b. Naples, July 7, 1778; d. Paris, Mar. 10, 1866. Pupil of the Cons. della Pietà, Naples; singing-teacher in that city, then for a time *m. de chap.* at Nîmes; went to Paris in 1804, prod. some comic operas, and finally founded a music-publishing business, a specialty of which was contemporary Italian operas.

**Pacini, Giovanni**, opera-composer; b. Catania, Feb. 17, 1796; d. Pescia, Dec. 6, 1867.

Pupil of Marchesi and Padre Mattei at Bologna, and of Furlanetto at Venice; first opera was *Annetta e Lucinda* (Th. of Santa Radegonda, Venice, 1813); up to 1835 he had prod. over 40 operas on various Italian stages, when the failure of *Carlo di Borgogna*



at Venice temporarily checked the flow of dramatic composition; he went to Viareggio, near Lucca, and established a very successful school of music there, for which he wrote several short treatises: "Corso teoretico-pratico di lezioni di armonia," "Principi elementari col metodo pel meloplasto," "Memoria sul migliore indirizzo degli studii musicali" (1803), "Cenni storici sulla musica e trattato di contrappunto" (1864), and built a private theatre. Later he removed the school to Lucca. In 1840 P., who prided himself on rapid work, wrote his dramatic masterpiece, *Saffo*, in 28 days; its reception at Naples on Nov. 29 was enthusiastic. Forty more operas followed up to 1867; the best were *Medea* (Palermo, 1843), *La regina di Cipro* (Turin, 1846), and *Niccolò de' Lupi* (Rio de Janeiro, 1855). This indefatigable composer also prod. numerous oratorios, cantatas, masses, etc.; "Dante" symphony; an octet; 6 string-quartets; other

chamber-music; vocal duets and arias; he was an active contributor to several mus. papers; and publ. memoirs, "Le mie memorie artistiche" (Florence, 1865; enlarged by Cicconetti, 1872; rev. by F. Magnani, 1875).—*Saffo* still remains on the Italian dramatic repertory—His brother, **Emilio Pacini**, b. 1810; d. Neuilly, n. Paris, Dec. 2, 1898, was a distinguished librettist: *Il Trovatore* was from his pen.

**Pa'cius, Friedrich**, fine violinist, pupil of Spohr; b. Hamburg, Mar. 19, 1809, d. Helsingfors, Jan. 9, 1891, where he had been mus. dir. at the Univ. since 1834. Prod. 2 operas at Helsingfors: *Karl's VII. Jagd* (1854), and *Loreley* (1857).

**Paderewski** [-reff'-], **Ignace Jan**, b. Podolia, Poland, Nov. 6, 1859. Admirable pianist; pupil, at Warsaw Cons., of Raguski (harm. and cpt.); at Berlin, of Urban and Wuest; at Vienna, of Leschetitzki. 1878-83, teacher of pf. at Warsaw Cons.; since then his concert-tours through Europe and America have assured his fame as one of the foremost pianists of the time. In the United States and England, especially, he is everywhere received with enthusiasm. In Jan. and Feb., 1899, he was concertizing in Russia.—Works: Op. 1, Prelude and Minuet f. pf.; op. 4, Elegie f. pf.; op. 5, Danses polonaises, f. pf.; op. 6, Intro. et toccata f. pf.; op. 7, 4 songs (German and Polish); op. 8, Chants du voyageur f. pf.; op. 9, Danses polonaises f. pf.; op. 10, Album de mai, scènes polon. f. pf.; op. 11, Var.s and fugue on orig. theme, f. pf.; op. 13, sonata f. vln. and pf.; op. 14, Humoresques de concert f. pf. (Book I: Menuet, Sarabande, Caprice; Book II, Burlesque, Intermezzo polacco, Cracovienne fantastique); op. 15, Dans le désert, toccata f. pf.; op. 16, Miscellaneous f. pf. (Légende, Mélodie, Thème varié, Nocturne); op. 17, pf.-concerto; op. 18, 6 songs w. pf. ("My tears were flowing"; "Wand'ring along"; "My sweetest darling"; "Over the waters"; "Ah what tortures"; "Were I the ribbon"); op. 19, Polish fantasia on orig. themes, f. pf. w. orch.; op. 20, Légende No. 2, f. pf.—**Paderewski Fund.** After his American tour of 1895-6, P. established a cash fund of \$10,000 (orig. trustees were Wm. Steinway, Major H. L. Higginson, and Dr. Wm. Mason), the interest to be devoted to triennial prizes "to composers of American birth without distinction as to age or religion": 1. \$500 for best orch. work in symphonic form; 2. \$300 for best composition for solo instr. w. orch.; 3. \$200 for best cham-



ber-music work. Mr. Steinway added \$1500 for prizes, to institute the first competition in 1897.

**Padri'la y Ra'mos** [pah-dil'-yah], baritone opera-singer; b. Murcia, Spain, 1842. Pupil of Mabellini at Florence; sang at Messina, Turin, etc., St. Petersburg, Vienna, and Berlin Married Desirée Artôt in 1869.

**Paër, Ferdinando**, dramatic comp.; b. Parma, June 1, 1771, d. Paris, May 3, 1839. After lessons from the violinist Ghiretti, he gave up study for operatic composition, bringing out *La locanda dei vagabondi* at Parma in 1789, and *I pretendenti burleschi* (1790), after which he was called to Venice as theatre-cond., and wrote several operas in the light and melodious style of Cimarosa, Paisiello, etc. In Vienna, 1797-1802, his style, doubtless influenced by Mozart's masterpieces, underwent a change, both harmony and orchestration showing increased variety and fullness; *Camilla, ossia il sotto-rancho* (1799) is considered his best opera. P. succeeded Naumann as court *Kapellm.* at Dresden in 1802; *Aleanora, ossia L'amore conjugale* (1805) is identical in subject with Beethoven's *Fidelio*. In 1807 he went to Paris, becoming *maître de chapelle* to Napoleon, and conductor of the Opéra-Comique; later (1812) he succeeded Spontini at the Th. Italien, where he remained, through the vicissitudes of the Catalini's domination, and the joint-conductorship of Rossini (1824-6), his successful rival on the stage, until his forced resignation in 1827 (he was held to blame for the poor financial condition of the theatre). In 1828 he received the cross of the Legion of Honor; was elected to the Académie in 1831; and in 1832 was app. cond. of the royal chamber-music. His 43 operas have disappeared from public view; he also wrote 2 oratorios and a Passion, 10 cantatas, and much other vocal music; a "Symphonie bacchante," and var.s on "Vive Henri IV," f. full orch.; 4 grand military marches; 6 waltzes f. wind-band; 3 grand sonatas f. pf., violin obbl., and 'cello *ad lib.*; a fantasia f. pf., 2 flutes, 2 horns, and bassoon; many pf.-variations.

**Paisiello.** See PAISELLO.

**Paganini, Niccolò**, most famous of violin-virtuosi; b. Genoa, Oct. 27, 1782; d. Nice, May 27, 1840. His father, a poor shopkeeper with little musical knowledge, but loving the art, taught him to play on the mandolin, and then procured abler teachers for his gifted son; under G. Servetto, and after him the *maestro di cappella* G. Costa, Niccolò's progress in violin-playing was rapid; at 8 he comp. a sonata for violin; in 1793 he appeared in public; and from 1795 he studied with Ghiretti and Aless. Rolla at Parma, but soon surpassed his instructors. His career as an independent virtuoso dates from 1798, when he ran away from his father after a concert at Lucca, and made a tour by himself to Pisa and other places. Though only

16, he was passionately fond of gambling, and addicted to all forms of dissipation; at Leghorn he had to part with his violin to pay gambling debt, but a M. Levron lent him a fine Joseph Guarnerius, and was so charmed with his playing that he made him a present of it. (P. left it by will to the city of Genoa; it may be seen in the Municipal Building, where it is kept under glass.)



In 1804 he went home, and spent a year in assiduous practice; set out again on his travels in 1805, arousing unbounded enthusiasm; was soon app. court solo violinist at Lucca, (where his novel performances on the G-string began), and stayed there until 1808; then up to 1827 travelled throughout Italy, his renown spreading from year to year, and his vast technical resources maturing and augmenting so that victory over would-be rivals (Lafont at Milan, 1816, and Lipinski at Piacenza, 1817) was easy. Leaving Italy for the first time in 1828, his opening concert at Vienna was an unparalleled triumph; from the municipality he received the great gold medal of St. Salvador; from the Emperor the (honorary) title of court virtuoso. He reached Berlin in March, 1829, Paris in March, 1831; and played for the first time in London on June 3, 1831. Within a year he accumulated a fortune in Britain. The winter of 1833-4 was passed in Paris; he then retired for a time to his villa at Parma, though often visiting Paris; his health had already begun to fail seriously, as a result of life-long dissipation and excitement. He spent the winter of 1838 in Paris, where his chief disorder, laryngeal phthisis, was aggravated by the climate and by chagrin at financial losses; he lived for several months at Marseilles with a friend, but finding no relief, repaired to Nice for the winter, and died there the following spring.—As a soloist, P. was the most wonderful and original of violin-players. His stupendous technique (in double-stops, left-hand pizzicato, staccato, harmonics), great power and perfect control of tone, the romantic passion and intense energy of his style, quite apart from his personal eccentricities (which were numberless) and mere tricks of virtuosity (such as tuning up the A-string by a semitone), made him the marvel of his time. He never controlled his individuality so far as to become even a good quartet-player; he was an artist quite *sui generis*, whose dazzling genius held his audiences spellbound, and impressed musicians and amateurs alike. That such gifts could be united with the most sordid avarice and unbridled sensuality, is a fact requiring no further comment here; it aids in explaining the small number and ephemeral

character of his compositions.—Works: 24 Capricci per violino solo (op. 1; pf.-transcriptions by Schumann and Liszt); 6 Sonate per violino e chitarra (op. 2); do (op. 3); 3 gran quartetti a violino, viola, chitarra e violoncello (op. 4, 5), Concerto in E $\flat$  (solo part written in D, for a violin tuned a semitone higher) (op. 6); Concerto in B min., "La Campanella," w. Rondo à la clochette (op. 7), "Le Streghe," var s on theme by S. Mayr (op. 8); Var s on "God save the King" (op. 9); "Il Carnevale di Venezia," 20 variations (op. 10); the concert Allegro "Moto perpetuo" (op. 11); Var s on "Non più mesta" (op. 12); do. on "Di tanti palpiti" (op. 13); "Variazioni di bravura" on airs from *Mosè*; 60 Studies in 60 progressive var s on the air "Barucabá," and a Sonata w. accomp. of violin and cello, or pf.—Biographical. Schottky, "Paganini's Leben und Treiben als Künstler und als Mensch" (Prague, 1830); Fétis, "Notice biographique sur N. P." (Paris, 1851; Engl. transl. London, 1852); A. Niggli, "Paganini" (1882); Conestable, "Vita di N. P." (Perugia, 1851); O. Bruni, "N. P., racconto storico" (Florence, 1873).

**Page, John**, b. England, about 1750; d. London, Aug., 1812. Tenor singer; lay-clerk at St. George's, Windsor, 1790; Gentleman of Chapel Royal; Vicar-choral at St. Paul's, 1801.—Publ. "Harmonia sacra" (1800; 3 vols.; a coll. of 74 anthems in score, by eminent Engl. composers of the 16th-17th centuries; new ed. by Kimbault); "Festive Harmony . . ." (1804; 4 vols.; madrigals, glees, and elegies); "Collection of Hymns . . ." (1804); "The Burial Service, Chant, Evening Service, Dirge, and Anthem; App. to be Perf. at the Funeral of Lord Nelson" (1806); anthems, psalms, etc.

**Paine, John Knowles**, b. Portland, Me., Jan. 9, 1839. Pupil of Kotschmar at Portland, and of Haupt (cpt.), Fischer (singing), and Wieprecht (instrumentation) at Berlin, 1858-61. After organ-concerts in Berlin and various American cities, he settled in Boston as organist of the West Church, Cambridge St. In 1862 he became teacher of music at Harvard Univ., and organist at Appleton Chapel, Cambridge, Mass.; since 1876 he has occupied the newly created professorship of music at Harvard, the first in any American University. A fine concert-organist. As a composer his first, classic, period has been followed by a turn to romanticism, and he is one of the leaders in American musical development.—Works [those with \* are publ.]: *Domine salvum fac*, f. male



ch. and orch., op. 8 (1863); \* Mass in D, f. soli, ch., and orch., op. 10; \* oratorio *St. Peter*, op. 20; \* Centennial Hymn in D, f. ch. and orch., op. 27 (Phila., 1876); music to \* *Pidpus tyrannus* [Sophocles], f. male voices and orch., op. 35; \* *The Realm of Fancy*, cantata f. sopr. solo, ch., and orch., op. 36; \* "Phœbus, arise"; \* *The Nativity*, cantata f. soli, ch., and orch., op. 38; \* *Song of Promise*, cantata f. sopr., ch., and orch., op. 43;—2 symphonies, op. 23 in C min., and op. 34 in A (\* Spring Symphony); 2 symphonic poems, op. 31 in D min., on *The Tempest*, and op. 44 in G# min. and A♭, "An Island Fantasy"; overture to *As you like it*; Duo concertante f. vin. and 'cello w. orch., in A, op. 33; String-quartet, op. 5; pf.-trio, op. 22; Larghetto and Scherzo f. pf., vin., and 'cello, op. 32; Romanza and Scherzo f. pf. and 'cello, op. 30; Sonata f. pf. and violin, op. 24; a variety of \* characteristic pieces f. pf.; \* variations and fantasias f. organ; motets, part-songs, and songs.

**Paisiello, Giovanni**, famous dram. comp.;

b. Taranto, Italy, May 9, 1741; d. Naples, June 3, 1816. From the age of 5 he studied at the Jesuit school in Taranto, where he was taught by a priest, Resta, and where his singing so delighted Gauducci, *maestro* at the Capuchin church, that he advised his father to place him in the Cons. di S. Onofrio at Naples. Here he studied under Durante, Cotumacci, and Abos, from 1754-59, remaining 4 years longer as a teacher, and occupying himself with sacred composition (masses, oratorios, etc.). But a comic intermezzo, perf. at the Cons. theatre in 1763, discovered such dramatic talent, that he was commissioned to write an opera for the Marsigli Th. at Bologna; here his first comic opera was prod., *La Pupilla, ossia Il Mondo alla rovescia* (1764). For 12 years, during which he brought out no less than 50 operas, his successes were many, and reverses few, even in rivalry with Piccini and Cimarosa; though he did not scruple to win his triumphs by the aid of low trickery and intrigues prompted by artistic jealousy. Important works of this period are *Il marchese di Tulipano* (Rome, 1766), *L'Idolo cinese* (Naples, 1767; Paris, Acad. R. de Mus., 1779), and *La Serva padrona* (Naples, 1769). Invited to St. Petersburg by Empress Catherine in 1776, he lived there 8 years on a princely salary; *Il Barbiero di Siviglia*, given at St. P. in 1776, was the first opera with that title, and so charmed the Romans that Rossini's masterpiece was not even allowed a hearing at its initial performance. During the next 13 years he acted as *maestro di*



*cappella* to Ferdinand IV. of Naples (1784-99); *L'Olimpiade* (1786), and *Nina, o La Pazza per amore* (1789, a charming "opera semiseria," a genre in which Paisiello excelled), *La Molinara*, and *I Zingari in festa*, are especially noteworthy. During the revolutionary period of 1799-1801 P. stood well with the republican government, but lost the favor of the King, together with his place and salary. From 1802-3 he was Napoleon's *maître de chapelle* at Paris, and a favorite of the First Consul, who preferred his music to Cherubini's. From 1803 to the Bourbon restoration of 1815, he held his former position at Naples, and other places of importance, all of which latter he lost on Ferdinand's return in 1815, being retained solely as *maestro di cappella* in recognition of his eminent abilities.—P. was an extraordinarily productive composer, and one of the most popular of his time; yet of his 100 or more operas only *La Serva padrona* and possibly one or two others are ever played nowadays. His vein of melody was original, fresh, and natural; although he introduced instrumental effects that were novel in Italy, he carefully avoided the over-elaborate vocal numbers common to the period, obtaining his effect by the grace, beauty, and dramatic truthfulness of his melody. Seven operas were printed. *Il marchese di Tulipano, La Serva padrona, Il Barbiero, Il re Teodoro, La Molinara, Nina, and Proserpine*.—Church-music: A Passion oratorio (Warsaw, 1784); 3 solemn masses f. double choir and 2 orchestras; Te Deum f. do.; Requiem f. 4 voices and orch. (perf. at his own funeral); 30 masses f. do.; 2 5-part masses; Dixit, Magnificat, Misericordie, about 40 motets w. orch.; etc.—12 symphonies; funeral march for Gen. Hoche; 6 pf.-concertos; 12 pf.-quartets; 6 string-quartets; sonata and concerto f. harp; 2 vols. of sonatas, caprices, etc., f. pf.—Biogr. sketches by Arnold (in German, 1810), Cagliardo (1816), Le Sueur (1816), Quatremère de Quincy (1817), Schizzi (Milan, 1833), Villarsosa (Naples, 1840, in "Memorie del compositore . . .").

**Paix, Jacob**, b. Augsburg, 1550; d. after 1590 as organist at Lauingen.—Publ. "Ein schön nutz- und gebreuchlich Orgel-Tabulaturbuch" (1583); motets a 4-12, songs, passamezzi, etc.); "Selectae, atitiosae et elegantes fugae" (1587, 1590); 2 orig. masses, "Missa parodia Mutetae" (1587), and "Missa Helveta" (1590); "Thesaurus motetarum" (1589); 23 motets by various comp.s); "Kurzer Bericht aus Gottes Wort und bewahrte Kirckenhistorie von der Musik" (1589).

**Paladilhe, Émile**, b. Montpellier, June 3, 1844. Entered Paris Cons. in 1853; studied under Marmontel (pf.), Benoist (org.), and Hallelvy (cpt.); 1st prize for pf. and organ, 1857; won the Grand prix de Rome in 1860 with the cantata *Le czar Ivan IV* (Opéra, 1860). While in Rome, he sent to the Académie an Italian opera buffa, an overture, and a symphony; re-

turning to Paris, he brought out a number of songs, and in 1872 the 1-act comic opera *Le Passant*, at the Op.-Comique, followed by the 2-act ditto, *l'Amour africain* (1875), the 3-act do., *Suzanne* (1878), the 3-act do., *Diana* (1885), the 5-act opera *Patrie!* (Opéra, 1886; in Hamburg, 1889, as *Vaterland*; at La Scala, Milan, 1895, as *Patria*); and *Les Saintes Maries de la mer*, a lyric drama (Montpellier, 1892). Has also prod. 2 masses, a symphony, some sacred music, and numerous songs, among which the "Mandolinata," "Premières pensées," and "Mélodies écossaises," are popular.



**Palestrina, [Giovanni Pierluigi Sante, called da Palestrina,] the greatest composer of the Catholic Church and of the Roman School,**

was born at Palestrina, near Rome, probably 1514 or 1515; died at Rome, Feb. 2, 1594. Born of poor parents, his early life is obscure; it is said that he earned his living at first as a church-singer; he was probably a pupil in Cl. Goudimel's famous school in 1540, and organist at his native town 1544-51, in which year he succeeded Rosseli as *magister puerorum* (master of the boys) in the Cappella Giulia, with the title of "maestro della cappella della Basilica Vaticana." His first published work was a book of masses *a 4*, dedicated to Pope Julius III., who, recognizing his genius, caused him to be admitted to the Pontifical Chapel as a singer (a gross infraction of the rules, P. being married, and a poor singer) in Jan., 1554. Paul IV., on his accession to the Holy See, dismissed P. with a pension of 6 scudi per month (July 30, 1555); however, on the latter's recovery from a severe illness caused by this blow, the Pope appointed him *maestro di cappella* at the Lateran (Oct. 1, 1555). In 1560 his famous *Impropria* for Holy Week attracted such attention, that the Pope (Pius IV.) secured them for the Sistine Chapel, where they have since been performed on every Good Friday. In 1561 he exchanged his post for the better-salaried one of *maestro* at Santa Maria Maggiore. He remained in this church for a decade,



during which his fame was firmly established. The scheme of Pope Paul IV. for the reform of church-music, laid before the Council of Trent (1545-63), had resulted in the determination by that august body to suppress all distinctly secular elements, and more particularly the *canti fermi* borrowed by even eminent composers from the melodies of indecent songs, but they hesitated to adopt the more radical features in the Pope's program, especially the abolition of figural song. During further discussion of this matter by the College of Cardinals in 1564, Palestrina was requested to write a mass which, without banishing the beauties of florid melody and polyphonic art, should be in every way appropriate for church-performance. He wrote not one, but three, of which the third, the "Missa papae Marcelli," was so wholly satisfactory that the idea of banishing polyphonic music from the church-service was definitively abandoned, and P. ("the saviour of music") was appointed composer to the Pontifical Chapel, a post of honor held only by himself and Anerio. In 1571 he succeeded Animuccia as *maestro* of St. Peter's, an office which he retained until his death. He was also interested in Neri's "Congregazione del Oratorio" as a composer (cf. NERI), taught occasionally in Nanni's school, and was *maestro concertatore* to Prince Buoncompagni from 1581. The desire of Pope Sixtus V. to make P. *maestro* of the Sistine Chapel, was frustrated by the opposition of the singers, who refused to serve under a layman. The revision of the Roman Gradual and Antiphonal, entrusted to P. by Pope Gregory XIII., remained unfinished; there were published the "Directorium chori" (1582), the Passion songs after the 4 Evangelists (1586), the Offices of Holy Week (1587), and the *Præfationes* (1588). On the death of his pupil and assistant, Giudetti, P. was obliged to suspend the work.—Palestrina's works mark the culmination of the era of strict simple contrapuntal composition in the Gregorian modes; the perfection of a *cappella* church-music within these limits. Orlandus Lassus and Giovanni Gabrieli approach, but hardly equal him. A monumental edition of his complete compositions has been publ. by Breitkopf and Härtel in 33 volumes (1862-94); vols. i-iii edited by Theodor de Witt and J. N. Rauch; vols. iv-viii by Franz Espagne; vol. ix by Fr. Commer; and vols. x-xxxiii by Fr. X. Haberl. The contents of these volumes is as follows: Vol. I, 24 Motets *a 5*, 7 do. *a 6*, 2 do. *a 7*; Vol. II, 17 Motets *a 5*, 8 do. *a 6*, 4 do. *a 8*; Vol. III, 18 Motets *a 5*, 9 do. *a 6*, 6 do. *a 8*; Vol. IV, 40 Motets *a 5*; Vol. V, 57 Motets *a 4*; Vol. VI, 2 Motets *a 5*, 8 do. *a 6*, 25 do. *a 8*; Vol. VII, 7 Motets *a 4*, 2 do. *a 6*, 22 do. *a 8*, 4 do. *a 12*; Vol. VIII, 45 Hymns *a 4*; Vol. IX, 68 Offer-tories *a 5*; Vols. X-XXIV, 92 Masses *a 4*, 5, 6, and 8; Vol. XXV, 9 Lamentations, each in several different arrangements *a 3*, *a 4*, *a 5*, *a 6*, or 8; Vol. XXVI, 17 Litanies, Motets and Psalms *a*

3-12, Vol. XXVII, 35 Magnificats a 4, 5, 6, and 8; Vol. XXVIII, about 90 Italian (secular) Madrigals a 3, 4, 5, and 6; Vol. XXIX, 56 Church-Madrigals (Latin); *Supplementary volumes*: Vol. XXX (from publ. collections of the 16th and 17th centuries), 12 *Cantiones sacrae a 3-8*, 12 *Cantiones profanae a 3-5*, and 14 *Cant. sacrae a 4-12*, Vol. XXXI (from archives of Pontifical Chapel, etc.), 56 miscellaneous numbers, many doubtful; includes 11 "Esercizi sopra la scala"; Vol. XXXII, 60 miscellaneous, incl. 8 *Ricercari a 4*, also Responses, Antiphones, etc.; Vol. XXXIII, Documents, Index, Bibliography, etc.—Several especially fine works are publ. separately:—*Masses*: "Aeterna Christi munera" f. A. T. Bar. B.; "Dies sanctificatus" f. S. A. T. B.; "O sacrum convivium" f. S. A. T. (I. II.) B.; an 8-part mass; "Assumpta est Maria in coelum" a 6; "Dilexi quoniam" f. S. A. T. (I. II.) B.; "Ecce ego Joannes" f. S. A. T. (I. II.) B.; "Papae Marcelli" a 6; "Tu es Petrus" a 6; —the *Motet* "Exaudi Domine" a 4; *Lamentation a 3*, and 2 a 4 (male voices); also selected *Madrigals*, *Canonets*, etc. In Waldersee's "Sammlung musikalischer Vorträge," No. 52, will be found full information; Br. & II. also publ. a special catalogue. As this new edition supersedes and includes all previous ones, a list of original editions is omitted.—Biographical: Bainsi, "Memorie storico-critiche della vita e delle opere di G. P. da P." (Rome, 1828, 2 vols.; an excellent monograph; German ed. 1834); Nisard, "G. P. da P." (Paris, date ?); A. Bartolini, "Elogio di G. P. da P." (Rome, 1870); Baumker (sketch; 1877); A. Cametti, "Cenni biografici di G. P. da P." (Milan, 1895).

**Pallavicini (or Pallavicino), Benedetto**, b. Cremona; d. Mantua (?) after 1616, where he was *maestro* to the Duke. He publ. 1 book of madrigals a 4 (1570), 7 books a 5 (1581, '93, '96, '97, 1612, '13), 1 book a 6 (1587), and other madrigals in coll.s; also a book of motets a 8, 12, and 16 (1595).

**Pallavicini (or Pallavicino), Carlo**, b. Brescia, 1630; d. Dresden, Jan. 27, 1688. Vice-*Kapellm.* in 1667, and *Kapellm.* in 1672, to the Dresden court; after a stay in Italy, he became *Kapellm.* of the new Italian Opera at Dresden. Composed over 20 operas for Italian theatres and Dresden; *La Gerusalemme liberata* (1688), and *Antiope* (finished by Strungk, and prod. at Dresden, 1689), were the last.

**Pallo'ni, Gaetano**, b. Camerino, Italy, Aug. 4, 1831; a pupil of Cellini at Fermo, where he became the favorite organist in 1854; studied further with Mabellini at Florence, where he still (1899) lives as a much-sought singing-teacher. Has publ. many graceful songs, duets, etc.

**Palme, Rudolf**, b. Barby-on-Elbe, Oct. 23, 1834. Organist; pupil of A. G. Ritter. Royal Mus. Dir., and org. of the Ch. of the Holy Ghost

at Magdeburg.—Works. Much organ-music (concert-fantasias w. male chorus, sonatas, chorale-preludes), male choruses, songs, school-songs, etc.

**Palmer, Horatio Richmond**, b. Sherburne, N. Y., Apr. 26, 1834. Taught by his father and sister, later by various teachers in New York, Berlin, and Florence. Began composing at 18, and chorus-conducting at 20. In 1857, head of mus. dept., Rushford Acad., settled in Chicago after the Civil War; edited the "Concordia"; cond. associations in the Northern States and Canada; from 1873 he had charge, for many years, of the New Church Choral Union, giving concerts with as many as 4,000 singers. Since 1877, Dean of the Summer School of Music at Chautauqua, conducting from 2 to 4 concerts weekly. Active popular teacher; of his coll.s "The Song Queen," "The Song King," "The Song Herald," and "Concert Choruses," have had great success; also "Theory of Music," "Class Method" (of elem. teaching), "Manual for Teachers" (in public schools), "Brief Statements," "Mus. Catechism," etc.—Mus. Doc. (Chicago Univ. and Alfred Univ.).

**Palo'schi, Giovanni**, of the publishing-house of Ricordi, Milan; b. 1824; d. Jan. 2, 1892; publ. 1876 (2nd ed. 1878), a valuable "General Musical Calendar" ("Annuario musicale universale"); also contributed to the "Gazzetta Musicale."

**Palot'ta, Matteo**, b. Palermo, 1680; d. Vienna, Mar. 28, 1758. Court comp. at Vienna, 1733-41, and again from 1749. Wrote "Gregorian cantus enucleata praxis et cognitio." Motets and masses in MS., Vienna.

**Paminger (or Pammi'gerus, Panni'gerus), Leonhardt**, b. Aschau, Upper Austria, 1484; d. Passau, May 3, 1567, as school-rector and secr. of the St. Nicolaus monastery.—Works: 4 books of motets, "Ecclesiasticarum canticum 4, 5, 6 et plurimum vocum . . ." (Nuremberg, 1573), remarkable for skillful polyphony.

**Pan'ny, Joseph**, b. Kolmitzberg, Lower Austria, Oct. 23, 1794; d. Sept. 7, 1838, at Mayence, where he had founded a music-school. Violinist; comp. a scena f. violin and orch. for Paganini; publ. easy string-quartets (op. 15), a sonata for the G-string, trios and solos f. violin, masses, a Requiem, male choruses, etc.

**Panof'ka, Heinrich**, b. Breslau, Oct. 2, 1807; d. Florence, Nov. 18, 1887. Violinist, a pupil of the cantors Strauch and Forster, at ten he played in a concert, and from 1824-7 studied at Vienna under Mayseder and Hoffmann; then gave concerts, went to Munich in 1829, thence to Berlin, and settled in Paris (1834), playing at the Cons. concerts, and studying the art of singing and vocal instruction under Bordogni, with whom he founded, in 1842, an "Académie de chant," which failed in competition with the Prince of Moszkva's "Soc. de concerts." Lived



1844-52 at London, becoming famous as a singing-teacher; was also Lumley's asst.-cond. at H. M.'s Th. in 1847, during Jenny Lind's appearances; returned to Paris, 1852; settled in Florence, 1866.—He wrote considerable violin-music during his virtuoso-period (variations, rondos, a sonata, studies, charact. pieces, duos concertants w. pf.), and transl. Baillot's Method f. Violin into German; but his instructive vocal works are more important: "The Practical Singing Tutor;" "L'art de chanter" (op. 81); an "Abécédaire vocal"; "24 Vocalises progressives" (op. 85); "12 Vocalises d'artiste" (op. 86); "Erholung und Studium" (op. 87); "86 nouveaux exercices" (op. 88); "12 Vocalises pour contralto" (op. 89); "12 Vokalisieren für Bass" (op. 90).



**Panseiron, Auguste-Mathieu**, b. Paris, Apr. 26, 1796; d. there July 29, 1859. His father, who instrumented many operas for Grétry, taught him until he entered the Paris Cons. in 1804; he studied under Gossec, Levasseur, and Bertini, winning the Grand prix de Rome in 1813 with his cantata *Hermione*. After study in Bologna (with Mattei), Rome, Naples, Vienna (Salieri), and Munich, he returned to Paris in 1818, taught singing, was accompanist at the Opéra-Comique, and prod. 3 1-act operas; became prof. of solfeggio at the Cons. in 1826, prof. of vocalisation in 1831, and prof. of singing in 1836. From 1825-40 he brought out some 200 charming romances; he also comp. church-music (2 masses f. 3 soprani, and motets 2 3-4, "Mois de Marie," were publ.), etc.; but attained real eminence as a vocal teacher and as a writer of instructive works on singing: "A B C musical" (solfeggi written for his daughter, aged 8); "Solfèges d'artiste" (50 solfeggi w. change of clefs); 36 do., of advanced difficulty; "Solfège d'ensemble à 2, 3 et 4 voix," 3 books; "Solfège du pianiste"; "Solfège du violoniste," "Méthode de vocalisation," followed by a "Méthode complète de vocalisation" in three books, and another series of special studies and exercises for the different voices and grades



of difficulty; also a "Traité de l'harmonie pratique et de modulation."

**Paoluc'ci, Giuseppe**, b. Siena, 1727; d. 1777 as *maestro* of the Assisi Monastery. Pupil of Padri Martini.—Publ. "Preces piee" f. double choir (1767); and "Arte pratica di contrappunto dimostrato con esempj di vari autori" (3 vols.; 1765-72).

**Pa'pe, Johann Heinrich**, b. Sarstedt, n. Hanover, July 1, 1789; d. Paris, Feb. 2, 1875. A piano-maker; worked 1811-15 for Pleyel in Paris, later for himself. He built an 8-octave piano; introduced padded hammers, and invented (?) overstringing.

**Papier, Louis**, b. Leipzig, Feb. 26, 1829; d. there Feb. 13, 1878; org. at the Thomaskirche from 1869; singing-teacher in public-schools. Publ. pieces f. org. and pf.; also songs.

**Papier, Rosa**, b. Baden, n. Vienna, 1858. Fine mezzo-soprano; eng. at the Imp. Opera, Vienna. Married Dr. Hans Paumgartner in 1881.

**Papillon de la Ferté**, Intendant of the "menus plaisirs" of Louis XVI. (1777), Inspector of the "École royale de chant," director of the Opéra, was guillotined in 1793.—His son was Mus. Intendant-in-chief after the Restoration (1814).

**Pap'peritz, Benjamin Robert**, b. Pirna, Saxony, Dec. 4, 1826. Studied under Hauptmann, Richter, and Moscheles, at the Leipzig Cons., where he became teacher of harmony and counterpoint in 1851. From 1868-99 he was also organist of the Nikolaiirche, then retiring. Excellent instructor; "Royal Professor" in 1882. Publ. organ-music, choral works, and songs.

**Paque, Guillaume**, 'cello-virtuoso, pupil of Demunck; b. Brussels, July 24, 1825; d. London, Mar. 2, 1876. Teacher in Barcelona Cons.; soloist at the Royal Th., Madrid; member of the R. Orch., London, from 1863, and teacher in Dr. Wyld's London Acad. of Mus.

**Paradís'es (or Paradí'si), Pietro Domenico**, dram. comp. and harpsichord-player; b. Naples, 1710; d. Venice, 1792. Pupil of Porpora; brought out operas in Italy, went to London in 1847, and lived there many years as a harpsichord-teacher.—Publ. "12 Sonate di gravicembalo" (London, 1746). Some pieces are in Pauer's "Old Ital. Masters"; many in MS. in the Fitzwilliam Coll.

**Paradis', Maria Theresia von**, b. Vienna, May 15, 1759; d. there Feb. 1, 1824. Blind from her fifth year, she was taught by Richter and Kozeluch (pf), Salieri and Righini (singing), and Friberth and Abbé Vogler (comp.), becoming an excellent pianist and organist; played in Paris in 1784, and made a tour to London, Brussels, and German capitals in 1786. By the aid of a system of notation invented by a

friend, she became a skilful composer, her chief works being a melodrama, *Adone und Bacchus* (Vienna, 1791), an operetta, *Der Schulkanddat* (1792), the fairy opera *Rinaldo und Alerno* (Prague, 1797), a funeral cantata on the death of Louis XVI. (1794), a pf.-trio, sonatas and various f. pf., songs, etc. In her last years she taught singing and piano-playing.

**Paradisi.** See PARADIES.

**Pareja.** See RAMOS DI PAREJA.

**Parent, Charlotte-Francis-Hortense**, b. London, Mar 22, 1837. Pianist, pupil of Mme. Farenre (Paris Cons., 1853-7), foundress of an "École préparatoire aux professeurs" (pf.-teachers' seminar) at Paris; authoress of a Method f. pf. (1872) with supplementary exercises; etc.

**Parepa-Ro'sa (né Parepa de Boyescu)**, **Euphrosyne**, famous soprano; b. Edinburgh, May 7, 1836; d. London, Jan. 21, 1874. Her father was a native of Bucharest, her mother, Elizabeth Seguin, was a well-known singer, undertaking her daughter's mus. education at first. After the father's death she was trained for the stage; made her debut at 16, as Amina, in Malta; then sang in Naples, Genoa, Rome, Florence, Madrid, and Lisbon, appearing in London as Elvira in *I Puritani* on May 21, 1857. She became a great favorite there, singing frequently in opera and oratorio up to her American tour in 1865 with Carl Rosa, whom she married on their second American tour in 1867, when they organized an opera-company, with "Parepa" as leading lady, and gained great success. On her third visit to America, in 1871, Parepa sang with Santley and Wachtel in Italian opera; returned to England in 1873, intending to give *Lohengrin* in English at Drury Lane the following March; a project defeated by Parepa's sudden illness.—Her voice, sweet and powerful, had a compass of 2½ octaves (to *a*²). She was even more successful in oratorio than in opera.

**Parish-Alvars, Elias**, noted player on and comp. for the harp; b. Teignmouth, Engl., Feb. 28, 1810; d. Vienna, Jan. 25, 1849. Of Jewish parentage; pupil of Dizi, Labarre, and Bochsá. Tours in Germany, 1831, and Italy, 1834; concerts in London 1836-7; Oriental tour 1838-42, succeeded by further tours in Germany and Italy. Settled in Vienna, 1847, as chamber-harpist to the Emperor. Many fine works for harp: Op. 62, "Voyage d'un harpiste en Orient" (Turkish, Greek, and other melodies f. solo harp); op. 67, March f. harp; op. 81, concerto f. harp w. orch.; in G min.; op. 98, do. in E♭; op. 91, concertino f. 2 harps w. orch.; fantasias, romances, characteristic pieces, transcriptions, etc., f. harp w. orch. or pf.

**Parisi'ni, Federico**, b. Bologna, Dec. 4, 1825; d. there Jan. 4, 1891. Pupil of Fabbri at the Liceo Musicale, Bologna, becoming teacher of harmony, etc., in that inst., succeeding Caspari as librarian of the Acad. Filarmo-

nica, of which he was twice president. Wrote theoretical treatises on choral singing, harmony, etc.; comp 5 well-received operettas for students; and lectured on mus. aesthetics and history.

**Parker, Henry**, b. London, Aug. 4, 1845. Pupil, in Leipzig Cons., of Plaidy, Moscheles, and Richter; at Paris, of Lefort. Residing (1869) as a composer, singing-teacher, and cond. in London.—Works: Rom.-comic opera *Mignonne* (London, 1889); *Jerusalem*, f. bass solo and chorus (Albert Hall, 1884); gavottes, etc., f. orch.; pf.-music; songs.—Wrote "The Voice, its Production and Improvement, with Practical Exercises."

**Parker, Horatio William**, b. Auburn, Mass., Sept. 15, 1863. Pupil, in Boston, of Emery (theory), J. Cuth (pf.), and Chadwick (comp.) Organist at Dedham and Boston; studied in Munich 1882-5 with Rheinberger (org. and comp.) and L. Abel (conducting), bringing out a cantata, *King Trojan*, in 1885. Returning to America, he became organist and prof. of music at the Cathedral Schools, Garden City, L. I.; 1886, org. and choir-master at St. Andrew's, Harlem; 1888, do. at Ch. of the Holy Trinity, Madison Av. In 1894 he was called to the chair of music at Yale Univ.—Works prod. in Munich: Cantata *King Trojan*; Psalm 23, f. female ch., organ, and harp; Romance f. ch. and orch.; symphony in C; Concert-overture in E♭; "Regulus," heroic overture.—Later works: *Der Normannenzug*, f. male ch. and orch. (1889); cantata *The Holy Child*; motet *Adstant angelorum chori*; op. 21, *The Kobold*, f. ch. and orch. (1891); op. 26, *Harold Haafgar*, f. do.; op. 29, overture to *Count Robert of Paris*; op. 30, oratorio *Ilora novissima* (1893; Worcester, Mass., 1897; Festival of "The 3 Choirs," Worcester, Engl., Sept. 14, 1899, cond. by the composer); op. 31, prize-cantata *Dream King* (1893); op. 40, *Cohal Mohr*, f. bar. solo and orch. (1893); op. 42, Commencement Ode, Yale Univ., f. male voices (1895); op. 43, oratorio *St. Christopher* (1896); op. 45, prize-comp. f. chorus a cappella (1898); op. 46, "A Northern Ballad," f. orch. (1899);—choruses f. female voices; anthems; many songs, sacred and secular; pf.-pieces; 4 sets of organ-pieces (op. 17, 20, 28, 36), each comprising 4 numbers; a Collection f. organ of 30 arr.s and transcriptions of master-works; etc.



**Parker, James Cutler Dunn**, b. Boston, Mass., June 2, 1828. Studied law in Boston

1848-51, and music in Leipzig 1851-4 under Moscheles and Plaidy (pf.), Hauptmann (harm.), and Richter and Rietz (comp.). Has lived since then in Boston and the suburban Brookline. In 1862 he organized the "Parker Club," an amateur vocal society; organist and choir-director of Trinity Ch. 1864-91, and for many years org. of the Handel and Haydn Soc; was prof. at the Boston Univ. College of Music, and is Examiner for the New Engl. Cons.—Works f soli, ch., and orch.: "Redemption Hymn" (1877); cantata *The Blind King* (1886); "St. John"; *The Life of Man* (oratorio); several church-services, and other church-music. Translated Richter's "Manual of Harmony"; publ. an original "Man. of Harm." (1855), and "Theoretical and Practical Harmony" (1870).

**Parratt, Sir Walter**, b. Huddersfield, Feb. 10, 1841. At 7 sang regularly in church; at ten, knew the "Well-temp. Clavichord" by heart; at 11, organist at Armitage Bridge, and passed through successive similar positions to Magdalen Coll., Oxford (1872), and St. George's Chapel, Windsor (1892), succeeding Elvey. Mus. Bac., Oxon., 1873; organ-prof. at R. C. M., 1883; knighted in 1892; Master of Music in Ord. to the Queen, 1893.—Works: Music to *Æschylus' Agamemnon* and *Orestes*; *Elegy to Patroclus* (1883); anthems, songs, music f. organ and pf. Contributor to Grove's Dictionary.

**Parry, John**, Welsh bard; b. Ruabon, N. Wales; d. as harper to Sir W. W. Wynne at Wynnstay, Oct. 7, 1782.—Publ. "Antient British Music . . ." (tunes of the Cambro-Britons, 1742); "Coll. of Antient Welsh Aurs . . ." (1781); "Coll. of Welsh, English and Scotch Aurs" (1761).

**Parry, John** (called "Bardd Alaw," master of song), b. Denbigh, Feb. 18, 1776; d. London, Apr. 8, 1851. Clarinetist in a band, then band-master; teacher of flageolet; comp. to Vauxhall, 1809; cond. of "Eisteddfodau" in Wales for years; was critic for the "Morning Post," and treasurer of the R. Soc. of Musicians (1831-49).—Works: "The Welsh Harper" (1839-48); coll. of Welsh music, with historical introd.; "Cambrian Harmony" (coll. of Welsh aurs, 1810); various other collections; also much original music (incid. music to several plays, harp-sonatas, glees, songs, part-songs, etc.).

**Parry, John Orlando**, son of preceding; pianist, harpist, and singer; b. London, Jan. 3, 1810; d. E. Molesey, Feb. 20, 1879. Appeared at the German Reed Entertainments 1860-9. Wrote songs, comic and sentimental.

**Parry, Joseph**, b. Merthyr Tydvil, Wales, May 21, 1841. The son of a laborer, and put to work at 10 in a puddling furnace; his parents emigrated to America, but he returned to Britain, won Eisteddfod prizes for songs, and through Brinley Richards' influence entered the R. A. M. in 1868, studying under Bennett, Garcia, and

Steggall. Mus. Bac., Cambr., 1871; then app. prof. of music at the Univ. Coll., Aberystwith; Mus. Doc., 1878; in 1888, Mus. Lecturer at Univ. Coll. of S. Wales, Cardiff. Also F. R. A. M.—Works: 4 operas, *Blodwen*, 1878; *Arianwen*, 1890; *Sylvia*, 1895; *King Arthur* (finished 1897); the oratorios *Emmanuel*, 1880, and *Saul of Tarsus*, 1892; the cantatas *The Prodigal Son*, *Nebuchadnezzar*, and *Cambria*; "Druids' Chorus"; an orchestral ballade, overtures, a string-quartet, pf.-music, anthems, songs.



**Parry, Sir Charles Hubert Hastings**, b. Bournemouth, Engl., Feb. 27, 1848. While at Eton, from 1861, he studied composition with G. Elvey; took part in the concerts of the Musical Soc. as a pianist, organist, vocalist, and composer. At 18, still a lad at Eton, he took the degree of Mus. Bac. at Oxford, his exercise being a cantata, "O Lord, Thou hast cast us out." Entered Exeter Coll., Oxford, in 1867; was a founder of the "Univ. Mus. Club," and took the degree of M. A. in 1874. Here he began to study music in earnest under Bennett and Macfarren, also taking pf.-lessons of Dannreuther 1872-9, and a 2-months' vacation-course with Pierson at Stuttgart. His public career as a composer began with the prod. of an "Intermezzo religioso" f. strings at the Gloucester Festival of 1868; in 1880, his settings of scenes from Shelley's *Prometheus Unbound*, f. soli, ch., and orch. (Glouc. Fest.), opened a series of works on a large scale: The Symphony No. 1, in G (Birmingham, 1882), "The glories of our blood and state" (Glouc., 1883), "Suite moderne," in A min. (ibid., 1886), the oratorio *Judith* (Birm., 1888), Ode on St. Cecilia's Day (Leeds, 1889) *L'Allegro ed il Penseroso* (Norwich, 1890), *De profundis*, f. sopr. solo, 3 choirs, and orch. (Hereford, 1891), oratorio *Job* (Glouc., 1892), symphonic overture "to an unwritten tragedy" (Worcester, 1893), oratorio *King Saul* (Birm., 1894), "Invocation to Music" (Leeds, 1895), Magnificat, in Latin (Hereford, 1897); also "Blest Pair of Sirens" (1887); choral song "The Lotos-eaters" (1892); music to Aristophanes' *Birds* (1883) and *Frogs* (1892), and to *Isyptia* (1893). In 1883 P. was app. Choragus



of Oxford Univ; in that year Cambridge conferred on him the hon. degree of Mus. Doc., followed by Oxford (1884), and Dublin (1891). In 1894 he succeeded Sir George Grove as Director of the Royal College of Music; and was knighted in 1898. P. is a distinguished lecturer and writer; he contributed numerous excellent articles to Grove's Dictionary, and has publ. "Studies of Great Composers" (1886), "The Art of Music" (1893; enlarged as "The Evolution of the Art of Music," 1896), "Summary of Mus. History" (1893); etc.—Publ. compositions (incl. all noted above); 3 further symphonies (No. 2 in F, No. 3 in C, No. 4 in E min.); overture "Guillem de Cabestanh"; symphonic var.s f. orch., in E min. (1897); a string-quintet; a string-quartet; a pf.-quartet; 3 pf.-trios; a sonata f. pf. and cello; a Fantaisie-Sonata, a Partita, and a Sonata (all 3 f. pf. and violin); 12 Short Pieces f. pf. and violin, a pf.-concerto in F# min., a Duo in E min. f. 2 pfs., pf.-sonatas in F and A, other pf.-music, a Fantasia and Fugue f. organ, 4 sets of "English Lyrics," 3 Odes of Anacreon, 6 Shakespearian songs, other songs, 20 part-songs, a Service in D, anthems, etc.

**Parsons, Albert Ross**, b. Sandusky, O., Sept. 16, 1847. Pupil 1863-6 of F. L. Ritter, New York; 1867-9, at Leipzig Cons., of Moscheles, Reinecke, Wenzel, and Papperitz (pf.), and Richter and Paul (cpt. and fugue); later of Tausig, Kullak, Weitzmann and Wuerst at Berlin. Settled in New York 1871, holding various positions as organist, finally (since 1885) at the Fifth Av. Presb. Ch. In 1880, Pres. of the M. T. N. A. Translated Wagner's "Beethoven" and O. Lessmann's "Liszt" into English; edited Kullak's "Complete Works of Chopin"; etc. Comp. vocal quartets, songs, etc.

**Parsons, E. A.**, pianist, organist, teacher, composer; since 1894, organist and choir-director of the Ch. of the Divine Paternity, New York.—Works: For pf., a concerto, a Mazurka-Arabesque, "Legend of the Fountain," 3 Impromptus, Gavotte sicilienne, Valse styrienne, Polka-transcription, Pensée mignonne, a Caprice on "Home, sweet home," etc.—Vocal, "The Conqueror," "A Prince of Peace," etc.

**Pasch, Oskar**, b. Frankfort-on-Order, Mar. 28, 1844. Pupil of the R. Inst. for Church-music and the Acad. for Composition, Berlin, winning the Michael Beer prize in 1874 with Psalm 130 f. soli, ch., and orch.; "Royal Mus. Dir." in 1884. He is an organist, and singing-teacher at schools, in Berlin.—Works: A symphony; vaudevilles; oratorios, motets, psalms, etc.

**Pascuc'ci, Giovanni Cesare**, b. Rome, Feb. 28, 1841. Composer of comic operas and many operettas in Roman dialect; also 2 oratorios, other church-music, songs, etc.

**Pasdeloup, Jules-Étienne**, distinguished conductor; b. Paris, Sept. 15, 1819; d. Pon-

tainebateau, Aug. 13, 1887. Pf.-pupil, at the Conservatoire, of Laurent and Zimmerman; 1841, *chefdeleur* of a solfeggio-class; 1847-50, teacher of a pf.-class, which he gave up to organize the celebrated symphony-concerts of the "Société des jeunes élèves du Cons." (1851), developing (1861) into the "Concerts populaires de musique classique" at the "Cirque d'hiver," a pioneer series of good cheap popular concerts which were a success from the start. Not only classic music, but the best modern French and foreign authors, had a hearing. P. also taught a vocal ensemble-class at the Cons., 1855-68, and likewise cond. a section of the Orphéons for a time; he unsuccessfully attempted the direction of the Th.-Lyrique, 1868-9, and his popular concerts gradually lost ground in competition with Colonne and Lamoureux, ceasing in 1884. A grand popular mus. festival at the Trocadéro, instituted for his benefit, netted him nearly 100,000 francs.

**Pashaloff, Victor Nikandrovitch**, very popular Russian song-composer; b. Saratoff, Apr. 18, 1841; d. Kasan, Feb. 28, 1885.

**Pasmore, Henry Bickford**, b. Jackson, Wis., June 27, 1857. Pupil of J. P. Morgan (organ and harm.); in Leipzig, 1882, of Jadasohn, Reinecke, and Frau Unger-Haupt (voice); further vocal studies at London under W. Shakespeare and R. H. Cummings. Settled in San Francisco; organist of St. John's Episc. Ch., and prof. of singing at the Univ. of the Pacific, San José.—Works: "Conclave" march, and "Miles Standish" overture, f. orch.; suite f. organ and string-orch.; a Tarentelle f. pf.; masses, part-songs, and songs.

**Pasqualli, Nicolo**, Ital. comp. at Edinburgh 1740-57, when he died.—Publ. "Thorough-bass made easy" (1757); "Dirge on Romeo and Juliet"; 12 overtures f. horns; 2 sets of violin-sonatas w. bass, and 1 set f. 2 vln.s, vla., and continuo.

**Pasqué, Ernst**, b. Cologne, Sept. 3, 1821; d. Alsbach, Mar. 20, 1892. Baritone singer, pupil of Paris Cons.; début Mayence, 1844; sang at Darmstadt till 1855; operatic stage-manager at Weimar 1856-72; theatre-director at Darmstadt till 1874, then pensioned.—Wrote opera-books ("Otto der Schütz," "Melusine," "Van Dyck," etc.); a "Geschichte des Theaters zu Darmstadt 1559-1710" (1852), "Frankfurter Musik- und Theatergeschichte" (1872), "Aus dem Reich der Töne," novels, etc.

**Pasquini, Bernardo**, b. Massa di Valdinevole, Tuscany, Dec. 8, 1637; d. Rome, Nov. 22, 1710. Famous organist; pupil in Rome of Vittoria and Cesti. Long the organist of S. Maria Maggiore; chamber-musician to Prince Giambattista Borghese. Durante and Gasparini were his pupils.—Works: 2 operas, an oratorio, etc.; clavichord-pieces were publ. in "Toccatas et suites pour le clavecin de MM. Pasquini,

Paglietti et Gaspard de Kerle" (Paris, 1704); a sonata is in Pauer's "Old Ital Composers."

**Pa'sta** (*née* Negri), **Giuditta**, celebrated soprano stage-singer; b. Como, Apr. 9, 1798; d. at her villa on Lake Como, April 1, 1865. At first a pupil of Asioli at Milan Cons., she sang without success, after her début in 1815, in Italy, London, and Paris; returned to Italy for further serious study under Scappa, and reappeared at Paris in 1822 as a vocal phenomenon; the compass of her voice was from *a* to *d*<sup>3</sup>, and in power, dramatic intensity, and truth of expression she had then no rival, though her voice, even in her best days, was not perfectly equalized. In 1829 she had acquired a fortune in London and Paris, and sang but little thereafter (in London 1837 and 1850; in St. Petersburg 1840; etc.), as her singing rapidly deteriorated. For the Pasta, Bellini wrote *La Sonnambula* and *Norma*, Donizetti his *Anna Bolena*, Pacini his *Niobe*; she excelled in the leading rôles of the Italian operas then in vogue.

**Pastou**, **Étienne-Jean-Baptiste**, b. Vigan, Gard, France, May 26, 1784; d. Ternes, n. Paris, Oct. 8, 1851. Founded a singing-school at Paris in 1819; publ. a method for ensemble-singing, "École de la lyre harmonique," and was made prof. at the Cons. in 1836.

**Patey**, **Janet Monach**, *née* Whytock, also singer in oratorio and concert; b. London, May 1, 1842; d. Sheffield, Feb. 28, 1894. Pupil of J. Wass, Pinsuti, and Mrs. Sims Reeves. She sang at the festivals in Worcester (1866; in this year she married John Patey, the bass vocalist), Birmingham (1867), Norwich (1869), and Leeds (1874); American tour, 1871 (sang in *Elijah* at New York, Oct. 31); in Paris, 1875; Australian tour, 1890. After Mme. Sainton-Dolby's retirement in 1870, she was considered the foremost English contralto, singing at all the principal concerts and the great festival competitions.

**Paton**, **Mary Ann**, [Mrs. Wood,] soprano stage-singer; b. Edinburgh, Oct., 1802; d. Bucliff Hall, n. Wakefield, July 21, 1864. Of mus. family, she sang in concerts as a child of 8; after further appearances at London, (whither the family had removed,) in 1811, she retired temporarily to complete her education (under what teachers does not appear), and in 1820-21 sang at Bath. In 1822 she appeared as Susanna in *Figaro* at Covent Garden; and till her retirement in 1844 was a prominent figure on the English dramatic and concert-stage. She created the rôle of Rezia in Weber's *Oberon* (Drury Lane, Apr. 12, 1826). Married Jos. Wood, the tenor, in 1831. Toured the United States 1834-6.

**Pat'ti**, **Carlotta**, b. Florence, 1840; d. Paris, June 27, 1889. Her father, Salvatore P., a tenor singer, and her mother, Caterina, *née* Chiesa, a stage-soprano, were her first teachers in singing; she had piano-lessons with Henri Herz, at Paris. Her early youth was spent in New York. Lameness prevented success on the

stage, but she was more fortunate as a concert-singer, making her début in New York, 1861, followed by an American tour with the impresario Ullmann. Here, and in Europe, she became a favorite on the concert-stage, more especially as a coloratura vocalist of exquisite technique united with great sentiment. In 1871 she married the violoncellist Demunck, with whom her artistic tours were continued.

**Pat'ti**, **Adelina** (**Adela Juana Maria**), sister of Carlotta, and one of the greatest singers of the century in coloratura rôles, both in opera and concert; b. Madrid, Feb. 10, 1843. Taught at first by her parents, and later by Max Strakosch (the husband of her sister Amelia), her début was made at New York on Nov. 24, 1859, as Lucia (under the stage-name of "the little Florinda"). In London she first appeared in *La Sonnambula* on May 14, 1861, at Covent Garden, her success rivalling that of the Crisi; her Parisian début was in the same rôle, at the Th. Italien, on Nov. 19, 1862. Here she married the Marquis de Caux in 1868. She sang for the first time in Italy at La Scala, Milan, Nov. 3, 1877, Violetta in *La Traviata* being the rôle selected. She has sung in all the chief towns of Europe, and has everywhere been received with enthusiasm. Her voice is of wide compass, and matchless sweetness; wonderfully flexible, and perfectly even throughout. She now (1899) appears only in concerts, and but rarely, residing for the greater part of the year at her villa Craig y nos, in Wales. Her second husband, the tenor Nicolini, died in 1898; she married a Swedish nobleman, Baron Cederström, in 1899.

**Pat'tison**, **John Nelson**, b. Niagara Falls, N. Y., Oct. 22, 1845. Pf-pupil of Liszt, Thalberg, Henselt, and von Bülow; st. harmony with Haupt at Berlin. In the United States he is well known as a successful concert-pianist, and has made tours with Parepa-Rosa, Kellogg, Albani, Lucca, and others.—Works: "Niagara" symphony f. orch. and military band; concert-overture; a romantic concerto-fantasia f. pf. and orch.; many compositions f. pf. solo (over 200 in all).

**Pat'zold**, **Hermann**, b. Neudorf, Silesia, Aug. 15, 1822; d. Feb. 6, 1861, at Königsberg, as cond. of the *Sängakademie*. Wrote music to *Käthchen von Heilbrunn*; also pf.-pieces and vocal numbers.

**Pauer**, **Ernst**, b. Vienna, Dec. 21, 1826. Pupil of Theodor Dirzka until 1839; 1839-44, of W. A. Mozart, Jr. (pf.), and Sechter (comp.); 1845-7, of Fr. Lachner, Munich. 1847-51, dir. of the mus. societies at Mayence; visited London, and played at the Philharm. and Mus. Union Concerts, and settled in London, 1851. Succeeded C. Potter as prof. at the R. A. M. in 1859; in 1861, began his historical performances of clavecin- and pf.-music in chronological order (3 series); in 1862, juror of the Internat. Exhbil. for Austria and Germany, writing the official

report for the German governments. 1867, principal prof. at the Nat. Training School, 1883, do. at the R C M. (resigned 1896). In 1878, member of the Board of Mus. Studies at Cambridge Univ., and Examiner in 1879. He was app. pianist to the Austrian court in 1866; many other high distinctions have been conferred upon him. His lectures (from 1870) on the history of pf.-music have received conspicuous approbation; his publications of classic music for harpsichord and pianoforte are interesting and valuable—Publ. *Primeirs* on "The Art of Pf.-playing," "Mus. Forms," and "The Beautiful in Music" (all popular); "Alte Claviermusik," 12 books, and "Alte Meister," 65 numbers, contain clavier-works of old English, Italian, French, and German masters; "Old Engl. Composers for the Virginals and Harpsichord," "Old French Composers," "Old German Composers," "Old Italian Composers," etc.—Educational: "The New Gradus ad Parnassum" (100 selected studies); "Classical Companion" (100 pieces); "Celebrated Concert-studies" (50); "Culture of the Left Hand" (4 books). He has also publ. many original studies and educational pieces for piano, a quintet f. pf. and wind, a violin-sonata, a cello-sonata, solo sonatas f. pf., characteristic pieces, etc.; and excellent arrangements of Beethoven's and Schumann's symphonies, for solo pf., 4 and 8 hands; 42 overtures; and Mendelssohn's orch. l works (4 and 8 hands).

**Pau'er, Max**, son of the preceding; distinguished pianist and teacher; b. London, Oct. 31, 1866. Pupil of his father till 1881; then of V. Lachner at Karlsruhe (theory) till 1885; made concert-tours, settled in London, and in 1887 was called to the Cologne Cons. as pf.-prof. In 1893, chamber-virtuoso to the Grand Duke of Hesse. Since 1897, Pruckner's successor as prof. at Stuttgart Cons., with title of "Professor" (1898) from the King of Württemberg. Has publ. pf.-pieces, and arr.s of Mozart's and Haydn's symphonies for 2 and 4 hands.

**Paul, Oscar**, b. Freiwaldau, Apr. 8, 1836; d. Leipzig, Apr. 18, 1898. Student of theology at Leipzig Univ., 1858, but chose music for a profession, studying at the Cons., with private lessons from Plaidy (pf.), and Hauptmann and Richter (theory). After taking the degree of *Dr. phil.* in 1860, he lived in Cologne and elsewhere, and in 1866 qualified as lecturer at Leipzig Univ. with the treatise "Die absolute Harmonik der Griechen" (Leipzig, 1866). Teacher in the Cons., 1869; after publishing his translation of Boetius' "De Musica," 1872, he was app. Prof. extraordinarius at the Univ. A disciple of Hauptmann, he publ. the latter's "Lehre von der Harmonik" (1868), of which his own "Lehrbuch der Harmonik" (1880) is a practical exemplification (Engl. transl. New York, 1885). He also wrote a "Geschichte des Claviers" (1869), and was considered an expert on questions relative to pianoforte-making

(elected expert to the Imp. Patent Office, Berlin, 1878). At the Vienna Exhibition of 1873, he represented the German Empire as juror and reporter in the musical section. His "Handlexikon der Tonkunst" was publ. in 1873. He founded and edited 2 mus. periodicals, "Die Tonhalle" (1869), and after its decease "Das musikalische Wochenblatt" (1870), which he edited 3 months.

**Paumann, Conrad**, born blind at Nuremberg, about 1410; d. Munich, Jan. 25, 1473. Author of the oldest extant organ-book, "Fundamentum organandi," containing exercises, preludes, and other pieces (not all Ly P.); it was publ. by Arnold in Chrysander's "Jahrbucher" (2nd year, 1867). Arnold also publ. some other compositions (MSS. at Wernigerode); the MS. of a 3-part song, "Weiblich Figur," is in the "Muncheener Liederbuch"; organ-studies in MS. are in the Munich Library.

**Paumgartner, Dr. Hans**, d. Vienna, May 23, 1896, aged 52. Fine pianist; comp.; chorusmaster at the Court Opera. For 20 years the mus. critic for the "Kaiserl. Wiener Zeitung." Married Rosa Papier in 1881.—Works: Chamber-music, many songs, interesting pf.-pieces.

**Paur, Emil**, noted conductor; b. Czernowitz, Bukovina, Aug. 29, 1855. Taught by his father, at 8 he played the violin and piano in public; in 1866 he entered the Vienna Cons., studying under Dessoll (comp.), and Hellmesberger (vln.). Among his fellow-pupils were Nikisch, Mottl, and Eugene Gruenberg. In 1870, after graduating with first prizes, he joined the court opera-orch. as first violin and asst.-soloist. Became *Kapellm.* at Kassel (1876), Königsberg, and 1st court *Kapellm.* and cond. of the Subscription Concerts at Mannheim (1880); *Kapellm.* at Leipzig City Th., 1891; and from 1893-8 of the Boston (Mass.) Symphony Orch., succeeding Nikisch. In 1898 he was elected cond. of the New York Philharm. Concerts by a vote of 55 to 5, succeeding Anton Seidl. In 1899 he succeeded Dvořák as Director of the Nat. l Cons., N. Y.—Works: A violin-concerto; string-quartet; violin-sonata; pf.-pieces; songs.—His wife,



**Paur, Marie, née Bürger**, b. Gengenbach in the Black Forest, 1862; d. New York, Apr. 27, 1899; a pupil of Stuttgart Cons. (Lebert, Pruckner), finishing pf.-study under Leschetizky and Essipoff at Vienna. Was an excellent pianist, cultivating modern romanticism by preference.

**Pauwels, Jean Engelbert**, b. Brussels, Nov. 26, 1768; d. there June 3, 1804. Violinist, pupil of Le Sueur at Paris, where he played in the Ital. Opera, 1790-1, *Kapellm.* at Strassburg; then soloist at the Brussels opera, becoming cond. in 1794. He founded a series of concerts remarkable for technical precision. Prod. 3 operas at Brussels. Publ. a violin-concerto, a horn-concerto, 3 string-quartets, 6 violin-duets, etc.

**Pave'si, Stefano**, prolific opera-comp; b. Casaletto Vaprio (Crema), Jan. 22, 1779; d. Crema, July 28, 1850, as *maestro* at the cathedral (from 1818). For 6 months in each year from 1826-30 he also acted as cond. in the "Teatro di Corte" at Venice. Among his 60-odd operas, *Ser Marcantonio* (Milan, 1810) was thought the best. Also comp. much sacred music, symphonies, etc.—Biography by Sanseverino (Milan: Ricordi).

**Pa'yer, Hieronymus**, b. Meidling, n. Vienna, Feb. 15, 1787; d. Wiedburg, n. Vienna, Sept. 1845. Chiefly self-taught, he was organist at Wiedburg, *Kapellm.* at the Th. an der Wien, Vienna, and cond. at Amsterdam in 1824, settling in Paris 1825 as teacher of voice and piano, from 1831-2 also conducting the newly founded German Opera. 1832-8, *Kapellm.* at the Josephstadt Th., Vienna. He prod. operas and operettas in Amsterdam, Paris, and Vienna; comp. masses, motets, chamber-music, pf.-pieces; concertos and fugues f. organ; etc.

**Peace, Albert Lister**, fine organist; b. IJudersfield, Engl., Jan. 26, 1844. Precocious pupil of Henry Horn and H. Parratt, he became at 9 organist of Holmfrith Parish Ch.; 1865, org. of Trinity Congr. Ch., Glasgow; 1870, to the Univ. of Glasgow, in that year graduating Mus. Bac., Oxon., and Mus. Doc. in 1875. In 1873, organist of Glasgow Cathedral; and in 1897 succeeded Best as org. of St. George's Hall, Liverpool, the highest position in the kingdom.—Works: Psalm 138, f. soli, ch., and orch.; cantata *St. John the Baptist*; church-services; anthems; organ-music [Sonata da camera No. 1 (D min.), No. 2 (C min.), No. 3 (G min.)]; Concert-fantasia on Scotch melodies; Fantasia in B $\flat$ ; two Andantes]; etc.

**Pearce, Stephen Austen**, b. London, Engl., Nov. 7, 1836. Pupil of J. L. Hopkins; graduate of Oxford Univ. (Mus. Bac., 1859; Mus. Doc., 1864). Visited the United States and Canada in 1864; became organist and mus. dir. of 2 London churches; returned to America in 1872, and was app. instructor of vocal music at Columbia College, New York, lecturer on harmony, etc., at the Gen. Theol. Seminary, on "Music of all nations" at the Peabody Inst., Baltimore, and on classical orch. music at Johns Hopkins Univ. Organist of the Collegiate Church, Fifth Av. and 48th St., New York, 1879-85. Contributor to the "Encyclopædia Americana," and to "The N. Y. Evening Post,"

"The Mus. Courier," and other periodicals. Has given many recitals (pf. and org.) At present (1899) living in New York.—Works: 3-act opera, *La belle Américaine*; a children's opera; dram. oratorio, *Celestial Visions*, and a church-cantata, *The Psalm of Praise* (the last 2 in strict fugal style, f. soli, 8-p. ch., full orch., and org.; perf. at Oxford Univ.); overture in E min. (Crystal Palace); orch. I "Allegro agitato" in D min (Thomas Orch.); several char. pes. f. pf., vocal trio in canon-form, "Bright be thy dreams", songs, "Dictionary of Mus. Terms" in 21 languages (New York); complete ed. of celebrated pf.-methods; etc.

**Pearsall, Robert Lucas de**, English comp; b. Clifton, Mar. 14, 1795; d. Aug. 5, 1856, at Schloss Wartensee. Lake of Constance, where he had resided since 1832. Practised law till 1825; then studied composition under Panny at Mayence. In London, 1829; Karlsruhe, 1830.—Publ. Madrigals a 4-8 (London, 1840); 8 Glee's and Madr.s (1863), 24 Choral Songs (1863; ed. by Hullah); a Catholic Hymn-book (1863); part-songs a 4 ("Sir Patrick Spens," a 10); "Essay on Consecutive Fifths and Octaves in Counterpoint" (London, no date); etc.

**Pearson**. See PIERSON.

**Pease, Alfred Humphries**, b. Cleveland, Ohio, May 6, 1838; d. St. Louis, Mo., July 13, 1882. Pupil for 3 years, at Berlin, of Th. Kullak and v. Bulow (pf.), Wuerst (comp.), and Wieprecht (instrumentation); visited the United States, studied 3 years longer in Germany, and made long pianistic tours to chief Amer. cities.—Works (f. orch.; perf. by Thomas (orch.): A pf.-concerto; Reverie and Andante; Andante and Scherzo; Romanee;—also many pieces and arr.s, etc., f. pf.; and songs.

**Pedrell', Felipe**, eminent contemporary Spanish musician and writer; b. about 1835; living in Madrid. Chief editor of the Barcelona "Ilustracion"; critic for the "Diario"; has publ. a valuable "Diccionario Tecnico de la Musica" (Barcelona, 1894; pp. xix and 529); an important compilation, "Hispania schola musica sacra. Opera varia saccul. XV, XVI, XVII et XVIII" (1894?); a Span. transl. of Richter's "Harmony"; a study in folk-lore, "Músicos anónimos"; and an essay "Por nuestra música" (his chief aim is the establishment of a Spanish national school of music:—"every country should establ. its system of music on the basis of national song").—Compositions: 2 operas, *El ultimo Abencerraje*, and *Quasimodo*; a dram. trilogy, *Los Pirineos*; a symphonic "Scene"; a mass; songs, etc. In 1894 P. was app. prof. of Mus. History and Aesthetics at the Royal Cons., Madrid.

**Pedrot'ti, Carlo**, b. Verona, Nov. 12, 1817; committed suicide there, Oct. 16, 1893, by drowning in the Adige. Pupil of Dom. Peroni; the great success of his first opera, *Lina*, caused his appointment as cond. of the Ital. Th. at

Amsterdam. Returned 1846 to Verona. 1868, Dir. of the Cons. at Turin, and cond. at the Royal Th.; establ. and cond. the eminently successful popular concerts at Turin. 1882, Dir. of the Liceo Rossini, Pesaro, holding this position till shortly before death.—(Operas: *Lina* and *Clara del Mainland* (Verona, 1840); *Mathilde* (Amsterdam, 1844); *La Figlia del arciere* (ibid., 1844); *Romeo di Monfort* (Verona, 1846); *Fiorina* (ib., 1851); *Il Parrucchiere della reggenza* (ib., 1852); *Gelmina, o col fuoco non si scherza* (Milan, 1853); *Genevieve del Brabant* (Milan, La Scala, 1854); *Tutti in maschera* (Verona, 1856; Paris, as *Les Masques*, Th. Athénée, 1869); *Isabella d'Arragona* (Turin, 1859); *La Guerra in quattro* (Milan, 1861); *Mazepa* (Bologna, 1861); *Marion Delorme* (Trieste, 1865); *Il Favorito* (Turin, 1870); *Olenna la schiava* (Modena, 1872).—Also church-music (a *Salve Regina*), romances, etc.

**Pellegrini, Felice**, basso buffo; b. Turin, 1774; d. Paris, Sept. 20, 1832. Stage-singer in Italy, then (1826-9) at London; from 1829, prof. of singing at Paris Cons.—Publ. solfeggi, terzets, duets, etc.

**Pellegrini, Giulio**, basso serio; b. Milan, Jan. 1, 1806; d. Munich, July 12, 1858, after long engagement at the Court Opera. He studied in Milan Cons.

**Pelletan, Fanny**, b. Paris (?), 1830; d. there 1876. Daughter of a French army-surgeon; pupil of Bazille (pf.) and B. Danccke (theory). An enthusiastic and thoroughly trained amateur, she was inspired by Berlioz's essay on "Les grotesques de la musique" (1859) to institute an absolutely correct edition of Gluck's operas; with Danccke's editorial aid she publ., at great expense, the 2 "Iphigénies"; also, with Saint-Saëns, *Alceste*. Death interrupted her unfinished task.

**Pembaur, Joseph**, b. Innsbruck, May 23, 1848. He gave up a university-course to study at the Vienna Cons., later at the Munich R. Sch. of Music (Buonamici, Hey, Wallner, Rheinberger). Since 1875, Dir. and headmaster in the Innsbruck Music-School.—Works: *Masses*; *Gott der Weltenschöpfer*, f. male ch. and orch.; *Die Wettertaube*, f. do.; *Bilder aus dem Leben Wallthers von der Vogelweide*, f. soli, mixed ch., and orch.; part-songs; songs (popular); symphony "In Tirol"; technical studies f. pf.; Improvisata f. organ; essay "Über das Dirigiren." In 1898 he prod. the opera *Zigeunerleben*, in 3 acts with Prologue (May 2; v. succ.).

**Peña y Goni, Antonio**, comp., writer, and critic; b. San Sebastian, Spain, 1846; d. Madrid, Nov. 13, 1896. Pupil of Manterola; friend of Wagner and Gounod. Mus. critic for over 30 years of the Madrid "Imparcial"; a successful champion of Wagner and of advanced ideas in music. Wrote a "History of Opera in Spain." Comp. the Basque national hymn "Viva Herriani"; a mass; pf.-music, etc.

**Penfield, Smith Newell**, b. Oberlin, Ohio, Apr. 4, 1837. Pupil of Jas. Flint in New York, of Moscheles, Reinecke, Plaidy and Papperitz (pf.), Richter (org.), and Hauptmann (theory), at Leipzig. Founder, at Savannah, Ga., of the Cons. and the Mozart Club; also of the "Arion" Cons., Brooklyn, N. Y. Since 1882 in New York; 1884, Mus. Doc. of the Univ. of the City of N. Y.; 1885, pres. of the M. T. N. A. Organist of the Broadway Tabernacle.—Works: Psalm 18, f. soli, ch., and orch.; overture, string-quintet; anthem; pf.-music; songs.

**Pen'na, Lorenzo**, b. Bologna, 1613; d. Imola, Oct. 20, 1693. *Maestro* at the Carmelite Monastery, Parma, later at Imola Cath.—Publ. 2 books of masses a 4, w. insts *ad lib.* (166?, 1670); 2 books of Psalms ditto; "Psalmi per tutto l'anno . . ." w. a fauxbourdon Mass, Antiphones, and Litanies (1666); and treatises: "Li primi albori musicali per li principianti della musica figurata . . ." (1656); "Albori musicali per li studiosi della mus. fig." (1678), "Direttorio del canto fermo" (1689).

**Pen'nerieder, Franz Xaver**, b. Kaufbeuren, Bavaria, Feb. 6, 1813; d. Munich, July 17, 1867. Pupil of Kalcher and Stunz; became court *Kapellm.*, chorusmaster at the court opera, court organist, and choirmaster at St. Ludwig's.—Works: 2 operas, *Die Nacht auf Paluzzi* (perf. throughout Germany), and *Dus Haus ist zu verkaufen* (Leipzig, 1846); masses, cantatas, and motets.

**Pepusch [pā-], John Christopher [Johann Christoph]**, b. Berlin, 1667; d. London, July 20, 1752. For a year he was taught by Klingenberg (theory), and Grosse (organ), but was obliged to complete his mus. education by private study. He had a position at the Prussian court 1681-97; then went to Holland, and thence (1700) to London, joining the Drury Lane orch. as violinist, later as cembalist and composer; from 1707 adapting Italian airs to English operas, adding recitatives and songs. In 1710 he founded (with Needler, Gates, Galliard, and others) the "Academy of Antient Music," famous for the revival of 16th-century compositions (P. was deeply versed in mus. lore); 1712, org. and comp. to the Duke of Chandos, preceding Händel; 1713, Mus. Doc., Oxon.; for many years director of Lincoln's Inn Theatre, for which he wrote the masques *Venus and Adonis* (1715), *Apollo and Daphne* (1716), *The Death of Dido* (1716), *The Union of the three Sister-arts* (1723), and music to the ballad-operas *The Beggar's Opera* [Gay], *Polly*, and *The Wedding*. In 1724 his scheme for founding a college in the Bermudas with Dr. Berkeley was frustrated by shipwreck. In 1730 a fortune of £10,000 brought him by marriage with the singer Marguerite de l'Épina, rendered him independent. From 1737 till death he was organist of the Charterhouse. P. was a learned, though conservative, musician, and a high authority in England be-



fore Händel He publ. a "Treatise on Harmony" (1731), the final attempt of the kind to revive solmisation; an essay on the 3 genera of the Greeks is in the "Philosophical Transactions" of 1746. His odes and cantatas, and the concertos and sonatas for strings and wind, are of slight importance.

**Perabo, (Johann) Ernst**, b. Wiesbaden, Germany, Nov. 14, 1845; the family removed to New York in 1852. Pupil of his father from the age of 5; then, in Leipzig Cons. (1862-5, and 1878-9), of Moscheles and Wenzel (pf.), Papperitz, Richter and Hauptmann (harm.), and Reinecke (comp.). Returning to America in 1865, he gave concerts in the West, and at Boston, 1866, established his reputation as a concert-pianist. He has resided there till now (1899) as a well-known and influential teacher (nearly 1,000 pupils, one of whom is Mrs. H. H. A. Beach) and pianist.—Works: Various original pf.-compositions (Moment musical, op. 1; Scherzo, op. 2; Prelude, op. 3; Waltz, op. 4; 3 Studies, op. 9; Pensées, op. 11; "Circumstance, or Fate of a Human Life," op. 13); his arrangements and transcriptions f. pf. include the 1st movem. of Rubinstein's "Ocean" symphony, ditto of Schumann's unfinished symphony, ten selections from *Iolanthe*, and several of Lowe's ballades.

**Pereira, Marcos Soares**, Portuguese comp.; b. Ciminha; d. Lisbon, Jan. 7, 1655.—Works: A mass a 12, Te Deum a 12, Vesper-Psalms a 12, psalms a 8, motets, responses, etc.

**Pereira, Domingos Nunes**, b. Lisbon; d. Camarate, n. Lisbon, Mar. 29, 1729. *Maestro* at Lisbon Cath.; comp. Requiems, Responses a 8 for Holy Week, villancicos, etc.

**Perepelitzin, Polycarp de**, Russian colonel of hussars; b. Odessa, Dec. 14, 1818. Violin-pupil of Lipinski; a student of mus. history.—Publ. a "Dictionary of Music" (1884); "Illustrated History of Music in Russia" (1885-6); "Album of Mus. History" (illustrations of ancient and modern mus. instr.s.).—Instr.l adaptations.

**Pérez, Davide**, b. Naples, of Spanish parents, in 1711; d. Lisbon, 1778. Pupil, at the Cons. di Loreto, of A. Galli (violin), and Fr. Mancini (cpt.). 1739, *maestro* at Palermo Cath., and in 1741 brought out his first opera, *Siroe, re di Persia*, at Naples. His first dram. work was a mus. comedy, *I Travestimenti amorosi* (Naples, 1740); then followed the opera *L'Amor pittore* (2 weeks later), when he was app. 2nd *maestro* of the court orch. at Palermo, remaining there and bringing out operas until 1748. He now lived the life of a travelling operacomposer (at Naples, Vienna, Rome, etc.) till 1752, then receiving an appointment as *maestro* at the court theatre, Lisbon. Among his 30 operas *Siroe, re di Persia*, and *Demofoonte*, rank high; he was contemporary with, and a rival of, Jommelli.—Church-comp.s important:

*Masse a 4 and 8, w. orch.; Miserere a 5, w. bassoons obbligati and organ; "Mattutini de' morti"* (London, 1774), etc.

**Perfall, Karl, Freiherr von**, b. Munich, Jan. 29, 1824. Law-student and government official, but studied music 1848-9 with Hauptmann at Leipzig, and became cond. of the Munich *Liedertafel* in 1850, founded the still vigorous "Oratorio Soc." in 1854, conducting it till 1864, and composing fine songs, part-songs, and the cantata *Dornroschen*. In 1864 he was app. Intendant of the court music, and in 1867 Intendant of the court theatre (retired 1893).—Operas (prod. at Munich): *Sakuntala* (1853), *Das Conterfei* (1863), *Raimondin* [or *Melusine*] (1881), and *Junker Heinz* (1886); the fairy cantatas *Dornroschen, Undine*, and *Rubezahl*; and the melodramas *Prinz Karneval, Barbarossa*, and *Der Friede*.—Publ. a "Geschichte der Munchener Theater" from 1867-92.

**Perger, Richard von**, composer and conductor, b. Vienna, Jan. 10, 1854. Pupil of Brahms. 1890-5, Director of Rotterdam Cons., and cond. of the concerts, succeeding Gernsheim; in 1895, cond. of the "Gesellschaftsconcerte" at Vienna.—P. wrote text and music of the 3-act comic opera *Der Richter von Graudau* (Cologne, 1889; succ.), prod. the vaudeville *Die 3 Nothhelfer* (Vienna, 1891); also a violin-concerto in C-minor (1894), a serenade in B $\flat$  f. 'cello and strings, a string-quartet in A, a trio-serenade in G, etc.

**Pergolesi, Giovanni Battista**, b. Jesi, Papal States, Jan. 4, 1710; d. Mar. 16, 1736, at Pozzuoli, near Naples. In 1726 he entered the Cons. dei Poveri di Gesù Cristo at Naples, studying the violin with de Matteis, and counterpoint with Greco, Durante, and Pao. His (harmonically) novel improvisations attracted attention; though his last student-work, the biblical drama *San Gughelmo d'Aquilania* (prod. with comic intermezzi at the convent of S. Agnello Maggiore, Naples, 1731), and the opera *Sallustia*, the intermezzo *Amor fa l'uomo cieco*, and the opera seria *Ricimero* (all Naples, 1731), made little impression. For his patron, the Prince of Stigliano, he wrote 30 tertets for violin with bass; probably through the Prince's influence, he was commissioned to write a solemn mass for Naples, which, performed after the terrible earthquake of 1731 as a votive offering to the patron saint of Naples, rendered the young *maestro* at once



famous in that city. For two years he continued sacred composition, though four stage-works prod. in 1732 showed his leaning toward dramatic writing; with the opera buffa ("intermezzo") *La Serva padrona* (Naples, 1733, teatro San Bartolomeo) he won immediate and lasting distinction; it is his finest work, and has served as a model for succeeding Italian composers in that *genre*. P. obtained his effects with the simplest means; the string-orch is his main dependence throughout, being supported in only a few numbers by the horns, and at the finale by the entrance of the trumpet, even the string-accompaniment is sometimes reduced to two parts, the violins playing in octaves, and the viola being reinforced by the 'cello an octave lower. This was his sole real success on the stage; none of the operas written for Naples (*Il maestro di musica, Il geloso schermito, Lo Frate innamorato, Il prigionero superbo, Adriano in Siria*) received popular approbation; *L'Olimpiade* (Rome, 1735) did no better; only the intermezzo to *Adriano*, given at first as *Licetta e Trucollo*, and later, independently, as *La Contadina astuta*, had a fair measure of success. *Flaminio*, written in 1735, was first perf. at Naples in 1740. Musicians, far more than the general public, admired P.'s works; while *L'Olimpiade* was rehearsing, Duni, the composer of the successful opera *Nerone*, is said to have told P. that his music was too delicately beautiful for appreciation by the vulgar—and so it proved: *L'Olimpiade* failed utterly, and *Nerone* was applauded. After P.'s death, his compatriots recognized his genius, and a revival of his operas was enthusiastically welcomed. They were, indeed, new, as fairly beginning the modern era of harmonically (in contradistinction to contrapuntally) accompanied melody.—Repeated disappointments, and irregular habits, undermined his constitution; consumption set in, and he died at the baths of Pozzuoli, working to the last, finishing the pathetically beautiful *Stabat Mater* five days before the end. It is his best-known sacred work, written for soprano and alto with string-orch. and organ; he also composed a mass for 5-part chorus w. orch., a mass a 5 w. orch., a mass a 4 w. orch., a mass a 2 w. organ, a Kyrie cum gloria w. orch., a Dixit a 4 w. strings and org., a Dixit f. double ch. and orch., a Miserere a 4 w. orch., a Dies irae f. sopr. and alto w. strings, a Confitebor a 4, 2 Domine ad adjuvandum a 4 and 5, a Laudate a 5 w. orch., a Laudate for solo voice w. instr.s, a Laetatus sum a 5, and one do. f. 2 soprani and 2 basses, a Salva Regina f. solo voice, strings and organ, and an oratorio, *La Natività*. He also wrote a cantata, *Orfeo*, f. solo voice and orch.; a cantata a 5, *Giasone*; 6 cantatas w. string-accomp.; and the 30 trios mentioned above; a violin-concerto with string-accomp.; and a "sinfonia" f. 'cello and bass.—Biographical: By Carlo Blasis (1817); by the Marquis of Villarosa: "Lettera biografica intorno alla patria ed alla vita di G. B. P." (1831);

and a sketch by H. M. Schletterer (in Walderssee's "Musikalische Vorträge," No. 17).

**Pe'ri, Jacopo**, called "Il Zazzerino" from his abundant hair; b. Florence, about 1560; d. there about 1630. Of noble family, he studied at Lucca under Cristoforo Malvezzi; was *maestro* at the court of Ferdinando I. and Cosimo II. de' Medici, and from 1601 at the court of Ferrara. A member of the distinguished circle at the houses of Count Bardi and Corsi, where the revival of ancient Greek musical declamation was planned, P., with Caccini and Corsi, set to music Rinuccini's text of *Dafne* (1594). Encouraged by its success, he composed alone Rinuccini's *Euridice* for the wedding of Maria de' Medici with Henri IV. of France (prod. Oct. 6, 1600). *Dafne* was the first "opera," or drama set to music in monodic style (i.e., vocal soli supported by instr s); this style was termed "stile rappresentivo." Peri publ. in 1609 "Le varie musiche del Signor Jacopo Peri . . ." in 1-3 parts, some to be sung with harpsichord or chitarrone, others to be played on the organ. Kiesewetter printed 3 madrigals a 4 in "Schicksale und Beschaffenheit des weltlichen Gesanges" (1841). Fragments from *Euridice* are in several histories of music.

**Pe'ri, Achille**, b. Reggio d'Emilia, Italy, Dec. 20, 1812; d. there Mar. 28, 1880. Operacomb. in Reggio; prod. half a score of operas, among them *Clree* (1843), *Tamara* (1848), *I Fidanzati* (1856), *Rienzi* (1867), and *Orsano e Diavolo* (1862); also a biblical drama *Giuditta* (Milan, 1860).

**Perkins, Henry Southwick**, b. Stockbridge, Vt., Mar. 20, 1833. Graduate, 1861, of Boston Music School (vocal teachers Baker, Wetherbee, and Guilmette); Pres. 1867-71 of the Iowa Normal Acad. of Music; 1867-8, prof. music at the State Univ., Iowa; 1870-4, Pres. of Kansas Normal Acad. of Music, Leavenworth; 1887-8, of the Illinois M. T. A.; 1888, secr. and treas. of the M. T. N. A.; in 1890 he founded the Chicago Nat. Coll. of Music, now a flourishing institution. For over 20 years he also cond. mus. festivals and conventions, from Maine to California; active mus. critic; one of the organizers of the M. T. N. A. in 1876. The year 1875 he spent in study under Wartel at Paris, and Vannuccini at Florence. Has edited 30 song-books, hymn-books, class-books, etc., and comp. numerous vocal quartets and songs.—His brother,

**Perkins, William Oscar**, b. Stockbridge, May 23, 1831. Pupil of Wetherbee, and of G. Perini, Milan. Mus. Doc., Hamilton Coll., 1870. Living in Boston as a teacher, cond., and composer. Has publ. some 40 books of songs, anthems, etc., which contain many of his own comp.s.

**Perkins, Julius Edson**, brother of preceding; b. Stockbridge, 1845; d. Manchester, Engl., Feb. 24, 1875. Bass singer; studied in

Paris and Italy; début 1868; joined Mapleson Opera Co. in 1873, and was *primo basso* in the R. Ital. Opera, London. In 1874 he married Marie Roze (later Col. Mapleson's wife).

**Perne, François-Louis**, b. Paris, 1772; d. there May 26, 1832. He studied harm. and cpt under Abbé d'Haudumont at the *maîtrise* of St.-Jacques-de-la-Boucherie; chorus-singer at the Opéra, 1792; double-bass player in the orch. there, 1799. In 1801 he brought out a grand festival mass. His theoretical knowledge was illustrated by a triple fugue, to be sung backwards on reversing the page. Continued study of mus. theory and history won him the position of Catel's successor as prof. of harmony at the Cons.; he became Inspector-General in 1816, and also librarian in 1819. In 1822 he retired to an estate near Laon; he returned to Paris a few weeks before his death. The few printed works of this learned and voluminous writer (on Greek notation, the songs of the troubadours, etc.) appeared in vols. i-ix of *Fétis's* "Revue musicale," excepting his essay on the Châtelain de Coucy (in Michel's monograph, 1830). His publ. comp.s include a "Cours d'harmonie et d'accompagnement" (1822), 2 pf.-methods, variations and easy sonatas f. pf., and the famous triple fugue.

**Pero'si, Don Lorenzo**, b. Tortona, Italy, Dec. 23, 1872. Pupil, 1891, of Saladino; 1893, of Milan Cons.; 1894, of Haberl's *Domchor-schule* (School for Church-music) at Ratisbon. 1895, *maestro di cappella* at Imola; from 1897, at San Marco, Venice. He is a young priest, whose sacred trilogy *La Passione di Cristo* (I. *La cena del Signore*; II. *L'orazione al monte*; III. *La morte del Redentore*), prod. in Milan, 1897, at the Ital. Congress for Sacred Music, created a sensation (not equalled at later performances in Germany, London, New York, etc.). Other oratorios are *La Trasfigurazione del Nostro Signore Gesù Cristo* (1898), *La Risurrezione di Lazzaro* (Venice, July 27, 1898, in La Fenice theatre, by special permission), and *Il Natale del Redentore* (Como, 1899). Toward the end of 1898 the success of his oratorios was so emphatic in Italy that Pope Leo XIII. app. him honorary *maestro* of the Papal Choir.—P. has also written 15 masses, and is an excellent organist. (Oratorios publ. in pf.-score.)

**Perotinus, Magnus**, Magister, *maître de chapelle* at Notre-Dame, Paris. Celebrated composer of the 12th century. Some comp.s publ. in Coussemaker's "L'art harmonique au XII<sup>e</sup> et XIII<sup>e</sup> siècles."

**Perot'i, Giovanni Agostino**, b. Vercelli, Apr. 12, 1760; d. Venice, June 28, 1855. Pupil of Mattei in Bologna; in 1817 he succeeded Furlanetto as *maestro* at San Marco, Venice. Besides excellent church-music, an opera (*La Contadina nobile*, 1795), etc., he wrote essays "Sullo stato attuale della musica in Italia" (Venice, 1812), and "Il buon gusto della musica" (1808).

**Perrin, Pierre**, b. Lyons, about 1620; d. Paris, Apr. 25, 1675. Author of the libretti for the first French operas (so called) Cambert's *La Pastorale* (1659), *Pomone* (1671), and *Alcane* (1672). The privilege obtained of Louis XIV. by P. and Cambert, to organize an "Académie de musique" (1668), was revoked in Lully's favor (1699).

**Perry, Edward Baxter**, pianist; b. Haverhill, Mass., Feb. 14, 1855. He early lost his sight; was taught by J. W. Hill at Boston; studied later in Germany under Kullak, Clara Schumann, Pruckner, and Liszt. Played before the German Emperor. Returning to America, he gave 1,200 concerts in 10 years. He originated the "lecture-recital." Has composed a "Loreley" fantasia, "The lost Island," and other pf.-works.

**Perry, George**, English comp.; b. Norwich, 1793; d. London, Mar. 4, 1862. Director of music at Haymarket Th., 1822; organist of Quebec Chapel; 1832-47, leader, from 1848 conductor, of Sacred Harmonic Soc. orch.; in 1846, also org. of Trinity Ch., Gray's Inn Road.—Oratorios, *Elijah and the priests of Baal* (1818), *The Fall of Jerusalem* (1830), *The Death of Abel* (1846), *Isaiah* (1847); a cantata, *Belshazzar's Feast* (1836); 2 operas, *Family Quarrels* (1830) and *Morning, Noon, and Night* (1822); overture to "The Persian Hunters"; anthems, songs, and pf.-pieces.

**Persia'ni (né Tacchinardi), Fanny**, famed soprano (coloratura) stage-singer; b. Rome, Oct. 4, 1812; d. Passy, n. Paris, May 3, 1867. Her father, the tenor singer Nicola T., was her teacher. After a successful début at Leghorn in 1832, she sang in the principal cities of the peninsula; at Milan she was called "la piccola Pasta"; from 1837-48 she shone in London and Paris as one of the greatest singers ever heard, also visited Holland and Russia, but returned to Paris in 1858.—In 1830 she married Giuseppe Persiani [1804-1869], a composer of 11 operas.

**Persuis, Louis-Luc-Loiseau de**, b. Metz, July 4, 1769; d. Paris, Dec. 20, 1819. A violinist, he went to Paris in 1787; prod. an oratorio, *Le passage de la mer Rouge*, at a Concert spirituel; became 1st violin at the Th. Montansier (1790), and at the Opéra (1793); *chef de chant* at the Opéra (1804), and *chef d'orchestre* in 1810, succeeding Rey. Was also prof. of violin at the Cons. 1795-1802. In 1814, Inspector-General of the Opéra, superseding Choron as Director in 1817. Under his management the Opéra prospered; and this is his chief claim to fame. He was likewise asst.-cond. of Napoleon's court orch., and succeeded Le Sueur as Intendant-in-chief of the Royal Orch. in 1816.

**Perti, Jacopo Antonio**, b. Bologna, June 6, 1661; d. there Apr. 10, 1756. A celebrated dram. and sacred composer, pupil of Padre Petronio Franceschini. As early as 1680 he brought out a solemn mass, and next year was elected a member of the Accademia Filarmonica,

of which he was five times the president. After spending several years as an opera-composer at Parma, he became *maestro* at San Pietro in Bologna (1690), and in 1696 *maestro* at San Petronio. He wrote 21 operas, and 4 oratorios; publ. "Cantate morali e spirituali" (1688) and "Messe e salmi concertati" (1735) and in Novello's "Sacred Music" are 2 fine choruses. His MSS were dispersed; Abbate Santini has made a valuable collection.

**Pescet'ti, Giovanni Battista**, b. Venice, 1704; d. there (probably) 1766. A pupil of Lotti, he prod. several operas in Venice 1725-37; lived in London till 1740, writing operas of which the overtures and some arias were publ. by Walsh; from 1762 he was second organist at San Marco, Venice.

**Pesch'ka-Leut'ner, Minna**, celebrated stage-soprano (coloratura); b. Vienna, Oct. 25, 1839; d. Wiesbaden, Jan. 12, 1890. Pupil of Proch; debut Breslau, 1846; after singing there a year, she retired temporarily, married Dr. Peschka of Vienna in 1861, then sang in Dessau. After several appearances at the Vienna Court Opera, and further study under Frau Bochkoltz-Falconi, she was eng. as prima donna at Darmstadt in 1865. From 1868-76, at the height of her powers and fame, she was eng. at Leipzig under Director Haase; in 1872 she sang at the Philharm. and Crystal Palace, London, and in that autumn at the Peace Jubilee at Boston, U. S.; it is said that over-exertion there seriously impaired her voice. Pollini eng. her for the Hamburg opera in 1876; in 1883 she went to Cologne.

**Pessard, Émile-Louis-Fortuné**, b. Montmartre, Seine, May 28, 1843. Pupil, in the Paris Cons., of Bazin (harm.), Laurent (pf.), Benoist (org.), and Carafa (comp.); won the 1st harmony-prize in 1862, and the Grand prix de Rome in 1866 with the cantata *Dalla* (Opéra, 1867). From 1878-80, inspector of singing in the Paris schools; succeeded Savard as prof. of harmony at the Cons. in 1881. He is director of mus. instruction in the educational department of the Legion of Honor. Since 1895, mus. critic for "l'Événement." Officer of Legion of Honor and of Pub. Instruction.—Works: *La cuiche cassée* (Op.-Com., 1870); *Le Char* (ib., 1878); *Le capitaine Bracasse* (Th.-lyr., 1878); *Tabarin* (Opéra, 1885); *Tartarin sur les Alpes* (Gaité, 1888); *Don Quichotte* (Menus-Plaisirs, 1889); *Les Folies amoureuses* (Op.-Com., 1891); *Une nuit de Noël* (Ambigu, 1893); *Mlle. Carabin* (Bouffes, 1893); *Le Muet* (1894); *La Dame de brègles* (1898); all comic operas or operettas. Also masses, orch. l. suites, a pf.-trio, pf.-pieces, songs.

**Peters, Carl Friedrich**, Leipzig music-publishing firm, founded in 1814, C. F. Peters then purchasing Kühnel & Hoffmeister's "Bureau de Musique" (establ. 1800). Gained celebrity by the critical complete ed. of J. S. Bach's

works; since 1868, by the issue of classical works in the cheap and reliable "Edition Peters." Its large and important musical library was opened to the public in 1893 as the "Bibliothek Peters." Dr. Max Abraham is at present (1899) sole proprietor (since 1863).

**Peters'lea, Carlyle**, b. Boston, Mass., Jan. 18, 1844. Distinguished pianist and teacher; pupil of his father, and (1862-5) of Moscheles, Reinecke, Richter, Hauptmann, etc., at Leipzig Cons., winning the Helbig prize for pf.-playing. After a successful tour in Germany, he returned to Boston; establ. "The Petersilea Acad. of Music" in 1871, closing it in 1886 to become a teacher in the New Engl. Cons. He spent the Spring of 1884 with Liszt at Weimar, and gave a concert at the Berlin *Singakademie*.—Has publ. technical studies, etc., f. pf.

**Petit, Adrien**. See COCLICUS.

**Petre'jus, Johannes**, a native of Langendorf, Franconia, and music-printer at Nuremberg, where he died Mar. 18, 1550. Began as a book-printer in 1526; commenced music-printing in 1536.

**Petrel'la, Errico**, b. Palermo, Dec. 10, 1813; d. Genoa, Apr. 7, 1877. An opera-composer; violin-pupil of Saverio del Giudice; then at the Naples Cons. (Collegio di S. Sebastiano) from 1825-30 of Costa, Bellini, Furno, Ruggi, and Zingarelli. His first theatrical attempt was the 2-act opera buffa *Il Diavolo color di rosa* (Naples, 1829). Being successful, it was followed up to 1874 by over 20 more operas, both comic and serious; *Le Miniere di Freiburgh* (Naples, 1830) was his finest buffo work; *Eliana, o l'Iscolio di Leida*, the best in the serious genre. *Marco Tiscanti* (Naples, 1854) immediately obtained immense popularity in Italy, and *La Contessa d'Amalfi* (Turin, 1864) also had noteworthy success. During a quarter of a century he vied with Verdi in Italian favor: but he belonged to the "old" school, and his operas have disappeared before the influence of Germanism. Despite his many successes, he died in extreme poverty.

**Pe'tri, Johann Samuel**, b. Sorau, Sept. 1, 1738; d. as cantor at Bautzen, Apr. 22, 1808. Publ. "Anleitung zur praktischen Musik" (1767; 2nd ed. 1782), and "Anweisung zum regelmässigen und geschmackvollen Orgelspiel" (1802).

**Pe'tri, Henri**, b. Zeyst, n. Utrecht, Apr. 5, 1856. Fine violinist, pupil of David at Leipzig. Leader of the Gewandhaus Orch. 1882-9 (with Brodsky), then succeeding Lauterbach as leader of the Dresden court orch. Has publ. studies and pieces f. violin.

**Petri'ni, Franz**, harpist; b. Berlin, 1744; d. Paris, 1819. Court musician at Schwerin, 1765; harp-teacher in Paris, 1770.—Publ. 4 concertos, 8 sonatas, variations, duets, etc., f. harp; also a harp-method, and a manual of harmony.

**Petruc'ci, Ottaviano (de)**, the inventor of music-printing with movable types; b. Fossombrone, June 18, 1466; d. May 7, 1539. In 1498 he received from the Council of the Republic of Venice the privilege of printing music by his new method for 20 years, and worked there industriously 1501-11, then ceding the business to A. Scotti and N. da Rafael, and removing to Fossombrone, with a 15-year privilege for printing within the Papal States. His editions, printed with great neatness, are rare and highly prized specimens of early press-work. In Fossombrone he worked from 1513-23. His invention appeared at the most flourishing epoch of the Netherland School, and his first work, "Harmonice musices Odhecaton. A" (1501), contains 94 chansons *a* 3, 222 *a* 4, and 15 motets, by famous composers before 1501. Further publications: 1502, "Canti. B" (dated Feb. 15, 1501; but as the Venetian New Year's Day was Easter Sunday, the date acc. to modern style is 1502; 2nd ed. Aug. 4, 1503); "Misse Josquin" (also a 2nd ed.); "Missaurum Josquin, Lib. I";—1503, "Canti. C", "Mottetti. B", "Missaurum Josquin, Lib. II-III"; "Misse Brumel"; "Misse Ghiselin"; "Misse Pierre de la Rue"; "Misse Obrecht";—1504, "Misse Alexandri Agricola"; "Mottetti. C"; "Frottole, Lib. I-IV" (Book IV as "Strambotti, Ode, Frottole, Sonetti et modo de cantar versi Latini e capituli");—1505, "Frottole, Lib. V-VI"; "Misse de Orto"; "Mottetti, Lib. IV";—1506, "Lamentationum Jeremie prophetae," Lib. I-II; "Misse Henrici Izac";—1507, "Frottole, Lib. VII-VIII"; "Missaurum diversorum auctorum," Lib. I;—1508, "Frottole, Lib. IX"; "Intabolutura de lauto," Lib. I-IV (contains "Padoane, Calate, Frottole," etc.); "Misse diversorum auctorum";—1509, "Tenori e contrabassi intabulati col soprano in canto figurato . . . Francisci Bossonensis opus";—*printed at Fossombrone*: 1513, a vol. of Masses;—1514, "Mottetti della Corona";—1515, "Missaurum Joannis Mouton, Lib. I"; "Misse Antonii de Fevin";—1516, "Missaurum X a clarissimi musicis, . . . Libri II"; 1519, "Mottetti della Corona," Lib. II-IV.—Of the "Missaurum Josquin," Book II was reprinted in 1515, and Books I and III in 1516; there is an undated reprint of Book I of "Mottetti della Corona"; and 2 books of Laudi were publ. without date. P.'s last publications were 3 books of masses (1520-3) printed in folio as chorus-books.—Anton Schmid's monograph on P. (1845) is valuable, but not up to date.

**Petrus de Cru'ce [Pierre de la Croix]**, of Amiens, was a 13th-century writer on mensural music; treatise printed in Coussemaker's "Scrip-tores."

**Petrus Platen'sis.** See LA RUE.

**Petsch'ke, Dr. Hermann Theobald**, b. Bautzen, Mar. 21, 1806; d. Leipzig, Jan. 28, 1888. On Board of Directors of the Gewand-

haus Concerts. Comp excellent choruses for men's voices.

**Petch'nikoff, Alexander**, b. Moscow (?), about 1873. Violinist; pupil of Moscow Cons., his precocious talent gained influential protection. Very successful German tour 1895-6. His Stradivarius formerly belonged to Ferdinand Laub.

**Pet'zold, Christian**, b. Konigstein, 1677; d. Dresden, July 2, 1733, as court org. and chamber-comp.—Harpssichord-concertos and chamber-music in MS. at Dresden.

**Pet'zold (or Petzhold), Wilhelm Lebe-recht**, b. Lichtenhain, Saxony, July 2, 1784; d. (?). Piano-maker, with J. Pfeiffer in Paris, 1806-14, later independent. His squares were favored before Pape's time, as his strings were longer and thicker, and his instr.s more solidly built, than the generality.

**Pet'zold, Eugen Karl**, b. Ronneburg, Altenburg, Nov. 7, 1813; d. Zofingen, Switz, Jan. 22, 1889, as mus. dir. and organist (since 1844). Active promoter of mus. art in Zofingen, establishing subscription and sacred concerts, and composing music to Goethe's *Faust*, Schiller's *Wilhelm Tell*, etc.

**Pevernage, André [Andreas]**, b. Courtray, Belgium, 1543; d. Antwerp, July 30, 1597, as choirmaster at Notre-Dame.—Publ. chansons *a* 5 and *a* 6-8, motets *a* 6-8, masses *a* 5-7, and "Laudes vespertinae Mariae . . ." (1604; *a* 4-6). Other music in collections.

**Pe'zel [Pezelius], Johann**, town-musician at Bautzen and Leipzig; an industrious 17th-century instrumental composer. Among some 13 publ. sets of pieces, the following exhibit his instr.l combinations. "Bicinia variorum instrumentorum, ut a Violinis, Cornettis, Flautis, Clarinis et Fagottis cum appendice a 2 Bombardinis vulgo Schalmey" (1674); "Deliciae musicales oder Lustmusik, bestehend in Sonetten, Allemanden, Balletten, Gavotten, Couranten, Sarabanden und Gigueen von 5 Stimmen, als 2 Violinen, 2 Violon nebst dem B C" (1678); "Intraten a 4, nemlich mit einem Cornett und drei Trombonen" (1683); "Opus musicum sonatarum praestantissimarum 6 instrumentis instructum, ut 2 Violinis, 3 Violis et Fagotto adjuncto B C" (1686). He printed essays: "Observationes musicae" (1678-83), "Infelix musicus" (1678), and "Musica politico-practica" (1678).

**Pfeiffer, Karl**, b. 1833 (?); d. Vienna, Feb. 17, 1897. For 30 years chorus-director at the Vienna Imp. Opera. Wrote 2 operas, *Das Nordlicht* and *Harold* (both unsucc. prod. at the Vienna Opera); 1 mass, several part-songs, and songs.

**Pfeiffer, Jean-Georges**, b. Versailles, Dec. 12, 1835. Pianist and comp., pupil of the Maleden and Damcke. Successful debut at the Cons. concerts, 1862. Has received the Prix Chartier for chamber-music; has also prod. a symphony;

a symphonic poem, "Jeanne d'Arc"; pf.-concertos, a pf.-quintet, trios, etc.; the operetta *Capitaine Roche* (1862), 1-act opera, *L'Enclume* (1884), 3-act comic opera, *Le Légataire universel* (?), and an oratorio, *Agar*.—Mus. critic for the "Voltaire", Vice-pres. of the Soc. of Composers. Member of the firm Pleyel, Wolff et Cie., pf.-makers at Paris.

**Pfeil, Heinrich**, b. Leipzig, Dec. 18, 1835. Editor, since 1862, of the "Sängerhalle" (organ of the German *Sangerbund*); has composed numerous male choruses.

**Pfützer, Hans Erich**, b. Moscow, May 5, 1869. Pupil at the Hoch Cons., Frankfurt, 1886-90, of Kwast (pf.), and Iwan Knorr (comp.). Teacher of pf. and theory at Koblenz Cons., winter of 1892-3; asst.-cond. of City Th., Mayence, winter of 1894-5, and prod his 2-act music-drama *Der arme Heinrich* (Mayence, 1895; succ.), also incid. music to Ibsen's *Festval on Solhaug*. 1895-6, 3rd *Kapellm.* at Mannheim; 1897-8, teacher in Stern Cons., Berlin.—Publ. works: Pf.-score of *Der arme Heinrich*; Scherzo f. orch.; pf.-trio, op. 8; sonata f. cello and pf., op. 1; over 30 songs. Other comp.s MS.

**Pflughaupt, Robert**, b. Berlin, Aug. 4, 1833; d. Aix-la-Chapelle, June 12, 1871. Pianist; pupil of Dehn (Berlin), Henselt (St. Petersburg), and Liszt (Weimar), where he lived 1857-62, then settling in Aix. His fortune, left to the "Allgem. deutscher Musikverein," was employed to found a Beethoven scholarship.—Pf.-works: Op. 1, orig. Theme and Var.s; op. 3, Petite valse; op. 6, Mazurka; op. 9, Galop de concert; op. 11, Invitation à la Polka; etc.

**Pflughaupt, Sophie (né Stschespip)**, excellent pianist, pupil of Henselt and Liszt, was b. Dünaburg, Russia, Mar. 15, 1837; d. Aix-la-Chapelle, Nov. 10, 1867.

**Pfohl, Ferdinand**, b. Elbogen, Bohemia, Oct. 12, 1863. Law-student at Prague; student of philosophy and music at Leipzig (1885); became a mus. critic. 1891, mus. editor of the "Hamburger Nachrichten," succeeding Paul Mirsch.—Publ. "Höllenbreughel als Erzieher"; "Bayreuther Fanfare"; "guides" to *Tannhäuser* and *Die Meistersinger*; an orch. l. suite (f. pf., 4 hands); songs.

**Pfundt, Ernst Gotthold Benjamin**, famous tympanist; b. Dommitzsch, n. Torgau, June 17, 1806; d. Leipzig, Dec. 7, 1871, as drummer in the Gewandhaus Orch. (since 1835). He invented the "machine-head," and publ. a Method, for the kettledrum.

**Phalèse, Pierre**, [Petrus Phalesius,] b. about 1510 at Louvain, where he establ. a music-publishing business in 1545 (?), which was removed to Antwerp in 1579 as "Pierre Phalèse et Jean Bellère." His heirs still published in 1669.

**Phelps, Ellsworth C.**, b. Middletown, Conn.,

Aug. 11, 1827. Self-taught in music, he became organist in New London at the age of 19; taught successfully there, in Syracuse, and New York, and settled in Brooklyn in 1857, where he still (1899) resides. Has held various important positions as organist, and has taught in the public schools for more than 30 years.—Works (MS.): 2 comic operas, sacred operetta *David* (perf. twice in Brooklyn); "Hiawatha" symphony (1878); "Emancipation" symph. (1880); 2 concert-overtures (1866, '97); "Elegie," choral work in 6 movem. (perf. in New York, Phila., etc.); 4 symphonic poems; Psalm 145, f. soli, ch., and orch.; pieces f. military band (perf. by Gilmore and Sousa); etc.—in all over 200 comp.s in every style.

**Philidor, rote Danican**, famous family of French musicians.—(1) **Jean Danican-Philidor**, d. Paris, Sept. 8, 1679, as "Phiphre de la Grande Ecurie" (piper in the King's military band).—(2) **André Danican-Philidor (l'aîné)**, b. Aug. 11, 1730. In 1659 he became cromorne-player in the above band, later of the King's private band (oboe, cromorne, trompette maine, and bassoon). As asst.-librarian of the R. Mus. Library at Versailles, he made a fine collection of old instr. pieces performed at court since the time of François I. He composed masques, ballets, etc., for the court, and military music (marches, etc.).—Publ. works: "Mascarade des Savoyards" (1700), "Masc. du roi de la Chine" (1700); "Suite de danses pour les violons et hautbois . . ." (1699); "Pièces à deux basses de viole, basse de violon et basse . . ." (1700); "Marches et batteries de tambour . . . avec les airs de flûte et de hautbois."

—(3) **Anne Danican-Philidor**, André's eldest son; b. Paris, Apr. 11, 1681; d. Oct. 8, 1728. Flute-player; composed pastoral operas (*L'Amour vainqueur*, 1697; *Diane et Endymion*, 1698; *Danae*, 1701), and publ. music f. flutes, violins, and oboes. He founded the Concerts spirituels.

—(4) **Pierre Danican-Philidor**, flute-player; b. Aug. 22, 1681; d. Sept. 1, 1731. Publ. 3 books of suites f. 2 cross-flutes (1717, '18), and flute-trios.—(5) **François-André Danican-Philidor**, last and greatest of the family, the youngest son of André; b. Dreux, Sept. 7, 1726; d. London, Aug. 31, 1795. Campra was his teacher in music, but chess was for a long time his master-passion, and after vanquishing many celebrated Continental players, he wrote an "Analyse du jeu d'échecs," which he publ. in London in 1749, when he commenced a series of victories at the London Chess Club, later receiving a pension from the Club. From 1756 he appeared in the novel and unexpected rôle of a successful composer of comic operas, producing at Paris the 4-act opera *Le diable à quatre* (Op.-Com.) and the opera-ballet *Le retour du printemps*; these were followed by several one-act pieces (*Blaise le savetier*, 1759; *L'Ilustre et les plaisieurs*, 1759; *Le qui-pro-pro, ou Le volage fixé*, 1760; *Le soldat magicien*, 1760; *Le jar-*

*dimier et son seigneur*, 1761); then one of his best, in 2 acts, *Le maréchal* (1761), perf. over 200 times; followed by more one-act pieces (*Sancho Pança*, 1762; *Le bûcheron*, ou *Les trois souhais*, 1763). *Le sorcier*, 2 acts (1764), and *Tom Jones*, 3 acts (1764), were only 8 weeks apart; the latter had, finally, great vogue, and contained a noteworthy novelty, a quartet *a cappella*. In 1767 appeared his finest effort, the grand opera *Ernelinde, princesse de Norvège* (revised in 1769 as *Sandomir, prince de Danemark*). *Le jardinier de Sidon* (1768), *l'Amant déguisé* (1769), *La nouvelle école des femmes* (1770), *Le bon fils* (1773), *Zémire et Mélide* (1773), *Berthe* (Brussels, 1775, with Gossec and Botson), *Les femmes vengées* (1775), *Le fruit d'amour* (1779), *Persée* (Grand Opéra, 1780), *La belle esclave* (1787), and *Le mari comme il les faudrait tous* (1788) close the long list. *Bélisaire*, finished by Berton, was prod. in 1796. P. surpassed his rivals Grétry and Monsigny both in skilfulness of orchestration and richness and correctness of harmony, though their inferior in dramatic expression and melodic charm. He was adored by the Parisians; but his love for chess caused him to forsake them at frequent intervals for their neighbors across the Channel.—P. also wrote church-music; a set of 12 "Ariettes périodiques" (in alternation with Trial) f. vocal solo w. violin, bass, oboe, and horn; "L'Art de la modulation," quartets f. 2 violins, oboe, and bass; etc.—George Allen wrote a "Life of Philidor" (Philadelphia, 1863).

**Philipp, Isidor** (-Edmond), fine pianist; b. Pesth, Sept. 2, 1863 [name and date are correct]. He is a naturalized French citizen; came to Paris very young, entering the Cons. at 16 as a pupil of Georges Mathias, and winning 1st pf.-prize in 1883; taught later by Saint-Saëns, Stephen Heller, and Ritter (4 years). Has played at the concerts of Lamoureux, the Cons., and Le Châtelet; in all large French towns; also in Brussels, London, Geneva, Barcelona, etc. An enthusiastic admirer of chamber-music, P. establ. concerts in the Salle Érard, with Loeb and Berthelier, performing many of the finest among modern French chamber-compositions for the first time. Also reorganized the "Société des instr.s à vent"; and was a co-founder of the "Soc. d'Art," of which he is the president. Has publ. pf.-works marked by breadth and refinement of style; his exercises and études, also his editions of classic studies, are esteemed. For orch. P. has publ. a Suite fantastique, a



*Réverie mélancolique*, and a *Sérénade humoristique*.

**Philippe de Caserte.** See CASERTA.

**Philippe de Mons.** See MONTÉ.

**Philippe de Vitry.** See VITRY.

**Philippus, Peters** (or *Petrus Philippus, Pietro Filippo*), English contrapuntist, b. about 1560; d. April, 1625. Canon at Bethune, Flanders; organist of the vice-royal chapel, Antwerp; and, finally, canon at Soignies. The earliest regular fugue on one subject, discoverable by Burney, was one by P. in "Queen Elizabeth's Virginal-Booke"—Publ. "Melodia Olympica di diversi eccel<sup>l</sup>m. musici" a 4-8 (1591), 3 books of madrigals (1596 and 1603, a 6; 1598, a 8); motets a 5 (1612) and a 8 (1613); "Gemulae sacrae" a 2-3 w. continuo (1613); Litanies a 4-6 (1623); "Paradisus sacris cantionibus conditus" (1628).

**Phillipps, Adelaide**, alto dramatic singer, b. Stratford-on-Avon, Engl., 1833; d. Karlsbad, Oct. 3, 1882. The family emigrated to America in 1840, settling in Boston. Taught by her mother, Adelaide appeared as a child-dancer at the Tremont Th., Jan. 12, 1842, and was eng. at the Museum Th. 1843-50, as a dancer and actress. Jenny Lind then started a subscription to enable her to study singing; at first under Garcia in London, and then in Italy. Her début was at the Teatro Carcano, Milan, Dec. 17, 1854, as Rosina. Returning to Boston in 1855, she sang in concerts and English opera; her first American appearance in Italian opera being at the Acad. of Music, New York, Mar. 17, 1856, as Azucena. Her great success won her an engagement for five seasons. She next went to Havana, and thence to Paris (1861), Madrid, Barcelona, Hungary, and Holland, singing leading contralto parts in all the Italian operas then in vogue. Joining the "Boston Ideal Opera Company" in 1879, she made her last Boston appearance at the Museum on Nov. 30, 1880; and her final stage-appearance at Cincinnati in December, 1881. Miss Phillipps also excelled in oratorio, and on the concert-stage.

**Philomathes, Wenzeslaus**, called "de Nova domo" because b. at Neuhaus, Bohemia; publ. in 1512 a treatise on plain song and mensural music, "Musicorum libri quatuor" (re-publ. 1518, '34, '43).

**Philp, Elizabeth**, English singer and vocal comp; b. Falmouth, 1827; d. London, Nov. 26, 1885. Pupil of Garcia, Marchesi, and Ferd. Hiller. Publ. many songs; also part-songs, and a pamphlet "How to Sing an English Ballad."

**Philpot, Stephen Rowland**, contemporary English composer; pupil of Macfarren in the R. A. M.—Works: Operas *Dante and Beatrice* (1889), *Zelka* (1890, concert-perf.), and *La Gitana*, 1 act (1896); also pieces f. pf. and strings, songs, etc.

**Piat'ti, Carlo Alfredo**, 'cello-virtuoso; b. Bergamo, Jan. 8, 1822. Son of the violinist Antonio P. [d. Feb. 27, 1878]; pupil at first of Zanetti, and 1832-7 of Merighi at Milan Cons Concert-début at Milan, 1834; in 1838 his concert-tours began; he played (1843) with Liszt at Munich, and next year in Paris. Again in Milan, 1846, and in the same year in London, where from 1849 he was 1st 'cello at the Italian opera, and since 1859 a leading figure in the Monday and Saturday Popular Concerts of chamber-music.—Publ. 2 'cello-concertos, a concertino, vocal music w. 'cello obbligato, fantasias, capricci, and other orig. pieces for 'cello solo; also edited 6 string-sonatas by Boccherini and Locatelli, a sonata (op. 2) by B. Marcello, etc.; and a Method f. 'cello

**Piccin'ni [Piccini, Picinni], Nicola**, prolific and celebrated opera-composer; b. Bari, Jan. 16, 1728; d. Passy, n. Paris, May 7, 1800. His father, though a musician, gave him no music-lessons, intending him for the church; but the Bishop of Bari, recognizing the boy's talent, overcame paternal opposition, and at 14 years of age P. entered the Cons. di San Onofrio, Naples, where he studied for 12 years, becoming the favorite pupil of Leo and Durante. His student-compositions were a mass and other church-music. At this time Logroscino's buffo operas ruled the Neapolitan stage; young P. boldly invaded the popular favorite's field, a few months after leaving the Cons., with the opera, *Le donne dispettose* (Teatro de' Fiorentini, 1754), which was received with acclamation. There followed, in 1755, *Gelosia per gelosia* and *Il curioso del suo proprio danno*; the latter had a run of four years, a thing then unheard of in Italy. His first Roman venture, *Alessandro nelle Indie* (1758), was also successful, and *Cecchina stitella, o La buona figliuola* (Rome, 1760) was lauded to the skies as the most perfect of opere buffe; P. wrote it in 3 weeks, and it extorted praise even from Jommelli. Logroscino, who died in 1763, was already outrivalled; the freshness of P.'s melody, and his effective finales (extended to several scenes with corresponding changes in tempo and key) made him the idol of the hour. His productiveness was astounding; in 1762 he brought out no less than six operas, and in the course of his career wrote (on the authority of his friend and biographer Ginguené) 133 dramatic works. This period of triumphant success, to which *Il re pastore* (1760), *L'Olimpiade* (1761; revised, 1771), *Herennide* (1764), *La Cecchina maritata* (1765), *Didone abbandonata* (1767), *Antigone* (1771), and many others contributed, was rudely interrupted in 1773, when the sickle Roman public turned to the far inferior Anfossi, and hissed one of P.'s operas off the stage. He fell seriously ill on his return to Naples; on recovering, he wrote *I viaggiatori* for Naples, and its enthusiastic reception in some measure consoled him for the previous undesired failure. Negotiations begun

about this time by La Borde, *valet de chambre* to Louis XV., and author of the "Essai sur la musique," to induce P. to visit Paris, were continued in 1775 by the Marquis of Caraccioli by special desire of Marie Antoinette. In consequence of flattering offers, P. removed with his family to Paris in December, 1776. He required an entire year to obtain sufficient mastery of the language to write his first French opera, *Roland* (Opéra, Paris, Jan. 27, 1778), a mediocre work which probably owed its temporary success as much to partisan intrigue as to its intrinsic value. For as soon as the celebrated Italian *maestro* reached Paris, the opponents of the innovator Gluck rallied around P. as the standard-bearer of Italian musical taste [melody simply accompanied, in contradistinction to the dramatic declamation and heavier scoring of Gluck's operas]; the controversy between the "Gluckists" and "Piccinists" rose to a pitch of acrimony and animosity inconceivable to the present generation, even after the long (but chiefly "academic") warfare against Wagner. It is pleasant to note that P. took no part whatever in this quarrel, which his frank and generous nature abhorred. When Gluck died (1787) he endeavored, though vainly, to raise a fund for annual memorial concerts. His own successes were great. In 1778 he was appointed director of the newly engaged Italian opera-troupe, whose performances alternated with those of the French company at the Opéra, and was thus enabled to produce his best Italian scores, meeting his rival on less unequal terms. Unfortunately the management of the Opéra commissioned both Gluck and P. to compose the opera *Iphigénie en Tauride* at the same time; P. was dissatisfied with his text, and lost time by having it rewritten by Ginguené, so that his version appeared in 1781, the year after Gluck left Paris, and failed utterly in comparison with the German composer's masterpiece. [His successful French operas were *Le fat méprisé* (1779), *Atys* (1780), *Didon, Le dormeur éveillé*, and the *Le faux Lord* (these last 3 in 1783); half a dozen others either failed, or were never performed.] To add to his discomfiture, a new rival, Sacchini, now began successfully to dispute the field of Italian opera; although P.'s French opera *Didon* (1783) renewed his earlier triumphs. In 1784 he was appointed *maître de chant* at the new "École royale de musique et déclamation"; 2 years thereafter, his opera *Roland* was represented by his pupils there. His last operatic attempts in French were unfortunate. In 1789, at the outbreak of the Revolution, he lost his positions, and retired to Naples, where the King granted him a pension. But because of his daughter's marriage with a young French radical, P. was suspected of republicanism; he was kept a prisoner in his own house for four years, with the added misfortune of extreme poverty, which he alleviated as best he might by the composition and sale of church-music. After the treaty of peace with the French republic (1798), he returned to France, was fêted



at the Conservatoire, and received a present of 5,000 francs and a small pension, which was not regularly paid, however. He was prostrated for some months by paralysis; after his recovery, a sixth Inspectorship was created at the Cons. for his benefit, but he soon became ill again, and retired to Passy to die.

**Piccini, Luigi**, son of Nicola; b. Naples, 1766; d. Passy, July 31, 1827. Pupil of his father, with whom he lived in Paris and Naples, 1796-1801, R. conductor at Stockholm. Wrote some 15 French and Italian operas of no special merit for Paris, Naples, etc.

**Piccini, Louis-Alexandre**, grandson of Nicola; b. Paris, Sept. 10, 1779; d. there Apr. 24, 1850. Pupil of Hausmann, Le Sueur, and his grandfather; cond. and accompanist at several minor Parisian theatres; *chef de chant* at the Opéra 1816-26. His more than 200 operas, melodramas, ballets, etc., require only casual mention.

**Piccolo'ini, Maria**, soprano stage-singer; b. Sienna, 1836. Pupil of Mazzarelli and Raimondi, Florence; début there in 1852 as Lucrezia Borgia, with pronounced success; sang in Italian cities, London (H. M.'s Th.), Paris (Th. Italien, 1856), and New York (1858). Married the Marquis Gaetani in 1863, and retired from the stage.

**Pichel (or Pichl), Wenzel**, b. Bechin, Bohemia, Sept. 15, 1741; d. Vienna, Jan. 23, 1805. A violinist, pupil of Pokorny, and of Segert in composition, he was chamber-composer to Archduke Ferdinand at Milan 1775-96; then violinist at the Court Th., Vienna. His compositions (about 700) include 88 symphonies (28 publ.), 13 serenades (3 publ.), violin-concertos, clarinet-concertos, a concertante f. 2 violins w. orch., 12 string-quintets, 12 string-quartets, 6 octets and 7 septets f. barytone, flute, and strings; 6 sextets, 6 quintets, and 3 quartets f. barytone w. strings; much other chamber-music; besides 4 masses, 6 motets, 10 psalms, 2 graduals, and 1 Miserere (all publ.), and other sacred music (MS.); a score of operas (1 German, 4 Latin, 8 French, 7 Italian); etc.

**Picinni.** See PICCINNI.

**Piel, Peter**, b. Kessenich, n. Bonn, Aug. 12, 1835. Since 1868, music-teacher at the Seminary in Boppard-on-Rhine, with title (1887) of "Royal Music-Director."—Works: Many masses a 2-4 (f. equal or mixed voices, with or without organ); motets; 8 Magnificats (in the church-modes); antiphones to the Virgin a 4-8 (f. male choir); other church-music; organ-pieces; a "Harmoneielehre"; etc.

**Pierné, (Henri-Constant-) Gabriel**, b. Metz, Aug. 16, 1863. Pupil of Marmontel, César Franck, and Massenet, at Paris Cons., taking 1st piano-prize (1879), do. for cpt. and fugue (1881), do. f. organ (1882), and the Grand prix de Rome (1882). In 1890 he succeeded César Franck as organist at Ste.-Clothilde. Has prod.

the 5-act spectacle *Bouton d'or* (1893), the 4-act opera *Zélie* (1894), the 3-act lyric drama *Vendée* (Lyons, 1897; mod. succ.); and several other stage-pieces; a hymn to the Russian visitors in 1893, "La Fraternelle"; the lyric episode f. orch., "Nuit de Noël"; a pl.-concerto; etc.

**Pierre, Constant**, b. Passy, Aug. 24, 1855. Pupil of Paris Cons; orch. l. bassoon-player; writer for mus. journals, and (since 1881) asst.-secr. at the Cons. Editor of "Le Monde musical."—Works: Essays on "Les Noël's populaires" (1886) and "La Marseillaise" (1887); "La facture instrumentale à l'Exposition de 1889" (1890); and (MS.) a history of the Opéra orch., for which the "Soc. des compositeurs" awarded him a prize in 1889.

**Pierson.** See LA RUE.

**Pierson (pote Pearson), Henry Hugo** [early pen-name "Edgar Mansfeldt"], English composer; b. Oxford, Apr. 12, 1815; d. Leipzig, Jan. 28, 1873. He studied medicine at Cambridge, also music under Attwood and Corfe, and from 1830 under Rinck, Tomasehek, and Reissiger in Germany. In 1844 he succeeded Bishop as prof. of music at Edinburgh Univ., but soon resigned, and settled in Germany, changing then the spelling of his name to retain its pronunciation. He lived in Vienna, Hamburg, and Leipzig.—Works: The operas *Der Elfenreig* (Brunn, 1845), *Loila* (Hamburg, 1848), *Contarini* (ib., 1872), and *Finice* (Dessau, 1883); oratorios *Jerusalem* (Norwich Mus. Fest., 1852) and *Hesekiah* (fragmentary; Norwich, 1869); symphony "Macbeth," op. 54; 4 overtures; Funeral March for *Hamlet*; Roman dirge "Salve aeternum," op. 30; communion-service, hymn-tunes, Te Deums, etc., part-songs, songs.

**Piéton, Loyset**, a French contrapuntist whose motets, psalms, and chansons, are scattered in collections of his time (1531-45).

**Pilger, Karl.** See SPAZIER.

**Pilot'ti, Giuseppe**, b. Bologna, 1784; d. there June 12, 1838. At first he followed his father's trade, that of an organ-builder; later studied under Mattei, produced an opera, *L'ajo nell'imbarasso* (Bologna, about 1810), and adopted music as his profession. Was *maestro* at a church in Pistoja, in 1826 succeeded Mattei as *maestro* of San Petronio, Bologna, and in 1829 became prof. of counterpoint at the Liceo Filarmónico.—Other works: A 2-act opera buffa *Non essere geloso* (Florence, 1816); much church-music (Dies irae w. orch.; Psalms a 8; etc.); publ. "Breve insegnamento teorico sulla natura, estensione, proporzione armonica . . . per tutti gli stromenti."

**Pinel'li, Ettore**, b. Rome, Oct. 18, 1843. Violinist, pupil of Ramaciotti in Rome and (1864) of Joachim at Hanover. Returned to Rome in 1866, and founded, with Sgambati, a society for classical chamber-music; also (1874) the "Società Orchestrale Romana," which he still conducts, and which has prod. *St. Paul, The Crea-*

tion, *The Seasons*, and other important works. From a school for violin and pf., organized by him at the Accad. of S. Cecilia, grew the Liceo Musicale, in which he has been violin-teacher since 1877. He conducts the court concerts in alternation with Sgambati.—Works A “Rapsodia italiana,” and an overture, f orch; a string-quartet, etc. Enthusiastic admirer of German music; his orch has played, for example, all nine of Beethoven’s symphonies.

**Pinner, Max**, pianist; b. New York, Apr. 14, 1851; d. Davos, Switzerland, May 10, 1887. Pupil (1865-7) of Leipzig Cons; and at Berlin (1867-9) of Tausig (pf.) and Weitzmann (theory). After long pianistic tours, he settled in New York, 1877; he was a player and teacher of high repute.

**Pinsuti, Ciro**, celebrated singing-teacher; b. Sinalunga, Florence, May 9, 1829; d. Florence, Mar. 10, 1888. His talent developed so rapidly, that at 11 he was elected an honorary member of the Accad. Filarmonica, Rome. Taken to England soon after by Henry Drummond, he st. the pf. under C. Potter, and the violin under Blagrove; returned to Bologna, 1845, and studied at the Liceo Filarm., also privately with Rossini, soon becoming asst.-teacher of a pf.-class. In 1848 he went back to England, organized a mus. society at Newcastle, and speedily became famous as a vocal teacher, being appointed prof. of singing at the R. A. M. in 1856. He divided his time between London and Italy; brought out an opera, *Il mercante di Venezia*, at Bologna (1873), another, *Mattia Corvino*, at Milan (1877), and a third, *Margherita*, at Venice (1882). In 1871 he represented Italy at the opening of the London Exhibition, for which he comp. the hymn “O people of this favoured land.” As a recipient of the order of the Italian Crown, he was styled “Cavaliere” Pinsuti. The theatre at Sinalunga was named “Teatro Ciro Pinsuti.”—Publ. works: Opera *Il mercante di Venezia*; over 200 English and Italian songs; part-songs, terzets, duets, and other vocal music.

**Pi'pegrop** (better known as Baryphonus), **Heinrich**, b. Wernigerode, Sept. 17, 1581; d. Quedlinburg, Jan. 3, 1655, as town-cantor. He was held in high esteem by contemporary authorities.—Works: “Isagoge musica” (1609?); “Plejades musicæ” (1615); “Ars canendi” (1630). A “Weihnachtsgesang” a 6 was publ. (1897?) in the “Vierteljahrsschrift für Musikwissenschaft.”

**Pipela're, Matthæus**, Belgian contrapuntist, whose known printed works are a mass a 4 (in Antiquis’ “Missæ XV”), an Ave Maria (in Petrucci’s “Mottetti,” Lib. iv, 1505), and two 2-part numbers (in Rhaw’s “Bicinia,” 1545); in MS. at Munich are a mass and a Salve regina, both a 5.

**Pira'ni, Eugenio**, pianist and composer; b. Bologna, Sept. 8, 1852. Pupil of Golinelli at the

Bologna Liceo Musicale, graduating in 1869; then studied in Berlin with Th. Kullak (pf) and Kiel (comp), taught in Kullak’s Acad. 1870-80, also touring Italy (1873, '76), England, and Germany, France, and Russia. He lived in Heidelberg till 1895, and then settled in Berlin. Correspondent for the “Gazzetta Musicale” of Milan, and other papers. In 1888, chairman of the German committee for the Musical Exhibition at Bologna. A member of numerous societies.—Works A 1-act ballet, *Un sogno d’artista* (MS.); symphonic poem “Heidelberg”; a Ballata f. full orch; “Venetian Scenes” f. pf. w. orch; pf.-trios (op. 24, 48); Concert-studies (op. 19, 47); many pieces for pf. solo, songs, duets, etc.

**Pi'sa, Agostino**, author of the earliest known treatise on the details of conducting, “Battuta della musica dichiarata” (2nd ed. Rome, 1611; 1st ed. not extant). It also discusses other mus. questions.

**Pisa'ri, Pasquale**, called by Padre Martini the “Palestrina of the 18th century”; b. Rome, 1725; d. there 1778. Pupil of Giovanni Biondi; in 1752 he was taken into the Papal Chapel, being a fine bass singer. Most of his comp.s are in MS. in the archives of the Papal Chapel; they include a Dixit in 16 real parts, for 4 choirs, and a series of motets for the entire year, written for the Lisbon court.

**Pisaro'ni, Benedetta Rosamonda**, b. Piacenza, Feb. 6, 1793; d. there Aug. 6, 1872. From her début at Bergamo (1811) until 1813 her voice was a high soprano, then changing after a severe illness to a magnificent contralto. In Italy and in Paris (1829) she won great applause on the stage; also sang 1838-48 at Cadiz. Her failure at London was probably due to her unprepossessing appearance, her face being disfigured by the smallpox.

**Pi'schek, Johann Baptist**, stage-baritone; b. Mscheno, Bohemia, Oct. 14, 1814; d. Sigmaringen, Feb. 16, 1873. Début at Prague; sang in Britinn, Pressburg, Vienna, Frankfurt, and lived for years as court singer in Stuttgart.

**Pisendel, Johann Georg**, b. Karlsburg, Dec. 26, 1687; d. Dresden, Nov. 25, 1755. Excellent violinist, pupil of Torelli at Ansbach, and later of Vivaldi at Venice; succeeded Volmieri in 1728 as leader of the Electoral orch. at Dresden. He travelled much, and assimilated the characteristics of the French and Italian schools. A symphony, 2 Concerti grossi, 8 violin-concertos, 3 concertos f. 2 oboes w. strings, and 2 violin soli w. bass, are in MS. at Dresden.

**Pistoc'chi, Francesco Antonio**, founder of the famous School of Singing at Bologna; b. Palermo, 1659; d. Bologna, after 1717. Taken to Bologna very young, his first work was publ. there in 1667: “Capricci puerili saviamente composti e passeggiati in 40 modi sopra un Basso da un balletto, per il clavicembalo ed altri istru-

menti," when he was but 8 years old! His teacher in theory was G. A. Perti, he studied singing under Padre Vastamigli and B. Monari. As a lad he became *maestro* at the church of San Giovanni in Monte; later a priest in the Oratorian order; from 1697-9 was *Kapellm.* at the court of Ansbach; and returned to Bologna, *via* Vienna and Venice, about 1700. Here he founded, soon after his return, the first school of music in which vocal instruction was given systematically in the several classes. In this school were trained many eminent singers (Bernacchi, Bertolino da Faenza, Minelli, Pio Fabri, etc.); similar institutions soon sprang up in other Italian cities. P. was twice elected president of the Accad. Filarmonica, in 1708 and 1710—Works: The operas *Narciso* (Ansbach, 1697); *Le risa di Democrito* (Vienna, 1700); and two early works, *Leandro* (1679) and *Il Girello* (1681);—the oratorios *Il martirio di S. Adriano* (Venice, 1699), *Maria Virgine addolorata* (1698), and *La fuga di S. Teresa* (1717); "Scherzi musicali" (French, Italian, and German airs; publ. at Amsterdam); "Duetti e terzetti" (1707); and a MS. "Lauda Jerusalem" (Psalm 147) *a 5 w.* basso continuo.

**Pito'ni, Giuseppe Ottavio**, b. Rieti, Italy, Mar. 18, 1657; d. Rome, Feb. 1, 1743. He began mus. studies at 5, under Pompeo Natale in Rome; at 8 was chorister at S. Giovanni de' Fiorentini, later at the SS. Apostoli, and studying counterpoint under Foggia. In 1673, *m. di capp.* at Terra di Rotondo; in 1674, at Assisi, in 1676, at Rieti; finally, in 1677, he became *maestro di cappella* of the Collegio di S. Marco, Rome, retaining this post until death, though simultaneously engaged at San Apollinare (1686), San Lorenzo in Damaso (1686), San Giovanni in Laterano (1708-19), and St. Peter's (1719), also in smaller Roman churches. He was an excellent teacher, and taught after the same method by which he himself rose to eminence as a composer, i.e., the writing out in score of Palestrina's works to study his style;—Durante, Leo, and Feo were his greatest pupils. As a composer he cultivated a distinctive feature of the Roman school, the writing in many parts; his finest works are a *Dixit a 16* (for 4 choirs), still sung yearly at St. Peter's during Holy Week, and 3 masses based on popular airs, "Li pastori a Maremme," "Li pastori a Montagna," and "Mosca." Of masses and psalms he comp. over 40 *a 12* (f. 3 choirs) and over 20 *a 16* (f. 4 choirs), psalms and motets *a 24* and 36; and left an unfinished mass *a 48*. He also wrote for St. Peter's a set of masses, vespers, etc., for the entire year, besides motets *a 3-8*, hymns, etc. Only one book of motets *a 2* was publ. (Rome, 1607) during his lifetime, probably because he insisted that music written for one church should not be perf. in any other. Proske, in his "Musica divina" (1855, etc.) has printed a mass, a Requiem, 6 motets, a psalm, a hymn, and a *Christus factus est*. In the Vatican Li-

brary is a MS. work by P., "Notizie dei maestri di cappella si di Roma che oltramontani . . ." from 1500-1700; and a fragmentary "Guida armonica" (108 printed pages).

**Pit'rich, George (Washington)**, b. Dresden, Feb. 22, 1870. Studied 1884-90 in the Dresden Cons. under Huppner, Roth, Kruchner, Braunroth, Draeseke, and Hagen, graduating with high honors. From 1890, chorusmaster ("Correpetitor") in Dresden Court Opera; has 240 cond. operas, ballets, etc., and taught chorus-singing in the Cons. From Sept. 1, 1898, *Kapellm.* of Hamburg opera; from Sept. 1, 1899, 1st *Kapellm.* of the Cologne opera.—Works: 1-act opera *Marga* (Dresden, Feb. 8, 1894); complete incid. music to *Jungfrau von Orleans*, *As you like it*, *Blonde Kathrein*, *Misster von Palmyra*, *Das Marchen vom Gluck*; a clarinet-concerto; a fantasia f. pf. w. string-orch; or orchestral pieces, many songs.

**Piu'tti, Karl**, b. Elgersburg, Thuringia, Apr. 30, 1846. Studied in Leipzig Cons., where he has taught since 1875; in 1880, organist of the Thomaskirche, succeeding Rust.—Organ-works: Op. 1, 6 fugal fantasias; op. 2, 8 preludes; op. 3, 3 interludes; op. 4, 5 choral-preludes; op. 5, 5 charact. pieces; op. 9, "Wedding Sonata"; op. 10 and 11, 12 pcs.; op. 15, 10 improvisations on chorals; op. 16, "Pfingstfeier." Also publ. "Regeln und Erläuterungen zum Studium der Musiktheorie."

**Piu'tti, Max**, b. Luisenhal, n. Erfurt, Germany, Sept. 13, 1852; d. Jackson, Mich., Aug. 9, 1885. Educated at the Erfurt Gymnasium, and (musically) at Leipzig and Stuttgart. In 1874 he went to America, settling in Aurora, N. Y., as instructor at Wells College. He was director of music there for 9 years, until failing health obliged him to resign. A very cultured and successful teacher and lecturer. He left an unfinished work on the "Folk-songs of the Nations."

**Pix'is, Friedrich Wilhelm**, violinist; b. Mannheim, 1786; d. Oct. 20, 1842, in Prague, where he was *Kapellm.* at the City Th., and teacher at the Cons.

**Pix'is, Johann Peter**, brother of preceding; pianist and comp. f. pf.; b. Mannheim, 1788; d. Baden-Baden, Dec. 22, 1874. A good player at 9, and travelled with his brother; lived 1825-33 in Paris as a fashionable teacher, from 1840 in Baden-Baden.—Works: 3 operas, and a vaudeville; much pf.-music (concerto, op. 100; quartet, op. 4; trios, op. 75 and 87; sonatas w. strings, and f. pf. solo; Fantaisie militaire, op. 121; salon-pieces).

**Piz'zi, Emilio**, b. Verona, Feb. 2, 1862. Pupil of Ponchielli and Bazzini at Milan Cons., graduating 1884. Took 1st prize, Milan, 1885, for 1-act opera *Lina*; 1st and 2nd prize at Florence, 1887-89, for 2 string-quartets; prize of 5,000 francs, Bologna, 1889, for 4-act grand opera *Giulielmo Ratchiff* (Bologna, Oct. 31,

1889; succ.). Also the 1-act opera seria *Gabriella* (written for Adelina Patti, who created title-rôle in Boston, 1893); the comic opera *Le testament de bric-à-brac* (London, 1895); and the 1-act opera *Rosalba* (written for Patti in 1896). In 1897, app. Dir. of Music-School at Bergamo, and *m. di capp.* at church of S. Maria Maggiore, succeeding Cagnoni.

**Plaidy, Louis**, b. Hübertsburg, Saxony, Nov 28, 1810; d. Grimma, Mar 3, 1874.

Pupil of Agthe (pf.) and Haase (vln.). He entered the Wunderlich Orch. at Leipzig, 1831, as a violinist; later devoted himself to the piano, carefully studying the principles of technique, and teaching; in 1843 Mendelssohn invited him to join the staff of instructors at the Cons., and he taught there until 1865, later giving private lessons in Leipzig. He was eminently successful as a pedagogue; and publ. the still standard text-book "Technische Studien für das Pianofortenspiel"; also a booklet, "Der Clavier-lehrer" (1874; Engl. by Ritter as "The Pianoforte Teacher's Guide," and by Dwight as "The Piano-Teacher").

**Planquette, (Jean-) Robert**, b. Paris, July 31, 1850. St. comp. at Paris Cons. under Duprato; début as composer with chansons and *saynètes* for "cafés-concerts"; first stage-work the 1-act operetta *Paille d'avoine* (1874); his first hit with *Les cloches de Corneville*, a 3-act comic opera (*Folies-Dramatiques*, 1877), given over 400 times running, and popular both in England and Germany. Some of his latest are *Surcouf* (1887), *Le Talisman* (1892), *Panurge* (1895), and a spectacular comic opera in 3 acts, *Mam'zelle Quai'sous* (Gaité, 1897). For London he wrote *The Old Guard* (1887), and *Paul Jones* (1889).

**Plantade, Charles-Henri**, b. Pontoise, Oct. 19, 1764; d. Paris, Dec. 18, 1839. From 8 he studied singing and the 'cello in the royal school for the "pages de musique"; afterwards Langlé, Hüllmandel, and Petri were his teachers. From 1797, he was singing-teacher at the Campan Inst. at Saint-Denis, where Hortense de Beauharnais, the future queen of Holland, was his pupil. From 1802 he was prof. of singing at the Cons.; but resigned this position, Queen Hortense calling him to Holland as court conductor, and remained in her service at Paris, after the King's abdication in 1810, until 1815. From 1812-15, P. was also *maitre de chant* and stage-manager at the Opéra; 1816-28, again prof. of singing at the Cons., also succeeding Persuis as *maitre de chapelle* to Louis XVIII.



Losing his positions in the revolutionary year 1830, he retired to Batignolles. His most distinguished pupil was Mme. Cinti-Damoreau. Besides half-a-score of operas, (*Pulma* and *Le mari de circonstance* were publ.) he comp. masses, motets, etc., for the Chapelle royale; publ. 20 sets of romances, 3 books of vocal duets (nocturnes), and a harp-sonata.—His son,

**Plantade, Charles-François**, b. Paris, Apr. 14, 1787, d. there May 26, 1870. He comp. romances, and was a co-founder, in 1828, of the "Concerts du Conservatoire."

**Planté, François**, celebrated pianist; b. Orthez, Basses-Pyrénées, Mar. 2, 1839. From 1849, pupil of Marmontel at Paris Cons.; won 1st prize after 7 months' tuition, and was installed by Alard and Franchomme as pianist in their 110 soirées. After a course of harmony and reading from a figured bass, in Bazin's class (1853), he retired for private study during ten years, and then reappeared as a pianist of finished technique and style. Has made excellent transcriptions of classic pieces (Gluck, Mozart), but has publ. no original compositions.

**Platania, Pietro**, b. Catania, Apr. 5, 1828. Pupil of P. Raimondi at the Cons there; 1863, Dir. of Palermo Cons.; later *m. di capp.* at Milan, and (1888) Dir. of the R. College of Music at Naples.—Operas: *Matilde Bentivoglio* (Palermo, 1852); *Piccarda Donati* (ib., 1857); *La vendetta slava* (ib., 1865); 4-act opera *Spartaco* (Milan, 1893); *Giulio Sabino* (not perf.). Also a Hymn to the Queen of Italy, a symphony "L'Italia"; funeral-symphony in memory of Pacini; festival symphony w. choruses to welcome King Humbert in 1878; "Pensiero sinfonico"; a Requiem; etc.; and a treatise on canon and fugue.

**Platel, Nicolas-Joseph**, famous 'cellist; b. Versailles, 1777; d. Brussels, Aug. 25, 1835. A pupil of Dupont and Lamare; considered the best 'cellist in Paris from 1801-5, when he went on a long tour, became 1st 'cello at the Antwerp opera in 1813, and the same about 1819 at Brussels, where he was app. prof. at the royal school of music (reorganized as the Cons. in 1831).—Works: 5 'cello-concertos; 3 'cello-sonatas, w. bass; 8 airs variés f. 'cello; caprices or preludes f. 'cello; 3 string-trios; 6 duos f. violin and 'cello; 6 romances w. pf.-accomp. (all publ.).

**Plato**, the eminent Greek philosopher (429-347, B.C.), formulated in his Timæus a system of musical harmony, eruditely interpreted by Th.-Henri Martin in his "Études sur le Timée de Platon" (Paris, 1841). R. von Westphal, in his "Harmonik," and von Jan in "Die Harmonie der Sphären," may also be consulted. Plato's thoughts on music are collected in an essay by Deyk in Weber's "Cécilia" (1828). P. likened the movements of music to those of the soul, whose development may therefore be influenced by musical art.

**Playford, John**, London music-publisher; b. 1623; d. 1693. He was in business from 1648-85. Publ. Hilton's "Catch that catch can" (1652); "Select Musickall Ayres and Dialogues" (1653); "Musick's Recreation on the Lyra Violl" (1652; in a collection), "Breefe Introduction to the Skill of Musick for Song and Viall" (1654; 2nd enlarged ed. 1655, with an essay on "The Art of Descant" by Dr. Thos. Campion, which was revised by Purcell in the 10th ed. of 1683; this very popular work ran through 19 numbered eds up to 1730, besides 6 or more unnumbered eds.); "Psalms and Hymns in Solemn Musick of foure parts . . ." (1671); "The Whole Book of Psalms, with the usual Spiritual Songs" a 3 (2nd ed. 1695, 20th ed. 1757); "The Musical Companion" (1673; Book i, catches and rounds a 3; Book ii, dialogues, glees, ayres and songs a 2-4); "Choice Ayres, Songs and Dialogues to be sung to the theorbo . . ." (5 books; 1676-84); "Musick's Delight on the Cithern" (1666); etc.—His son and successor, **Henry Playford**, b. May 5, 1657; d. about 1710; publ. "The Theatre of Musick" (4 books; 1685-7; "the newest and best songs"); "Banquet of Music" (6 books; 1688-92; ditto); Purcell's "Orpheus Britannicus" (1698-1702) and "Ten Sonatas" with "Te Deum and Jubilate for St. Cecilia's Day (1797); Blow's "Amphion Anglicus" (1700) and Ode on Purcell's death; etc.

**Pleyel, Ignaz Joseph**, b. Ruppertsthal, n. Vienna, June 1, 1757; d. on his estate near Paris, Nov. 14, 1831.

His pianoforte-teacher till his 15th year was Wanhal; Count Erdödy, his patron, then placed him under Haydn's care, with whom he lived 5 years. The Count now app. him his private *Kapellm.*, but granted leave of absence for further study in Rome, together with means of maintenance. P. remained in this congenial atmosphere until 1781, then making a brief visit to Vienna, and returning to Rome, departing for the second time, in 1781, to become 2nd *Kapellm.* at the Strassburg Minster. He was advanced to 1st *Kapellm.* in 1789; lost his position through the mad attacks of the Revolution on Church and State, and went to London in the winter of 1791-2 on an invitation to conduct the Professional Concerts, a rival enterprise (though P. did not know it) to his old teacher Haydn's concerts under Salomon's management. These Professional Concerts were successful in themselves, but did not overwhelm the rival enterprise; P., after conducting them for a few years, returned to his



property near Strassburg, but was subjected to such annoyances from the revolutionists that he sold his place in 1795, and went to Paris. Here he began business as a music-seller, and in 1797 founded a piano-factory, the growing prosperity of which gradually absorbed his attention, and caused him to give up composition (The firm-name is now Pleyel, Wolff & Cie.; the 100-ooth instrument was sold in 1889.) P. was an extremely prolific instrumental composer; he publ. 29 symphonies; a septet f strings w. 2 horns; a sextet f. 2 violins, 2 violas, cello, and d.-bass; 5 books of string-quintets; 45 string-quartets; 6 quartets f. flute and strings (12 more, called by Onslow the best, are still MS.); string-trios; 2 violin-concertos; 7 symphonies concertantes f. 2 violins, f. strings, f. strings and wind, f. wind, or pf. and violin; 4 cello-concertos; 2 pf.-concertos, many sonatas f. pf. and violin, 6 grand sonatas f. pf. solo, sonatas f. pf. 4 hands, and other pf.-music, etc., etc.

**Pleyel, Camille**, son of preceding; b. Strassburg, Dec. 18, 1788, d. Paris, May 4, 1855. Pupil of his father, and an excellent pianist; had some success as a composer (op. 1, 3 pf.-trios; op. 3, a pf.-quartet; also pieces f. pf. solo, f. pf. and violin, etc.); but is chiefly noteworthy as a piano-manufacturer, the business prospering greatly under his skillful supervision. Kalkbrenner was his partner for a time; Auguste Wolff, his successor.—His wife, **Marie-Félicité-Denise**, a distinguished pupil of Henri Herz, Moscheles, and Kalkbrenner; b. Paris, Sept. 4, 1811; d. St.-Josse-ten-Noode, Mar. 30, 1875. In her fifteenth year, as Mlle. Moke, her virtuosity created a sensation in Belgium, Austria, Germany, and Russia. From 1848-72 she was prof. at the Brussels Cons.

**Plüddemann, Martin**, b. Kolberg, Sept. 24, 1854; d. Berlin, Oct. 8, 1897. Pupil of Leipzig Cons.; cond. at St. Gallen; then studied singing under Hey at Munich; in 1887, cond. of the *Singakademie* at Ratibor; 1889, singing-teacher at the Styrian Music-School, Graz.—Very popular male choruses; as a comp. of "ballades" he approaches Löwe; also publ. songs, and pamphlets of Wagnerian tendency.

**Plutarch [Plutarchos]**, b. Charonea, Bœotia, about 50 A.D.; d. there 120 (131?). Greek biographer and essayist, among whose minor treatises ("Moralia") one, "De musica," contains important historical data concerning music (Lat. transl. by R. Volkmann; German transl., with parallel Greek text, by R. Westphal [1865]).

**Pohl, Karl Ferdinand**, b. Darmstadt, Sept. 6, 1819; d. Vienna, Apr. 28, 1887, where he had been archivist and librarian to the "Gesellschaft der Musikfreunde" since 1866. During 3 years' residence in London (1863-6) he gathered all attainable facts concerning the residence there of Mozart and Haydn, embodying them in his "Mozart und Haydn in London" (1867;

2 vol. 9). P. also began an extended biography of Haydn, but publ. only one vol. (in 2 parts: 1875, '82, to be continued by E. von Mandyczewski), "Zur Geschichte der Glasharmonika" (1862); and an interesting historical review, "Die Gesellschaft der Musikfreunde . . . und ihr Conservatorium" (1871).

**Pohl, Richard**, (pen-name "Hoplit,") b. Leipzig, Sept. 12, 1826, d. Dec. 17, 1896, at Baden-Baden, where he had lived since 1864. Study at Göttingen and Leipzig, and long intercourse with Liszt at Weimar, showed their influence in P.'s sturdy advocacy of neo-German tendencies, both in the "Neue Zeitschrift für Musik," of which he was joint-editor for some years, and in his writings: "Akustische Briefe für Musiker und Musikfreunde" (1853); "Bayreuther Erinnerungen" (1877); "Autobiographisches" (1881); "Richard Wagner" (1883; in Waldersee's "Vorträge"); "Richard Wagner, Studien und Kritiken" (1883); "Franz Liszt" (1883); "Hector Berlioz, Studien und Erinnerungen" (1884); "Die Höhenzüge der musikalischen Entwicklungen" (1888). Also publ. "Gedichte" (1859; 2nd ed. 1883); a comedy, "Musikalische Leiden" (1856); a German transl. of Berlioz's Collected Writings; wrote connecting text for Schumann's *Manfred* and Liszt's *Prometheus*; and comp. the melodrama *Die Wallfahrt nach Kewenaar*, an "Abendlied" f. string-orch., a "Wiegenlied" f. violin v. pf., ballads, songs, male choruses, etc.

**Pohl'enz, Christian August**, b. Saalgaist, Niederlausitz, July 3, 1799; d. Leipzig, Mar. 10, 1843. Organist of the Thomaskirche, Leipzig, and cond. of the Gewandhaus Concerts 1827-35, when he was replaced by Mendelssohn.—Choruses f. male voices are in the "Omphus" coll.; his songs were popular ("Der kleine Tambour Veit," "Auf, Matrosen, die Anker gelichtet," etc.).

**Poise, Jean-Alexandre-Ferdinand**, b. Nîmes, June 3, 1828; d. Paris, May 13, 1892. Pupil (1850-3) of A. Adam and Zimmerman at the Paris Cons., taking 2nd Grand prix de Rome in 1852. His first opera, *Bonsoir* (Th.-Lyr., 1853), had a run of 100 nights, and was followed by 13 other comic operas and operettas; *Le médecin malgré lui* (1887) was the last; *Carmoisine* is not yet performed.

**Poisot, Charles-Émile**, b. Dijon, France, July 8, 1822. Pianist; pupil of Senart, L. Adam, Stamaty and Thalberg; of Liebnart in cpt.; and of Halévy (at the Cons., 1844-8) in comp. Co-founder of the "Soc. des Compositeurs." Founder and Director of Dijon Cons., also conducting the Soc. for Sacred and Classical Music from 1872. He comp. 3 operas and several "parlor" operas; the cantata *Jeanne d'Arc*, church- and chamber-music, etc.; and wrote historical essays for mus. journals.

**Poiszl, Johann Nepomuk, Freiherr von**, b. Haukenzell, Bavaria, Feb. 15, 1783; d. Mu-

nich, Aug. 17, 1865, as royal Intendant of Music, and chamberlain. A pupil of Danza, he prod. 14 serious and comic operas at Munich 1806-43; an oratorio, *Der Ebnldtag*; Psalm 95, f. soli and chorus; a Stabat Mater, 2 Misereres, etc.

**Pöhl'chau, Georg**, b. Cremon, Livonia, July 5, 1773; d. Berlin, Aug. 12, 1836. From 1833, librarian of the *Singakademie* at Berlin. His fine mus. library, including autographs by C. Ph. E. Bach and operas by Keiser, was divided between the *Singakademie* and the Royal Library.

**Pole, William**, b. Birmingham, Engl., Apr. 22, 1814. Prof. of Civil Engineering at University College, London; also a student of music (Mus. Doc., Oxon, 1864), and Examiner in Music for London Univ., 1876-90. Besides reports and scattered essays, his works "Philosophy of Music" (1879; republ. 1895) and "The Story of Mozart's Requiem" (1869, in "Mus. Times"; republ. in pamphlet-form, 1879) are valuable. Comp.s' Psalm 100 in cantata-form (1861); organ-music, arrangements, etc.

**Polidoro, Federico**, b. Naples, Oct. 20, 1845. Pupil for pf. and singing of his father, **Giuseppe P.** [vocal teacher in the Cons. at Naples, where he died Mar. 21, 1873]; later, in comp. of Lillo, Conti, and d'Arienzo. Well-known musical lecturer; active contributor to the Milan "Gazzetta Musicale" (pen-name "Acuti") and the "Giornale napoletano di filosofia e lettere." Among his valuable studies are sketches of Beethoven, Mozart, Mendelssohn, Wagner ("musician, philosopher, poet"), Cimarosa, Rossini, Verdi, Gounod, Hérold ("Le piè aux clercs"), etc., the majority publ. in the "Archivio Musicale"; a course of lectures on mus. aesthetics; studies in mus. history, "Dei pretesi portentanti della musica antica"; "Il Pianoforte, il sua storia . . ."; etc.

**Pol'ko (née Vogel), Elise**, b. Wackerbarthsrue, n. Dresden, Jan. 31, 1826; d. Munich, May 15, 1899. Gifted with a fine mezzo-soprano voice, she studied under García at Paris for the stage; but after a few appearances at Frankfurt, she married the railway engineer Eduard Polko, and thenceforward sang only occasionally on the concert-stage. She lived at Minden, Wetzlar, and Wiesbaden until her husband's death (1887); since then in Hanover, Frankfurt, and latterly in Munich. Her musical proclivities are strongly displayed in many novels and romances of sentimental tendency ("Ein Frauenleben," "Unsere Pilgerfahrt," etc.); in mus. circles she became widely known by the "Musikalische Märchen" (publ. in the "Signale"; later in book-form, 3 vols., 1852, and other ed.s; also in English); then followed "Faustina Hesse" (a novel in 2 vol.s, 1860, 2nd ed. 1870); "Die Bettleroper" (3 vol.s, 1864); "Alte Herren" (1866; Bach's 6 predecessors at the Thomaskirche, Leipzig); "Verklungene Accorde" (1868; 3rd ed. 1873);

"Erinnerungen an F. Mendelssohn-Bartholdy" (1868); "Niccolò Paganini und die Geigenbauer" (1876; also Ital. transl.); "Vom Gesang" (1876); "Aus der Künstlerwelt" (1878), "Die Classiker der Musik" (1880; Handel, Bach, Gluck, Haydn, Mozart, Beethoven); etc.

**Pollaro'lo, Carlo Francesco**, b. Brescia, 1653; d. Venice, 1722. Pupil of Legrenzi; 1665, singer at San Marco, Venice; 1690, organist of the 2nd organ, and from 1692 vice-*maestro*. At Venice alone he prod. 64 operas from 1686-1721; at least 3 others are known. They were very popular in their day—His son,

**Pollaro'lo, Antonio**, b. Venice, 1680; d. there 1750; succeeded his father in 1723, and was Lotti's successor (1740) as 1st *maestro* at San Marco. Comp. 8 operas for Venice, also church-music.

**Polle'dro, Giovanni Battista**, noteworthy violinist; b. Piovà, n. Turin, June 10, 1781; d. there Aug. 15, 1853. A pupil of Pugnani, he joined the court orch. at Turin, gave his first concert in 1797, travelled 1799-1801, lived in Milan and Moscow, toured Germany and France, was *Kapellm.* at Dresden 1814-24, and *maestro* of the court orch. at Turin 1824-44.—Publ. Sinfonia pastorale f. full orch.; a mass; a Miserere a 4 w. orch.; 5 violin-concertos; 1 bassoon-concerto; duets and trios for strings; pieces f. violin w. orch.; studies f. violin; etc.

**Polli'ni, Francesco (Giuseppe)**, pianist; b. Laibach, Carniola, 1763; d. Milan, Sept. 17, 1846. Pupil of Mozart (who dedicated a violin-rondo to him) at Vienna, later of Zingarelli at Milan, where he was app. prof. of pf. shortly after the opening of the Cons. (1809). The first (?) to write pf.-music on 3 staves, imitated therein by Liszt, Thalberg, and others; a specimen of this style being one of his "32 Ezercizi in forma di toccata" (op. 42), a central melody surrounded by passage-work for both hands.—Publ. (f. pf.) Toccatas, op. 31, 50, 67; Toccatina in G; 3 Sonatas, op. 26; Caprices, op. 28, 29; Rondo, op. 43; 6 books of Variations; Divertimento pastorale, op. 34; a Method f. pf. (2 editions); a Stabat Mater in Ital. f. sopr. and alto, w. 2 violins, 2 'celli, and organ; etc.

**Polli'ni, Bernhard**, (real family-name Pohl,) famous impresario; b. Cologne, Dec. 16, 1838; d. Hamburg, Nov. 27, 1897. A tenor singer, he made his début at Cologne, 1858, as Arturo in Bellini's *I Puritani*; later sang baritone rôles in an Italian opera-troupe, of which he subsequently became manager and artistic director. He then undertook the management of the Lemberg Th., later of the Italian opera at St. Petersburg and Moscow. His fame dates from his assumption, in 1874, of the directorship of the Hamburg City Th.; in 1876 he also became manager of the Altona Th., and in 1894 (?) of the Thalia Th. in Hamburg. All these enterprises were in a highly prosperous condition at his death.—In 1897 he married the singer Bianca Bianchi

(his second wife). He had received the title of "Hofrath" in recognition of his services. His successors are Franz Bittong and Max Bachur.

**Polli'ni, Cesare**, Cavaliere de', b. Padua, July 13, 1858. After legal studies at the Univ. there, he took a 2-year course in music with Bazzini in Milan (1881-3), was from 1883-5 Director of the chief Cons. at Padua; resigned to devote himself to writing and composition. Has publ. a "Terminologia musicale tedesco-italiana"; a "Teoria generale della musica"; "La musica italiana nelle sue principale fasi storiche"; also, in the journal "Il Teatro illustrato" of Milan, translations and analyses of works by Ambros, Hirschfeld, Langhans, and Riemann (he is an advocate of the theories of the last-named).

**Pol'itzer, Adolf**, b. Pesth, 1832. Pupil, at Vienna, of Bohm (vln) and Preyer (comp); then, after a European tour, of Alard at Paris. In 1851, leader of orch. at H. M.'s Th., London; later, to the New Philharm. Society. Prof. of violin at the London Acad. of Music, of which he has been a director since 1890, succeeding Dr. Wyldé.

**Ponchard, Louis-Antoine-Éléonore**, b. Paris, Aug. 31, 1787; d. there June 6, 1866. Tenor singer, pupil of Garat at the Cons.; début 1812 at the Opéra-Comique in Grétry's *Tableau parlant*, singing there until 1817; in 1819 he became prof. of singing at the Cons. He was the first stage-singer accepted into the Legion of Honor.—His son Charles, b. Paris, Nov. 17, 1824, d. there in May, 1891, had a class in comedy-opera at the Cons.

**Ponchielli, Amilcare**, a modern opera-composer who stands next to Verdi in Italian estimation; b. Paderno Fasolaro, Cremona, Aug. 31, 1834; d. Milan, Jan. 16, 1886. Studied 1843-54 at the Milan Cons.; his first dramatic work (written with 3 other students) was the operetta *Il Sindaco Babbeo* (1851). Leaving the Cons., he at first took the organ at S. Ilario in Cremona; then became bandmaster; but in 1856 brought out the opera *I promessi sposi* at Cremona, followed by *La Savojarda* (1861; revised as *Lina*, Milan, 1877), *Roderico, re de' Goti* (Piacenza, 1864), and *La Stella del monte* (1867); his first striking success was achieved with a revised version of *I promessi sposi* (Milan, 1872), whereupon he was commissioned to write a ballet for La Scala, Milan, where *Le due gemelle*, in 7 acts, was prod. in 1873. Continuous good fortune attended the production of the operas *I Lituani*



(La Scala, 1874; revised and revived in 1884 as *Alduna*), *La Gioconda* (ibid., 1876), *Il figliuol prodigo* (1880), and *Marion Delorme* (1885) *Bertrando del Bornio*, and the unfinished *I Mori di Venezia*, have not been performed. He also brought out a mus. farce, *Il parlatore eterno* (1873), and the ballet *Clarina* (1873), a cantata *A Gaetano Donizetti*; a funeral march, "Il 29 Maggio," for Manzoni; a fine "Garibaldi Hymn" (1881); etc.—In 1881 he became *maestro* of Piacenza Cath., for which he wrote sacred music. *Gioconda* has made its way abroad.

**Poniatowski, Józef (Michał Xawery Franciszek Jan)**, Prince of Monte Rotondo, b. Rome, Feb. 20, 1816; d. Chiselmhurst, Engl., July 3, 1873. Tenor singer and opera-composer; pupil of Ceccherini at Florence, where he made his stage-debut, and also brought out his first opera, *Giovanni da Procida* (1838). In Italy he also prod. *Don Desiderio*, *Ruy Blas*, *Bonifazio*, *I Lambertazzi*, *Malek Adel*, *Esmeralda*, *La Sposa d'Abido*; in Paris (1860-8) *Pierre de Médicis*, *Au travers du mur*, *L'Aventurier*, and *La Contessina*; and in London (1872) *Gelmina*. After Sedan, he followed Napoleon III. into exile.

**Pöñitz, Franz**, fine harpist; b. Bischofswerda, W. Prussia, Aug. 17, 1850. Pupil of L. Grimm; since 1866, member of the Berlin royal orch., from 1891 with title of "chamber-virtuoso."—Works: Opera *Cleopatra*; sinfonietta f. violin, 'cello, and harmonium; a string-quartet; pieces f. harp; etc.

**Pon'te, Lorenzo da**, b. Ceneda, Venice, Mar. 10, 1749; d. New York, Aug. 17, 1838. He lived at Venice as a writer, and at Treviso as prof. of rhetoric; then at Vienna as court poet to Joseph II. (following Metastasio), and in intimacy with Mozart, for whom he wrote the libretti of *Le nozze di Figaro*, *Don Giovanni*, and *Così fan tutte*. After the Emperor's death in 1790, da P. led a wandering life, settling in New York in 1803, at first as an unsuccessful dealer in tea, tobacco, and drugs. He did fairly well as a teacher of Italian, but lost money by imprudent speculation, and died in destitution.

**Pontécoulant, Louis-Adolphe le Doulcet, Marquis de**, b. Paris, 1794; d. Bois Colombe, n. Paris, Feb. 20, 1882. After a stirring and adventurous career, he began the study of mus. history and the construction of instr.s about 1837; contributed to periodicals; and publ. the works "Essai sur la facture musicale considérée dans ses rapports avec l'art, l'industrie, et le commerce" (1857; 2nd augm. ed. as "Organographie: essai, etc.," in 2 parts, 1861); "Douze jours à Londres . . ." (on the World's Fair, 1862); "Musée instrumental du Cons. de musique . . ." (1864); "La musique à l'Exposition universelle de 1867" (1868); and "Les phénomènes de la musique" (1868).

**Pontoglio, Cipriano**, b. Grumello del Piano, Italy Dec. 25, 1831; d. Milan, Feb. 23, 1892.

Pupil of Ant Cagnoni Director of a music-school in Milan. Prod 5 fairly successful operas (*Tebaldo Brusato*, 1865; *Edoardo Stuart*, 1887), and a ballet, *Rolla*.

**Popper, David**, famous 'cellist; b. Prague, June 18, 1845; pupil of Goltermann in the Cons. there. He was at first a member of Prince von Hechingen's orch. at Lowenburg; since 1863 he has toured Europe, visiting all important capitals, and everywhere winning enthusiastic applause as one of the finest of living 'cellists. From 1868-73 he was 1st 'cello in the Vienna court orch., and in 1872 married Sophie Menter (divorced 1886). His works for 'cello, which are favorites with musicians, include a concerto, a serenade, polonaise, mazurka, gavotte, etc.; a Suite f. 'cello and pf., in A, in op. 69.

**Porges, Heinrich**, b. Prague, Nov. 25, 1837. Pupil of Colestin Müller (pf.), Rummel (harm.), and Zwonara (cpt.). In 1863 he became co-editor with Brendel of the "Neue Zeitschrift für Musik," and was in close intercourse with Wagner and Cornelius; lived for a time in Vienna, and in 1867 was called to Munich by King Ludwig II., for whom he had written a study on *Tristan und Isolde*. Here he was literary editor of the "Süddeutsche Presse," pf.-teacher at the R. School of Music, and, since 1871, Royal *Musikdirektor*. Organized the "Porges'schen Gesangverein" in 1886, giving modern programs (Liszt, Berlioz, Cornelius), together with classic works. P. is among the foremost champions of Wagner.—Writings: "Die Aufführung von Beethovens 9. Symphonie unter R. Wagner in Bayreuth am 22. Mai 1872," "Die Bühnenproben zu den 1876er Festspielen," and many essays in periodicals; has comp. songs.

**Porpora, Niccolò Antonio**, (signed his name "Niccola," but in his publ. works it is spelled "Niccolò,") b. Naples, Aug. 19, 1686; d. there in 1766 or 1767. Until 1709 he studied at the Cons. di San Loreto under Greco, Padre Gaetano of Perugia, and Mancini. His first opera, *Basilio, re di Oriente*, was prod. at the Teatro de' Fiorentini, Naples, in 1709, in which year he became *maestro* to the Portuguese ambassador. *Berenice*, written to order for the Teatro Capranica, Rome, and prod. in 1710, was praised by Händel. About 1712 he opened a vocal school in Naples, which soon attained celebrity through its illustrious pupils (Farinelli, Caffarelli, Senesino, il Porporino, Tosi, and others). In 1719 he was app. singing-teacher at the Cons. di San Onofrio, for which he wrote an oratorio,





*Il martirio di Santa Eugenia*, in 1722. Meantime he had brought out 6 more operas, among them *Faramondo* (Naples, 1719), and had been made "chamber-virtuoso" about 1721 to the Prince of Hesse-Darmstadt. Hasse came in 1724 to study under P., but left him for Aless. Scarlatti; P. never forgot or forgave the slight. In 1725 he was called to the Cons. degli Incurabili at Venice as singing-teacher, staying there till 1728, with the brief interruption of a rather unsuccessful trip to Vienna; then went to Dresden as singing-master to the Electoral princess, and *maestro* of the opera, but in 1729 obtained leave of absence to go to London, whither he was invited by the opposition to Handel. Here he prod. several operas (*Armadine*, 1733; *Agripina*, 1735; etc.), and two others on intermediate visits to Venice (*Anibale*, 1731; *Mitridate*, 1733); although he resigned his Dresden posts, he was unable to make head as a composer against Handel, and left London in 1736, settling in Venice, and becoming Dir. of the Cons. dell' Ospedaletto. About 1745 he returned to Vienna with the Venetian ambassador, and stayed there 3 years: Haydn was his pupil part of the time. From 1748-51 he was court *Kapellm.* at Dresden with Hasse, who was made 1st *Kapellm.* in 1750; the old grudge which P. bore his successful rival, and which had caused bitter competition during P.'s former sojourn in Dresden, very probably influenced the latter to leave the Saxon capital again, and forever. He returned to Naples in 1755 (?), and in 1760 succeeded Abos as *maestro* at the cathedral and Dir. of the Cons. di San Onofrio. As a dramatic composer, however, he had already outlived his popularity; his last stage-work, *Il trionfo di Camillo* (Naples, 1760), was unsuccessful; and he is said to have died in such poverty that his friends had to raise a sum to secure his decent burial. He wrote about 50 operas, and 6 oratorios, none of which have survived; many masses, and other church-music; numerous excellent cantatas f. vocal solo w. harpsichord (12 publ. in London, 1735); also publ. 6 "Sinfonie da camera," f. 2 violins, 'cello, and bass (London, 1736); 12 violin-sonatas w. bass (Vienna, 1754); 6 fugues f. harpsichord (in Clementi's "Practical Harmony"; 2 are in Pauer's "Old Ital. Comp.s.")—Marchese Villarosa (in "Memorie del compositore, etc.," 1840) and Clément (in "Musiciens célèbres") have written biographical sketches of P. His posthumous fame rests wholly on his wonderful ability as a teacher of singing, as which he was unique and unexcelled.

**Porpori'no.** See **UBERTI.**

**Por'ta, Padre Costanzo**, b. Cremona about 1530; d. Padua, May 26, 1601. Contrapuntist; pupil of Willaert at Venice; *maestro* successively at Padua, Osimo, Ravenna, and Loreto.—Publ. 5 books of motets a 5-8 (1555-85); 1 of masses a 4-6 (1578); 2 books of Troits a 5 (1566, '88); 4 of madrigals a 4-5 (1555-88); hymns a 4

(1602); vesper psalms and cantica a 8 (1605). Lamentations, madrigals, and a treatise on counterpoint, are in MS.

**Por'ta, Francesco della**, b. Milan, about 1590; d. there 1666, as *maestro* at S. Antonio.—Publ. "Villanelle a 1-3 voci" (1619); "Salmi da cappella" a 3-5 (1637), "Motetti a 2-5" (1645); also Antwerp, 1654; *Ricercari a 4* (Milan); other motets; etc.

**Por'ta, Giovanni**, b. Venice, about 1690; d. Munich, 1755, as court *Kapellm.* and composer (since 1737). For 20 years previously he had been chorusmaster at the Cons della Pietà in Venice, where he brought out a score of operas.

**Porter, Frank Addison**, b. Dixmont, Maine, Sept. 3, 1859. Graduate of the New England Cons. of Music, Boston, in 1884, after a 5-year course under Turner, Emery, Chadwick, and others; st. later in Leipzig under Hofmann, Freitag, etc. Eng. as piano-prof. at the N. E. Cons. in Sept., 1884; app. superintendent of Normal Course f. pf., in 1892; still (1899) occupies both positions.—Publ. works: Prelude and Fugue, Nocturnes, Mazurka, instructive pieces, "System of Finger-Technique," and a Method, for pf.; also songs.

**Port'mann, Johann Gottlieb**, b. Oberlichtenau, Saxony, Dec. 4, 1739; d. Sept. 27, 1798, at Darmstadt, as cantor at the *Padagogium* and court singer.—Publ. "Leichtes Lehrbuch der Harmonie, Composition und des Generalbasses" (1789); "Kurzer musik. Unterricht für Anfänger und Liebhaber" (1785; augm. ed. 1802, by J. K. Wagner); "Die neuesten und wichtigsten Entdeckungen in der Harmonie, Melodie und dem doppelten Contrapunkt" (1798); a "Neues Hesses-Darmstädtisches Gesangbuch" (1786); also a "Musik auf das Pfingstfest."

**Portugal [Portogallo], Marcos Antonio**, [real name, acc. to Vasconcellos, was "Portugal da Fonseca,"] the greatest composer of Portugal; b. Lisbon, Mar. 24, 1762; d. Rio de Janeiro, Feb. 7, 1830. A pupil of the priests' seminary at Lisbon, his mus. education was continued under the opera-singer Borselli (singing and composition), by whose influence he was app. cembalist at the Madrid opera in 1782. The Portuguese ambassador aided him to study in Italy from 1787; his first opera, *L'Eroe cinese*, had slight success at Turin, 1788; but *La Bacchetta portentosa* (Genoa, 1788), *Il Molinaro* (Venice, 1790), and *L'Astuto* (Florence, 1790) made him famous. He was appointed court conductor at Lisbon in 1790, but returned to Italy, and up to 1799 brought out 24 more operas. From 1799-1810 he acted as cond. at the San Carlos Th., Lisbon, producing a score of Italian and Portuguese operas. His *Il Filosofo seducente, ossia Non irritar le donne* (Venice, 1798), was selected by Napoleon for opening the Théâtre Italien at Paris in 1801. In 1807 the royal family fled to Brazil before the French invasion; P. remained until the San Carlos Th.

was closed in 1810, and then followed the court to Rio de Janeiro, where he was made general musical director. The royal theatre of São João, after its inauguration in 1813, prod. several new operas by P. In that year he became Director of the new Cons. at Vera Cruz, jointly with his brother Simão; visited Italy in 1815, returned to Rio de Janeiro, and passed his last years there as an invalid. Of his 40 operas, 2 were also played in German, *Le donne cambiate* (*Der Teufel ist los*: Dresden, 1799), and *La confusione nata della somiglianza* (*Verwirrung durch Ähnlichkeit, oder Die beiden Buckeligen*: Vienna, 1794); others were given in Italian in Germany, London, and St. Petersburg. P. also prod. several occasional pieces, operettas, etc., 5 grand masses, 5 masses with organ, 2 Te Deums w. orch., psalms w. orch., and other church-music.

**Pothier, Dom Joseph**, mus. historiographer; b. Bouzémont, n. Saint-Dié, Dec. 7, 1835. Benedictine monk; 1862, sub-prior, 1866, prof. of theology, at the Solesmes monastery. His important publications, based on the study of original MSS., are "Les mélodies grégoriennes" (Tournai, 1880); "Liber gradualis" (Tournai, 1883); "Paléographie musicale" (Solesmes, 1889; phototype facsimiles of neume-notation of the 9th-16th centuries).

**Potter, Philip Cipriani Hambly**, pianist and composer; b. London, Oct. 2, 1792; d. there Sept. 26, 1871. Pupil of his father, and of Callcott, Attwood, and Crotch (theory) and Woelffl(pf.); during subsequent study at Vienna, under Förster (1817-18), Beethoven gave him good advice. In 1822, pf.-teacher at the R. A. M., succeeding Crotch as Principal in 1832, and resigning in 1859, his successor being Ch. Lucas. —*M.S. works*: 9 symphonies, 4 overtures, 3 pf.-concertos, string-quartets, a concertante f. pf. w. cello; etc. —*Publ. works*: Op. 1, 2, 3, sonatas f. pf.; op. 6, Grand duo f. 2 pf.s; op. 7, duet f. 2 pf.s; op. 11, sextet f. pf., flute, and strings; op. 12, 3 pf.-trios; op. 13, Sonata di bravura f. pf. w. horn (or bassoon); op. 19, pf.-studies in all keys; op. 20, Intro. and Rondo f. pf.; op. 21, 2nd Rondo brillant f. pf.; also rondos, toccatas, 6 sets of variations, 4-hand pieces, and transcriptions of 2 symphonies and an overture; a Fantasia and Fugue f. 2 pf.s; a trio f. 3 pf.s, 6 hands; etc.

**Pougin, Arthur**, (pen-name of François-Auguste-Arthur Paroisse-Pougin,) distinguished writer and critic; b. Châteauroux, Indre, France, Aug. 6, 1834. Pupil of Alard (vln.) and Reber (harm.) at the Paris Cons.; 1855, cond. of the Th. Beaumarchais; later, leader at Musard's Concerts; 1856-9, asst.-cond. of the Folies-Nouvelles; till 1863, violinist in the Op.-Comique orch.; since then has devoted himself to letters. Active contributor to leading French mus. papers ("Le Ménestrel," "France musicale," "l'Art musical," etc.), and mus. *feuilletoniste* to "Le Soir," "La Tribune," "l'Événement," and the "Journal Officiel." He started the "Revue de

la musique" in 1876, but it appeared only 6 months. Has publ. many biographical sketches and essays. "André Campra" (1861), "Gresnick" ('62), "Dezèdes" ('62), "Floquet" ('63), "Martini" ('64), "Devienne" (1864) [all six collected as "Musiciens français du XVIII<sup>e</sup> siècle"], "Meyerbeer" ('64), "F. Halévy, écrivain" ('65), "William Vincent Wallace" ('66), "Léon Kreuzer" ('68), "Bellini" ('68), "A. Grisar" ('70), "Rossini" ('71), "Auber" ('73), "Notice sur Rode" ('74), "Boieldieu" ('75), "Rameau" ('76), "Adolphe Adam" ('76), "Verdi" ('81), and others in mus. periodicals; further, an "Almanach de la musique" (1866, '67, '68; the last two with necrological suppl.s); "De la littérature musicale en France" (1867); "De la situation des compositeurs de musique et de l'avenir de l'art musical en France" (1867); "À propos de l'exécution du *Messie* de Haendel" (1873); "Figures de l'opéra comique: Elleviou, Mme. Dugazon, la tribu des Gavaudan" (1875); "Question de la liberté des théâtres" (1879); "Question du théâtre lyrique" (1879); "Essai historique sur la musique en Russie" (1896); "Acteurs et actrices d'autrefois" (1897); etc. He likewise edited the supplement to Fétis' "Biographie universelle" (2 vol.s, 1878-80), and the new edition of the "Dict. lyrique, ou histoire des opéras" of Félix Clément and P. Larousse (Paris, 1898; pp. 1200), but left it very incomplete, and with many errors.

**Pradher (vetius Pradère), Louis-Barthélemy**, pianist and composer; b. Paris, Dec. 18, 1781; d. Gray, Haute-Saône, in Oct., 1843. Pf.-pupil of Gœbert in the École royale de musique and Conservatoire, studying theory with Berton in the latter; succeeded Jadin as pf.-prof. in 1802. Eminent teacher; Henri and Jacques Herz, Dubois, Lambert and Rosellen, were some of his pupils. He also gave lessons to the daughters of King Louis-Philippe, and was accompanist in his *chapelle*, and in the private orchestras of Louis XVIII. and Charles X. In 1827 he retired on pension to Toulouse. He prod. 7 comic operas, and publ. considerable pf.-music (a concerto; a grande sonate f. pf., vln., and cello; an Adagio and Rondo f. do.; a Rondo f. 2 pf.s; several solo sonatas; Rondos, Fantaisies, Variations, etc.); and 22 sets of songs.

**Präger, Ferdinand Christian Wilhelm**, b. Leipzig, Jan. 22, 1815; d. London, Sept. 1, 1891. Son of the violinist and cond. Heinrich Aloys P. [b. Amsterdam, 1783; d. Magdeburg, 1854]. On Hummel's advice he renounced cello-playing for the piano, studying under Hummel (Weimar) and Pape (Lübeck); was music-teacher in the Hague 1831-4, and then settled in London, becoming a most successful teacher. He was the English correspondent for Schumann's "Neue Zeitschrift für Musik," and an early and staunch supporter of Wagner. —*Works*: The symphonic poem "Life and love, battle and victory" (1885); an overture

"Abellino"; symph. prelude to *Manfred*; pf-trio; pf.-pieces (Caprice, Crépuscule, Flocons de neige, Elfenmarchen; etc.; a selection was publ. in the "Prager Album," Leipzig); "Wagner as I knew him" (1892).

**Prätorius** [the German name *Schulz* or *Schulze* Latinized], **Gottschalk**, b. Salzwedel, Mar. 28, 1528; d. Wittenberg, July 8, 1573, as prof. of philos. Publ. (with M. Agricola) "Melodiae scholasticae . . . in usum scholae Magdeburgensis" (1556).

**Prätorius**, **Christoph**, published "Frohliche und liebliche Ehrenlieder, von zuchtiger Lieb und ehelicher Treue" a 4 (1581); a funeral song on Melanchthon (1560); and comp. other church-music.

**Prätorius**, **Hieronimus**, b. Hamburg, Aug. 10, 1560; d. there Jan. 27, 1629. Organist, pupil of his father (org. of the Jacobikirche), studied further at Cologne, became town cantor at Erfurt in 1580, and asst.-org. in 1582 to his father, whom he succeeded in 1586.—Publ. "Cantiones sacrae" a 5-8 (1599; augm. ed., a 2-12, 1607, '22); Magnificat a 8 (1602, '22); "Liber missarum" a 5-8 (1616); "Cantiones sacrae variae" a 5-20 (1618, '23); all the above coll. as "Opus musicum novum et perfectum"; "Cantiones novae officiosae" a 5-15 (1618, '25); and a "Choralbuch" (Hamburg, 1604; with his son Jacob [d. 1651], J. Decker, and D. Scheidemann).

**Prätorius** [*Praetorius*], **Michael**, a musician of high attainments both as a composer and writer; b. Kreuzberg, Thuringia, Feb. 15, 1571 (27); d. Wolfenbüttel, Feb. 15, 1621. Few facts are known concerning his career, he was *Kapellm.* at Lüneburg; later organist, and finally *Kapellm.* and secretary, to the Duke of Brunswick.—Compositions: "Musae Sioniae," a coll. of 1244 vocal numbers, in 9 Parts (P. i-iv, "Concertgesänge" a 8-12 on German psalms and church-songs; P. v, songs and psalms a 2-8; P. vi-ix, church-songs a 4, in note-against-note counterpoint. Part ix was publ. 1605-10; 2nd ed., as "Bicinia et tricinia," 1611); "Musarum Sionarum motetae et psalmi 4-16 voc." (Part i, 1607); "Eulogia Sionia" 1611; 60 motets a 2-8 for "the close of the Divine Service"; "Missodia Sionia" (1611), "Hymnodia Sionia" (1611; hymns a 2-8); "Megalynodia" (1611, madrigals and motets a 5-8); "Terpsichore" (1612; dance-pieces a 4-6, by P. and some French composers); "Polyhymnia caduceatrix et panegyrica" (1619; songs of peace and rejoicing a 1-21); "Polyhymnia exercitatrix" (1619; a 2-8); "Uranodia" [Uranochordia] (1613; 19 songs a 4); "Kleine und grosse Litaney . . ." (1606); "Epithalamium" (1614); "Puericinium" (1621; 14 church-songs a 3-12);—Writings: "Syntagma musicum . . .," his *magnum opus*, of which three volumes were printed: Vol. i (1615), in 2 parts, is an historical and descriptive treatise in Latin on ancient and

ecclesiastical music, and ancient secular instr.s;—Vol. ii (1618), written in German, in 5 parts and an Appendix (1620), is by far the most important extant source for musical instr.s of the period, describing their form, compass, tone-quality, etc., the organ, in particular, being treated at great length, the Appendix contains 42 woodcuts of the principal instr.s enumerated [Vol. ii has been reprinted as vol. xiii of the publications of the "Gesellschaft für Musikforschung"];—Vol. iii contains a valuable and interesting account of secular composition at that time, and a treatise on solmisation, notation, etc., etc.

**Pratt**, **Silas Gamaliel**, b. Addison, Vt., Aug. 4, 1846. Studied pf-playing in 1868 under Bendel and Kullak, Berlin, and comp. under Wuerst and Kiel. In 1871 he organized the Apollo Club in Chicago; returned to Berlin in 1875, and studied score-reading under H. Dorn; his "Anniversary Overture" was perf. on July 4, 1876. In 1877 he went back to Chicago, giving symphony concerts in 1878, and bringing out his first opera, *Zenobia*, in 1882. In 1885 he gave concerts of his own works at the Crystal Palace, London; returned to Chicago in 1886, and since 1890 has been pf.-prof. at the New York Metropolitan Cons.—Works: The above opera and overture; 5-act lyric opera, *Lucille* (Chicago, 1887); *The Last Lucia*, cantata f. soli, ch., and orch.; 2 symphonies (No. 2 is "The Prodigal Son"); "Magdalena's Lament," f. orch.; symphonic suite on *The Tempest*; Seienade f. string-orch.; dance-suite f. orch.; "Centenary Hymn to Washington"; pf.-music; part-songs, songs, etc.

**Predie'ri**, **Giacomo Cesare**, *maestro* at Bologna Cath. from 1696, and pres. of the Accad. Filarmonica; d. after 1711. Publ. "Canzoni morali e spirituali" a 3, with bass (1696); wrote 9 oratorios.

**Predie'ri**, **Luca Antonio**, b. Bologna, Sept. 13, 1688; d. there 1769. In 1723, pres. of the Accad. Filarmonica; became *maestro* at the cathedral; from 1739-46, vice-*Kapellm.*, then till 1751 1st *Kapellm.*, of the court *Kapelle*, Vienna. Prod. II operas, 2 serenades, an oratorio, etc.

**Preindl**, **Joseph**, b. Marbach, Lower Austria, Jan. 30, 1756; d. Vienna, Oct. 26, 1823. Pupil of Albrechtsberger; in 1780, choirmaster at St. Peter's, Vienna; in 1809, *Kapellm.* at St. Stephen's.—Publ. masses, a Requiem, a Te Deum, etc.; 2 pf.-concertos, pf.-sonatas, etc.; a "Gesanglehre"; the "Wiener Tonschule" for strict composition, edited by Seyfried (1827; 2nd ed. 1832); also "Melodien aller deutschen Kirchenlieder, welche im St. Stephansdom in Wien gesungen werden," w. preludes and cadenzas.

**Preitz**, **Franz**, b. Zerbst, Aug. 12, 1856. Pupil of Leipzig Cons. 1873-6; is a concert-organist, and now teacher of singing at Zerbst Gymnasium, and cantor at the court church.—Publ.

an *a cappella* Requiem, motets, songs, organ-preludes, etc.

**Prell, Johann Nicolaus**, b Hamburg, Nov. 9, 1773, d. there Mar 18, 1849. Fine cellist, pupil of Romberg; eminent in quartet-playing, and an excellent teacher—His son and pupil, **August Christian P.**, b Hamburg, Aug. 1, 1805, was 2nd cello at Meiningen from 1822, 1st cello at Hamburg from 1825; pensioned 1869. He was a distinguished teacher.

**Prentice, Thomas**, English pianist; b. Paslow Hall, Ongar, Essex, July 6, 1842, d. Hampstead, July 15, 1895. Pupil, from 1861, of G. A. and Walter Macfarren at the R. A. M., winning silver medal and Potter Exhibition (1863). Founded a series of Monthly Popular Concerts at Brixton in 1869; became org at Christ Ch., Lee, in 1872; gave up both on account of ill-health, but in 1880 started the Kensington "Two-penny Concerts" (successful attempts to popularize high-class music), and was app. prof. of pf. at the Guildhall School of Music; from 1883, also Principal of the new Beckenham Sch. of Mus.—P. was eminently successful in teaching; he publ. "The Musician, a Guide for Pianoforte Students" in 6 grades (1883-6), a treatise on "Hand-gymnastics" (Novello), and several solos f. pf.; also the cantata *Linda*, f. female voices, trios f. do., anthems, part-songs, etc.

**Pres'el, Gustav Adolf**, b. Tübingen, June 11, 1827; d. Berlin, July 30, 1890. Pupil of Silcher, and (1850, at Vienna) of Sechter. Prod. the operas *Die St. Johannisnacht* (1860) and *Der Schneider von Ulm* (1866) at Stuttgart; from 1868 he lived at Steglitz, near Berlin. His researches proved that Mozart wrote the Requiem in its entirety. P. comp. the ballad "Barbarossa," and songs.

**Presser, Theodore**, b. Pittsburg, Pa., July 3, 1848. Studied music at Boston and Leipzig, and established himself at Philadelphia as a publisher of music and mus. literature. In 1883 he founded "The Etude," a well-known mus. monthly of which he is the editor, and which is chiefly devoted to the interests of teachers and students of the pianoforte. He has written instructive pieces and studies f. pf., and transl. several foreign text-books on music. Co-founder of the Music Teachers' Nat. Association.

**Prévost, Eugène-Prosper**, b. Paris, Aug. 23, 1809; d. New Orleans, Aug. 30, 1872. Pupil, at Paris Cons., of Jönsperger, Seuriot, and Le Sueur, winning the Grand prix de Rome in 1831 with the cantata *Bianca Capello*. Cond. at Havre theatre 1835-8; was then cond. and singing-teacher in New Orleans until 1862, excepting one year's conductorship at Niblo's Garden, New York, in 1842; 1862, *chef d'orchestre* at the Bouffes-Parisiens, later of the Champs Élysées concerts, Paris; returned to New Orleans in 1867. He prod. several operas in Paris, and one (*Blanche et René*) at New Orleans; also comp. oratorios and masses.

**Preyer, Gottfried**, b. Hausbrunn, Lower Austria, May 15, 1809. A pupil of Sechter, 1828-34; in 1835, organist of the Lutheran ch. Vienna; 1838, prof. of harm. and cpt. at the Cons., of which he was Director 1844-8; 1844, vice-court-conductor; 1846, court organist; 1853, *Kapellm.* at St. Stephen's; pensioned as "Vice-Hofkapellm." in 1876.—He prod. 3 operas, and the oratorio *Noah* (often perf. by the "Tonkünstler-Verein"); publ. a symphony, masses (1 f. male voices), other church-music, and "Hymnen der griechisch-katholischen Kirche" (1847); a string-quartet; music f. pf. and org.; songs.

**Preyer, William Thierry**, b. Manchester, Engl., July 4, 1841; studied at Bonn Univ.; 1869, prof. of physiology at Jena; retired to Wiesbaden in 1894.—Wrote "Über die Grenzen der Tonwahrnehmung" (1876).

**Prill, Karl**, b. Berlin, Oct. 22, 1864. Pupil of his father (a mus. director), and of Helmich, Wirth, and Joachim (at the *Hochschule*), also playing as solo violinist in Brenner's and Laube's orchestras; 1883-5, leader in Bilse's orch.; 1885, at Magdeburg; since 1891, of the Gewandhaus Orch., Leipzig. He is an excellent soloist and quartet-player.

**Printz, Wolfgang Caspar**, b. Waldthurn, Upper Palatinate, Oct. 10, 1641; d. Sorau, Oct. 13, 1717. Originally a theological student, he later led a roving life, and then was cantor successively at Promnitz, Triebel, and (1665) Sorau. Autobiography in his "Historische Beschreibung der edeln Sing- und Kling-Kunst" (1690); also publ. "Compendium musicae signatoriae et modulatariae" (1668); "Phrynis Mytilenaeus, oder satirischer Componist" (1676, 77, 2 parts; 2d ed. 1694, w. 3rd part); "Musica modulatoria vocalis" (1678); "Exercitationes musicae theoretico-practicae de consonantiis singulis" (fragmentary, 1687-89); three novels, "Musicus vexatus" (1690), "Musicus magnanimus" (1691), and "Musicus curiosus" (1691), are also ascribed to him.

**Proch, Heinrich**, an excellent conductor, and once popular song-composer; b. Böhmisch-Leipa, June 22, 1809; d. Vienna, Dec. 18, 1878. He studied the law and violin-playing together; became *Kapellm.* at the Josephstadt Th., Vienna, in 1837, and of the Court Opera 1840-70, when he was pensioned. Among his pupils were Materna, Dustmann, Csillag, Tictjens, and Peschka-Leutner; the last-named made P.'s coloratura variations with flauto concertante famous, and many of his simpler songs were favorites. He prod. a 3-act comic opera, *Ring und Alaska*, at Vienna, in 1844; also 3 one-act operas, 1846-8.

**Prochaska, Ludwig**, noted comp. of Bohemian songs and duets; b. Prague, 1835 (?); d. there July 18, 1888. He was a member of the Prague City Council; also lived for a long time in Hamburg as a singing-teacher.

**Proksch, Josef**, b. Reichenberg, Bohemia, Aug. 4, 1794; d. Prague, Dec. 20, 1864. A piano-pupil of Kozeluch, he became blind in 1811, but still learned Logier's system, and in 1830 founded a "Musikbildungsanstalt" (school of pf.-playing) in Prague. An excellent teacher, he wrote a "Versuch einer rationellen Lehrmethode im Pianofortespiel" accepted by numerous teachers; a "Musikalisches Vademecum"; "Aphorismen uber katholische Kirchenmusik"; "Allgemeine Musiklehre" (1857), made for his pupils transcriptions (for 4-8 pianos) of orch l works; and comp. a concerto f. 3 pf.s, sonatas, etc., masses and cantatas, and other vocal music.—His son, **Theodor** (1843-1876) and a daughter, **Marie**, managed the inst. after his death.

**Pro'ny, Gaspard-Claire-François-Marie-Riche**, Baron de, b. Chamelot, Rhône, France, July 12, 1755; d. Paris, July 29, 1839. Examiner at the Polytechnique, and member of the Académie, for which he wrote a "Rapport sur la nouvelle harpe à double mouvement" (1815), **Érard's** double-pedal harp; "Note sur les avantages du nouvel établissement d'un professorat d'harpe à l'école royale de musique . . ." (1825); "Instruction élémentaire sur les moyens de calculer les intervalles musicaux" (1822; employing Euler's system of logarithms).

**Pros'ke, Karl**, b. Gröbzig, Upper Silesia, Feb. 11, 1794; d. Ratisbon, Dec. 20, 1861. Medical student; regimental physician during the war of 1813-15; took degree of M.D. at Halle in 1817, and practised at Oberglogau and Oppeln. In 1823 he renounced medicine for theology, and studied at Ratisbon; was ordained in 1826, became Vicar-choral in 1827, and canon and *Kapellm.* of the Church of Our Lady at Ratisbon in 1830. After diligent research in Germany and Italy, he began his life-work, the publication of sacred classics, the first being Palestrina's "Missa Papae Marcelli" (Palestrina's original version, and arrangements by Anerio a 4, and Suriano a 8), followed by the famous collection "Musica divina," containing chiefly Italian masterworks of the 16th-17th centuries: Vol. i, 12 masses a 4 (1853); Vol. ii, motets for the entire church-year (1855); Vol. iii, Fauxbourdons, Psalms, Magnificats, hymns and antiphones (1859); Vol. iv, Passions, Lamentations, Responses, Te Deums, Litanies (1863; edited by Wesselack); publication continued by Schrems and Haberl; also a "Selectus novus missarum" a 4-8 (1855-9). His valuable library was purchased for the Episcopal Library at Ratisbon.

**Prout, Ebenezer**, eminent English composer and theorist; b. Oundle, Northamptonshire, Mar. 1, 1835. Excepting some piano-lessons as a boy, and a later course with Charles Salaman, he was wholly self-taught. His father had him trained for a school-teacher, and he took the degree of B.A. at London Univ. in 1854; but in 1859 went over definitively to music; was

organist at Union Chapel, Islington, 1861-73; prof. of pf. at the Crystal Palace School of Art, 1861-85, prof. of harm. and comp. at the Nat Training School from 1876, and took Sullivan's class at the R. A. M. in 1879; also conducted the Hackney Choral

Assoc 1876-90, bringing it to a high state of efficiency; edited the "Monthly Mus. Record" 1871-4, was critic on the "Academy" 1874-9, and on the "Athenæum" 1879-89. To Grove's "Dictionary" he contributed 53 articles. In 1894 he was called to Dublin Univ. as prof. of music, succeeding Sir R. Stewart; in 1895 both Dublin and Edinburgh Universities conferred on him the degree of Mus. Doc. *hon. causa*. His valuable theoretical works are the following: "Instrumentation" (Novello primer, 1876); "Harmony, its Theory and Practice" (1889; 9 editions to 1896); "Counterpoint, Strict and Free" (1890); "Double Counterpoint and Canon" (1891); "Fugue" (1891); "Fugal Analysis" (1892); "Musical Form" (1893); "Applied Forms" (1895); all of which have passed through two or more editions; and "The Orchestra" (2 vols., 1898).—Compositions: 4 symphonies, in C, G, min., F, and D; 2 overtures, "Twelfth Night" and "Rokeby"; Suite de ballet f. orch., op. 28; Suite in D; 2 organ-concertos, in E min. and E♭; a pf.-quintet, op. 3; 2 string-quartets, op. 1 (prize) and op. 15; 2 pf.-quartets, op. 2 (prize), and op. 18; sonata f. pf. and clar., op. 26; organ-sonata, op. 4; Duo concertante f. pf. and harmonium, op. 6; the cantatas *Hereward*, op. 12 (1878), *Alfred*, op. 16 (1882), *The Red Cross Knight*, op. 24 (Huddersfield, 1887), *Damon and Phinias*, op. 25, f. male ch. (Oxford, 1889), and *Queen Aimée*, f. female ch., op. 21 (1885); a Magnificat, op. 7, f. soli, ch., and orch.; Evening Service, op. 8, w. orch.; Psalm 126, f. soli, ch., and orch. (St. Paul's; 1891); Psalm 100, op. 23, f. sopr. solo, ch., and orch. (1886); "The Song of Judith" contralto solo w. orch. (Norwich, 1867); "Freedom," op. 20, ode f. bar. solo and orch. (1885); anthems, organ-arrangements, etc.

**Prout, Louis Beethoven**, son of preceding; b. London, Sept. 14, 1864. Since 1888, prof. of harm. at Crystal Palace School of Art.—Publ. "Harmonic Analysis"; "Time, Rhythm, and Expression"; and set Psalm 93 for voices and organ.

**Pruck'ner, Dionys**, distinguished pianist; b. Munich, May 12, 1834; d. Heidelberg, Dec.



**r**, 1896 Taught by Niest, he played in the Gewandhaus, Leipzig, at 17; studied with Liszt at Weimar, 1852-6, lived 3 years in Vienna, making concert-tours; from 1859, teacher at Stuttgart Cons.; from 1864, court pianist, and in 1868, "Royal Professor." With Singer (violin) and Goltermann (cello) he organized chamber-music soirées in 1861. His reputation as a teacher was high.

**Pruckner, Caroline**, b. Vienna, Nov 4, 1832. Soprano stage-singer, from 1850 at Hanover, from 1852 at Mannheim, having striking success as Martha, Elvira, Leonora (*Stradella*), and Valentine; suddenly lost her voice in 1855, seriously studied voice-production in all its branches, and in 1870 opened a School of Opera in Vienna. Publ. a valuable treatise, "Theorie und Praxis der Gesangskunst" (1872; 2nd ed 1883, for which the Grand Duke of Mecklenburg-Schwerin bestowed on her a gold medal and the title of Professor).

**Prudent, [Beunie-Prudent], Émile**, pianist; b. Angoulême, Feb. 3, 1817; d. Paris, May 14, 1863. Early orphaned, he was adopted by a piano-tuner; studied under Lecoupey and Zimmermann (pf.) and Laurent (harm.) at Paris Cons., taking 1st prize in 1833. He modelled his style on Thalberg's, between whom and Döhler, according to contemporary critics, he ranked. Successful tours in France, Belgium, England, and Germany; highly esteemed in Paris as a teacher; compositions well written, but neither warmly inspired nor original.—Concert symphonique w. orch.; *Pf. works*: pf.-trio; concerto No. 2, in B $\flat$ ; 6 études de salon, op. 60; much elegant salon-music (*L'hirondelle*, op. 11; *La Berceuse* and *Chanson sicilienne*, op. 30; *Le réveil des fées*, op. 41; etc.).

**Prume, François-Hubert**, b. Stavelot, n. Liège, June 3, 1816; d. there July 14, 1849. Violin-virtuoso; pupil of Liège Cons. 1827-30, then of Habeneck at Paris Cons.; from 1833-9, prof. at the Liège Cons., then undertaking a tour through Germany, Scandinavia, and Russia, returning in 1842, and becoming 1st prof. of violin at Liège in 1844.—Op. 1, "La mélancolie" f. violin w. pf. or orch. (very popular); op. 2, 6 *Grandes études*; a concertino and a *morceau de concert*, f. vln. w. orch.; *Grande Polonaise*, f. do.; etc.

**Prume, Frantz Henry**, nephew of the above. See JÉMIEN-PRUME.

**Prumier, Antoine**, b. Paris, July 2, 1794; d. there Jan. 20, 1868. Harp-player, pupil at the Cons.; harpist at the Th. Italien, and at the Opéra-Comique in 1835, then also succeeding Nadermann as harp-prof. at the Cons.—Works: About 100 fantasias, rondos, and airs w. variations, for harp.—His son and pupil,

**Prumier, Ange-Conrad**, b. 1821 (?); d. Paris, Apr. 3, 1884. His father's successor at the Opéra-Comique; played later at the Opéra; and succeeded Labarre as prof. of the harp at

the Cons. in 1870.—Works: Solos and études f. harp; nocturnes f. harp and horn; sacred songs.

**Psellos, Michael**, writer at Constantinople about 1050. Wrote a treatise on music, printed by Arsenius in "Opus in quatuor mathematicas disciplinas" (1532, 1535), in German by Mitzler (Vol. iii of his "Mus. Bibliothek"); another treatise, on rhythm, was publ. by Morelli (1785).

**Ptolemy, Claudius**, the celebrated Alexandrian astronomer, geographer, and mathematician, early in the 2nd century wrote a very important treatise on music, a poor Latin version of which was made by Gogavinus (1562); Wallis publ. the orig. Greek text in 1688; O. Paul gives a fragment in Greek, with German transl., in his "Boetius."

**Puccini, Giacomo**, b. Lucca, Italy, in 1858. At first private pupil of Angeloni at Lucca; then studied at the R.

Cons., Milan, under A. Ponchielli, graduating with a fine *Capriccio sinfonico* f. orch. He has since won prominence as a dramatic composer, having prod. the 1-act opera *Le Villi* (Milan, Dal Verme Th., 1884; extended later to 2 acts, and given at La Scala and elsewhere); *Edgar* (Milan, La Scala, 1889; succ.); 4-act lyric drama *Manon Lescaut* (Turin, 1893; succ.); and the 4-act opera seria *La Bohème* (Turin, 1896; London, Covent Garden, 1897; succ.). Verdi is said to have called him the most promising of his successors. In 1893 he succeeded Catalani as prof. of comp. at Milan Cons.



**Pucit'ra, Vincenzo**, b. Civitavecchia, 1778; d. Milan, Dec. 20, 1861. Prod. some 30 operas at Rome, Venice, Milan, London, and Paris, where he was cabalist at the Italian Opera.

**Puchat, Max**, b. Breslau, 1859. Composer and pianist; pupil of Kiel at Berlin, and winner of the Mendelssohn prize in 1884.—Works: Symphonic poems "Euphorion" (1888), and "Tragödie eines Künstlers" (1894; 5 movem.); an overture; a pf.-concerto in C minor; and numerous songs.

**Puch'tler, Wilhelm Maria**, b. Holzkirchen, Franconia, Dec. 24, 1848; d. Nice, Feb. 11, 1881. Pupil of Faiszt, Lebert, and Stark, at Stuttgart Cons. (1868-73); teacher and cond. at Göttingen till 1879.—Works: "Der Geiger von Gmund," a choral comp. (1881); pf.-pieces in virtuoso-style.

**Pu'dor, Johann Friedrich**, b. Delitzsch, Saxony, 1835; d. Dresden, Oct. 10, 1887, where he had been manager and proprietor of the Cons. since 1859.—His son,

**Pu'dor, Dr. Heinrich**, b. about 1860, succeeded his father in the Cons., which he disposed of, in 1890, to E. Krantz. He is a voluminous and eccentric writer on mus. subjects.—Works: "Wiedergeburt in der Musik" (1892, 9 collected essays); "Die alten und die neuen Wege in der Musik" (1892); etc.

**Puget, Paul-Charles-Marie**, b. Nantes, June 25, 1848. Pupil, at Paris Cons., of Marmontel (pf.), Bazin (harm.), and Massé (comp.); 1st Grand prix de Rome in 1875.—Prod. the comic opera *Le Signal* (Op.-Com., 1886), and the 4-act opera *Beaucoup de bruit pour rien* (ibid., Mar. 24, 1899; mod. succ.); incid. music to de Musset's *Lorenzaccio*; a setting of P. Collin's "Ulysse et les Sirènes"; and songs.

**Pugna'ni, Gaetano**, famous violinist; b. Turin, Nov. 27, 1731; d. there July 15, 1798. Studied under Somis; later in Tartini's school at Padua. In 1752, leader in the court orch., Turin; from 1754 he made concert-tours, spent some years in London as leader at the Ital. Opera, and played at Paris in the Concerts spirituels. From 1770 *m. di capp.* at the court theatre, Turin; also opened a school for violinists, among whose alumni were Viotti, Conforti, Buini, and Polledro.—Publ. a violin-concerto (he wrote 9), and 14 violin-sonatas; 6 quintets (2 violins, 2 flutes, and 'cello; 6 string-quartets; 12 octets (*sinfonia*) f. strings, 2 oboes, and 2 horns; 3 sets of trios f. 2 violins and 'cello; and 2 sets of violin-duets. One sonata is in Jensen's "Classische Violinmusik." He prod. several operas, a ballet, and 2 cantatas.

**Pu'gni, Cesare**, b. Milan, 1805; d. St. Petersburg, Jan 26, 1870, where he had resided since 1840. Prod. 5 operas and 21 ballets of little importance.

**Pugno, Raoul**, brilliant pianist, b. Mont-rouge, Seine, France, June 23, 1852. Studied in the Paris Cons., taking 1st pf.-prize in 1866, 1st harmony-prize in 1867, and 1st organ-prize 1869. Organist and *matre de chapelle* in Paris; since 1896, prof. of piano at the Conservatoire, as Henri Fissot's successor. In 1897-8 he made a conspicuously successful tour of the United States with Ysaye. Officer of the Académie. He has prod. an oratorio, *La résurrection de Lazare* (Concert Padeloup, 1879), and a number of light stage-pieces, among them the 3-act comic opera *Ninetta* (1882), the 3-act operabouffe *Le Sosie* (1887), the 3-act do. *Le retour d'Ulysse* (1889), the 3-act vaudev.-operetta *La petite Poucette* (1891; in Berlin, 1893, as *Der Talisman*), the pantomime *Pour le drapeau* (1895), etc. Has also written pf.-pieces and vocal music.

**Pul'ti, Leto**, b. Florence, June 29, 1818; d. there Nov. 15, 1875. A student of music and natural science; publ. songs, and music f. pf. and orch.; also valuable essays in the Proceedings of the R. Inst. of Music at Florence, especially "Cenni storici della vita del serenissimo

Ferdinando de' Medici" (1884, printed separately), with information concerning Cristofori, the inventor of the pf.

**Pun'to, Giovanni**. See STICH.

**Pup'po, Giuseppe**, an eccentric violinist; b. Lucca, June 12, 1749; d. in poverty at Florence, Apr. 19, 1827. Lived for years in London (till 1784), then in Paris as cond. at the Th. de Monsieur, and as fashionable accompanist and teacher till 1811, and in Naples 1811-17 as *maestro* at the San Carlo Th.—Publ. 3 concertos, 3 violin-duets, 8 violin-études and 6 pf.-fantasias.

**Purcell', Henry** (called "the younger," because the son of Henry P., Gentleman of the Chapel Royal, and Master of the Choristers at Westminster Abbey), b. in St. Ann's Lane, Old Pye St., Westminster, London, in 1658; d. Dean's Yard, Westminster, Nov. 21, 1695. From 1664, the year of his father's death, he studied as a chorister of the Chapel Royal under Cooke and Humfrey, also receiving instruction from Dr. Blow. As early as 1676 he wrote the music for Dryden's tragedy *Aureng-Zeb*, and Shadwell's comedy *Epsom Wells*; he also publ. a song in Playford's "Choice Ayres, etc.," Book i. In 1677 he wrote the overture, act-tunes, etc., to Mrs. Behn's tragedy *Abdelazor*, and an elegy on Matthew Locke (in Book ii of "Choice Ayres"). Next year he composed the overture, instr. l music, and the masque, in Shadwell's version of *Timon of Athens*; to 1680 belong the incid. music to Lee's tragedy *Theodosius* and D'Urfey's comedy *The Virtuous Wife*, and



a little opera, *Dido and Aeneas*, written to the order of Josias Priest for his "boarding-school for young gentlewomen"; also the "Ode or Welcome Song for his Royal Highness" the Duke of York, and "A Song to welcome home His Majesty from Windsor." Appointed organist at Westminster Abbey, he wrote no more theatrical music for six years, presumably turning his attention to church-music. In 1682 he became organist of the Chapel Royal as Lowe's successor; in 1683, composer-in-ordinary to the King. His first publ. chamber-music dates from 1683, "Sonatas of III parts, two Violins and Basse to the Organ or Harpsichord" (with engraved portrait), 12 numbers, based on Italian models, each having an Adagio, a Canzone (fugue), a slow movem., and an air (3 recently reprinted by Augener). More "Odes" appeared at this time; the last one to King Charles in 1684, and the greeting to King James in 1685; in all, P. wrote 28 of these. Dramatic composition re-

commenced in 1686, with Dryden's *Tyrannic Love*; D'Urfey's *A Fool's Piferment* followed in 1688, and Shadwell's version of *The Tempest* in 1690. "The Yorkshire Feast Song," called by D'Urfey, the author, "one of the finest compositions he ever made," was composed and produced in 1690; also his first real opera, *Dioclesian*. During the next five years he developed extraordinary activity in theatrical composition, as the list below proves. It is probable that he died after a lingering illness (consumption); he lies in the north aisle of Westminster Abbey, and his burial-tablet well expresses contemporary estimation of his worth. "Here lyes Henry Purcell, Esq; who left this life, and is gone to that blessed place where only his harmony can be exceeded." His church-music shows the original melodist, and a master of form, harmony, and all contrapuntal devices; his dramatic music is equally original in invention, dramatic instinct, and power of characterization; his chamber-works surpass those of his predecessors and contemporaries. "We see in him the improver of our cathedral music; the originator of English melody, as the term is now understood; the establisher of a form of English opera which was almost universally adopted for upwards of a century and a half; the introducer of a new and more effective employment of the orchestra in accompaniment; the man who excelled all others in his accurate, vigorous, and energetic setting of English words; and the most original and extraordinary musical genius that our country has produced." [GROVE.] His stage-music is as dramatic as and more melodious than that of his model, Lully; his sacred compositions were eagerly and profitably studied by Händel.—The "Purcell Society," organized in 1876 to publish and perform his works, has issued the 12 sonatas, *The Yorkshire Feast Song*, *Timon of Athens*, and the *Birthday Ode to the Duke of Gloucester*. Other publ. works: *The Prophetess*, or *The History of Dioclesian*, by Betterton, after Beaumont and Fletcher (in score, 1891); *Dido and Aeneas*, by Nahum Tate [1675] (in score, 1840, by the Mus. Antiq. Soc.); *King Arthur* [1691], by Dryden (in score, 1843, by the Mus. Ant. Soc.); *Bonduca* [1695], by Powell, after Beaumont and Fletcher (in score, by ditto); his widow publ. in 1697 "A Collection of Ayres Composed for the Theatre and upon other Occasions"; also songs for 1-3 voices, from his theatrical works and odes; and the "Orpheus Britannicus" in 2 parts (Part i, 1698, 2nd ed. 1706; Part ii, 1702, 2nd ed. 1711; 3d ed., of both parts, 1721). Playford's "Theatre of Musick" (1687), and the coll.s of Boyce, Arnold, Tudway, and Page, contain many of P.'s works; many sacred songs were printed in the "Harmonia sacra" (1688); Novello's "Purcell's Sacred Music" contains a *Te Deum* and *Jubilate* (for St. Cecilia's Day), 3 services, 20 anthems w. orch., 32 do. w. organ, 19 songs (some w. chorus), 2 duets, one terzet, 11 hymns a 3-4, 2 Latin Psalms, and 5 canons (1829-32; six vol.s, with portrait and biography);

in 1697, 10 more sonatas (similar to the former 12) were printed, No. 9 being the celebrated and oft-republ. "Golden Sonata"; further, "Lessons for the Harpsichord or Spinnet" (1696); and catches in the coll. "The Catch Club, or Merry Companion." Novello's catalogue names the anthems most used in English churches.—In addition to the pieces mentioned above, Purcell set to music the following dramatic works: *The Libertine*, by Shadwell (1676), *Massacre of Paris*, Lee (1690), *Amphitryon* (1690), *Distressed Innocence*, Settle (1691), *The Gordian Knot untied* (1691), *Sir Anthony Low*, Southerne (1691), *The Fairy Queen* [Shakespeare's Midsummer Night's Dream] (1692), *The Wife's Excuse*, Southerne (1692), *The Indian Queen*, Dryden (1692), *The Indian Emperour*, Dryden (1692), *Edipus* (1692), *Cleomenes* (1692), *The Marriage Heater Match'd*, D'Urfey (1692), *The Old Bachelor*, Congreve (1693), *The Richmond Heiress*, D'Urfey (1693), *The Maid's Last Prayer*, Southerne (1693), *Henry II.*, Bancroft (1693), *Don Quixote*, D'Urfey (1694-5, in 2 parts); *The Married Beau*, Crowne (1694), *The Double Dealer*, Congreve (1694), *The Fatal Marriage*, Southerne (1694), *Love Triumphant*, Dryden (1694), *The Canterbury Guests*, Ravenscroft (1695), *The Mock Marriage*, Scott (1695), *The Rival Sisters*, Gould (1695), *Oroonoko*, Southerne (1695), *The Knight of Malta*, Beaumont and Fletcher (1695).

**Purcell, Daniel**, brother of Henry; b. London, 1660; d. there Dec. 12, 1718. Also an excellent musician, he became org. of Magdalen College, Oxford, in 1688; took his brother's place as dramatic composer in 1695, and was org. of St. Andrew's, Holborn, from 1713.—Works: Incid. music to ten dramas; several odes (e. g., funeral ode for his brother); publ. "The Psalm Tunes set full for the Organ or Harpsichord . . ." (n.d.); songs in collections.—Six anthems are in the choir-books of Magdalen Coll. chapel.

**Puteanus, Ericius** (Latinized from **Heinrich van de Putte**; also Gallicized **Dupuy**); b. Venloo, Holland, Nov. 4, 1574; d. Louvain, Sept. 17, 1646, as prof. of literature, having succeeded J. Lipsius in 1606. Early opponent of solmisation; pub. "Modulata Pallas sive septem discrimina vocum" (1599; 2nd ed. as "Musathena sive notarum heptas," 1602); and other essays.

**Pyne, Louisa Fanny**, soprano stage-singer; b. England, 1832; pupil of Sir George Smart. Début at Boulogne, 1849, as Amina in *La Sonnambula*; from Oct. 1, eng. at the Princess's Th., London; sang here, at the Haymarket, the Italian Opera, and in oratorio and concert, till 1854, when she set out on a American tour lasting 3 years. In 1858 she organized an English opera-troupe in London (with Harrison), which played in the Lyceum, Drury Lane, and Covent Garden, until 1862. She sang later at H. M.'s Th.; in 1868, married Frank Bodda, a baritone vocalist.



**Pytha'goras**, famous philosopher and mathematician; b. Samos, Greece, about 582 B.C.; d. Metapontum, about 500 B.C. His doctrines on the musical ratios are preserved in the writing of his followers, as P. himself wrote no books. The Pythagoreans (Archytas, Didymos, Eratosthenes, Euclid, Ptolemy, etc.) reckoned only the fifth and octave as pure consonances (the fourth being the fifth below); their system recognized only intervals reached by successive skips of pure fifths, their major third being the 4th fifth above (ratio 64 : 81, instead of the modern 64 : 80, or 4 : 5), their minor third the 3rd fifth below; etc. Their thirds and sixths were, consequently, dissonant intervals.

Q

**Qua'dri, Domenico**, b. Vicenza, 1801; d. Milan, Apr. 29, 1843. Pupil of Marchesi and Pilotti. Devoted himself to teaching and theoretical research. An advocate of the theory of chord-building by thirds, he pub. in 1830 two fascicles of a work, "La ragione armonica, dimostrata sui partimenti del Padre Mattei"; opened a school in Naples (1831) for teaching harmony, and next year publ. "Lezioni di armonia per facilitare lo studio della composizione musicale"; but could make no headway against the opposition of powerful musicians, and died in poverty.

**Qua'drio, Francesco Saverio**, b. Ponte, Valtellina, Dec. 1, 1695; d. Milan, Nov. 11, 1756. Wrote "Della storia e della ragione d'ogni poesia" (7 vol.s, 1739-46; vol.s ii and iii treat of the opera, oratorio, and cantata).

**Quaglia'ti, Paolo**, comp. and excellent cembalist; d. Rome, about 1660. Publ. *Carro di fedeltà d'amore*, one of the earliest mus. dramas, containing not only monodies, but ensemble-numbers up to 5 voices (Rome, 1611); also *Motetti* and *Dialoghi a 2-8* (1620), *Canzonette a 3*, etc.

**Quandt, Christian Friedrich**, b. Herrnhut, Saxony, Sept. 17, 1766; d. Niesky, n. Górlitz, Jan. 30, 1806. Publ. papers on the Æolian harp, the harmonica, etc., in the "Lausitzische Monatsschrift" (1795, '97), and the "Allgem. mus. Zeitung" (1798-1800).

**Quantz, Johann Joachim**, flute-teacher of Frederick the Great; b. (according to his autobiography in Marpurg's "Beiträge zur Aufnahme der Musik") at Oberscheden, Hanover, Jan. 30, 1697; d. Potsdam, July 12, 1773. Naturally musical, at 8 he played the double-bass at village festivals. His father died when he was but 10, and Q. was apprenticed to an uncle, the *Stadtmusikus* at Merseburg, in 1708, learning various instr.s, among them the clavi-chord with Kiesewetter. His apprenticeship ended, he went to Radeburg, P'ima, and in 1716 joined the town-orch. of Dresden, under Heine. In 1717, during 3 months' leave of absence, he

studied counterpoint with Zelenka and Fux at Vienna; in 1718 he became oboist in the Royal Polish orch. of Warsaw and Dresden, but soon took up the flute, which he studied under Buffardin. In 1724 he was sent to Italy in the suite of the Polish ambassador, studied counterpoint under Gasparini at Rome; went to London *via* Paris in 1726; and returned to Dresden in 1727, resuming his position as orchestral flute-player in 1728. In this year he played before Frederick the Great (then Crown Prince) at Berlin, and so pleased him that he engaged Q. to teach him the flute, and to make two long yearly visits to Berlin for that purpose. Frederick ascended the throne in 1740, and next year called Q. to Berlin (Potsdam) as chamber-musician and court composer at a salary of 2000 Thaler, besides an honorarium for each composition furnished, and 100 ducats for each flute supplied by Q. Here he remained until his death. He left in MS. 300 concertos for one and two flutes, and some 200 other flute-pieces (soli, duets, trios, and quatuors). Publ. "Sei sonate" w. bass (1734); "Sei duetti" (1759); "Neue Kirchenmelodien" (1760; settings of 22 odes by Gellert as chorals); "Versuch einer Anweisung, die Flöte traversière zu spielen" (1752; flute-method; 2nd and 3rd ed.s 1780, '89; French, 1752; Dutch, 1755); and "Application pour la flûte traversière à deux clefs" (n. d.); Q. invented the second key for the flute; also the sliding top for tuning the instr.—Biography by his grandnephew Albert Quantz (Berlin, 1877).

**Quaran'ta, Francesco**, b. Naples, Apr. 4, 1848; d. Milan, Mar. 26, 1897. Pupil of Naples Cons., settled in Milan as a popular singing-teacher.—Works: The opera *Littore Fiesamosco*; grand mass w. orch.; a great number of songs.

**Quaren'ghi, Guglielmo**, b. Casalmaggiore, Oct. 22, 1826; d. Milan, Feb. 4, 1882. Pupil at Milan Cons., 1839-42; from 1850, 1st 'cello at La Scala Th.; 1851, prof. of 'cello-playing at the Cons.; from 1879, *m. di capp.* at Milan Cath.—Works: Excellent 'cello method, and original pieces and transcriptions f. 'cello; church-music; and an opera, *Il di di S. Michele* (Milan, 1863).

**Quatremère de Quincy, Antoine-Chrysostome**, b. Paris, Oct. 28, 1755; d. there Dec. 28, 1849. Secretary of the Académie des Arts. Publ. "De la nature des opéras buffons" (Paris, 1789; pamphlet); and eulogies of Catel, Boieldieu, Gossec, Méhul, Monsigny, Paisiello, and other deceased members of the Académie (in "Recueil de notices historiques . . ." (1834-7, 2 vol.s; also printed separately).

**Quercu, Simon** de (Latinized from Van Eycken or Du Chesne), b. in Brabant, became first chapel-singer to Ludovico Sforza, at Milan, about 1500; about 1508 he accompanied Massimiliano and Francesco Sforza to Vienna.—Publ. an "Opusculum musices" treating of Gregorian and figurate song (Vienna, 1509), and "Vigiliæ cum vesperis et cœquis mortuorum" (1513).

**Quidant, Alfred** (*recte* Joseph), b Lyons, France, Dec. 7, 1815; d Paris, Oct. 9, 1893. St. 1831 at Paris Cons., but left it to exhibit the pianos in Érard's warehouses, where he was employed for some 30 years. Good pianist; comp. light pf.-music of considerable vogue.

**Quinault, Jean-Baptiste-Maurice**, singer and actor at the Théâtre Français, Paris, 1712-33, then retiring to Gien, where he died 1744. He set to music over 20 *intermèdes*, ballets, etc.; also a grand 4-act ballet, *Les amours des déesses* (Grand Opéra, 1729).

**Quinault, Philippe**, b. Paris, 1635; d. there Nov. 26, 1688; was Lully's librettist, as which he exhibited unusual dramatic instinct.

R

**Raaff** (or **Raff**), **Anton**, b. Ilozern, n. Bonn, 1714; d. Munich, May 27, 1797. Stage-tenor, pupil of Ferrandi at Munich and Bernacchi at Bologna; sang 1742-52 at Bonn, Vienna, and other German courts; then in Lisbon 1753-5, Madrid 1755-9, and Naples, returning to Germany in 1770, where was attached to the court of Carl Theodor at Mannheim and (1779) Munich. In 1778 he went to Paris with Mozart, who wrote the rôle of *Idomeneo*, and also the aria "Se al labbro mio," for R.

**Rachma'ninoff, Sergei Vassilievitch**, b. Novgorod, Russia, 1873. Pianist and composer; pupil, at Moscow Cons., of Siloti (pf.) and Arensky (theory), winning the great gold medal in 1891.—Works: 1-act opera *Aleko* (Moscow, 1893; succ.); pf.-concerto, op. 1; *Morceaux de fantaisie* f. pf., op. 3; *Fantaisie* f. 2 pf.s, op. 5; *Trio élégiaque*, op. 9; etc.

**Ra'decke, Rudolf**, b. Dittmannsdorf, Silesia, Sept. 6, 1829; d. Berlin, Apr. 15, 1893. Pupil of Baumgart in the Acad. Inst. for Church-music, Breslau, and (1851-3) of Leipzig Cons.; from 1859 in Berlin, teaching 1864-71 at the Stern Cons.; cond. 1864-8 of the "Cäcilien-Verein"; founded the Radecke Choral Soc. in 1868, and a music-school in 1869.—Publ. part-songs and songs.—His brother,

**Ra'decke, (Albert Martin) Robert**, b. Dittmannsdorf, Oct. 31, 1830. Pupil of Leipzig Cons. 1848-50, then 1st violin in Gewandhaus; in 1852, 2nd cond. of the *Singakademie*; in 1853, mus. dir. of the City Th. for a short time; later pianist, organist, and quartet-player in Berlin, giving grand choral and orch. concerts 1858-63, then becoming mus. dir. of the court theatre, and court *Kapellm.* in 1871. From 1883-88 he succeeded Stern as artistic dir. of the Stern Cons.; resigned his opera-directorship in 1887; and in 1892 succeeded Haupt as dir. of the R. Inst. for Church-music, Berlin.—Works: 1-act "Lieder-spiel," *Die Mönkquater* (Berlin, 1874); a symphony, 2 overtures, 2 Scherzi, a Capriccio, and a "Nachtstück" f. orch.; 2 pf.-trios; many excellent part-songs and songs.

**Ra'decke, Luise**, stage-soprano; b. Celle, Hanover, June 27, 1847. Pupil of the Marchesi at Cologne Cons., 1866-7, then making début at Cologne as Agathe in *Der Freischütz*; eng. there till 1869, then at Weimar till 1871, at Riga till 1873, and then as prima donna at Munich till her marriage, in 1876, with Baron von Brümmer, when she retired.

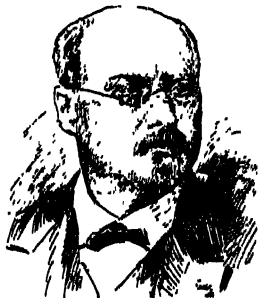
**Ra'decke, Ernst**, son of Robert R.; b. Berlin, Dec. 8, 1866. Took degree of *Dr. phil.* at Berlin, 1891, with a dissertation on "Das deutsche weltliche Lied in der Lautenmusik des 16. Jahrhunderts" (publ. in the "Vierteljahrsschrift für Musikwissenschaft," 1891). Became "Correpetitor" at the Leipzig City Th.; from 1893, town mus. director, and director of the Music-school, at Winterthur, Switzerland.

**Radoux, Jean-Théodore**, b. Liège, Nov. 9, 1835. Pupil of Daussoigne-Méhu and Bacha (bassoon) at the Cons., where he became teacher of bassoon in 1856; won the Prix de Rome with the cantata *Le Juif errant* (1859); st. with Halévy at Paris; and in 1872 was app. Director of Liège Cons.—Works: Operas *Le Blauvais* (comic; Liège, 1866), and *La coupe enchantée* (comic; Brussels, 1872); oratorio *Cain* (1877); cantata *La fille de Jephthé*, f. soli, ch., and orch.; chorus f. female voices, w. orch., *Le Printemps*; the symphonic tone-pictures "Ahasvère" and "Le festin de Balthasar"; symph. overture "Épopée nationale"; *Te Deum*; church-music, male chousses, songs, etc.—Also the work "Henri Vieuxtemps, sa vie et ses œuvres" (1891).

**Radziwill, Prince Anton Heinrich**, b. Wilna, June 13, 1775; d. Berlin, Apr. 8, 1833. *Stadthalter* of Posen; mus. amateur, an excellent singer, and a patron of art.—Works: Incid. music to Goethe's *Faust* (often perf. at Berlin, Leipzig, etc.; publ. 1835); "Complainte de Maria Stuart," w. 'cello and pf.; French romances (1802), vocal duets (1804), male quartets (for Zeltner's "Liedertafel"), etc. To him Beethoven dedicated the "Namensfeier" overture, op. 115; he was also Chopin's patron.

**Raff, Joseph Joachim**, important composer; b. Lachen, Lake of Zurich, May 27, 1822; d.

Frankfort-on-Main, June 25, 1882. The son of an organist, he was educated at Wiesenteten, Württemberg, and at the Jesuit Lyceum in Schwyz; being too poor to take a University course, he then became a school-teacher, but continued the study of composition, and of the piano and violin, by himself. In 1843 he sent some MS.



works to Mendelssohn; he recommended him to Breitkopf & Hartel, who publ. R.'s op. 2-14, all pf.-pieces. Thus encouraged, he gave up school-teaching for the career of a composer, and worked hard, though without improving his material condition for some time. Liszt invited him to accompany him on a concert-tour; R. went as far as Cologne (1846), and then intended to go to Mendelssohn at Leipzig, but Mendelssohn died in 1847, and R. remained in Cologne for a time, writing reviews for Dehn's "Cacilia," and composing industriously. His hopes of remunerative employment by the Viennese publisher, Mechetti, were dashed by the latter's death; R. returned to Wiesenstetten, but often visited Stuttgart, and there met von Bulow, who greatly aided his reputation by publicly playing his *Concertstück*; R.'s opera, *König Alfred*, was also accepted for performance at the court theatre; but the Revolution of 1848 again frustrated his hopes. In 1850 he joined Liszt at Weimar; entered heart and soul into the neo-German movement, which he championed in the "Neue Zeitschrift für Musik," and had the satisfaction of seeing his opera, *König Alfred*, brought out in a revised form at Weimar by Liszt; though it never got any further. He publ. (1854) a pamphlet, "Die Wagnerfrage." In 1856 he followed the actress Doris Genast to Wiesbaden, and married her in 1859. In Wiesbaden he was in great demand as a pf.-teacher. In 1863 his first symphony, "An das Vaterland," won the prize of the Viennese "Gesellschaft der Musikfreunde" over 32 competitors; in 1870 a second opera, *Dame Kobold* (comic), was prod. at Weimar; and in 1877 he was app. Director of the Hoch Cons. at Frankfurt.—Raff was a composer of prodigious fertility of invention, an inexhaustible vein of melody, and thorough mastery over the technical and formal requirements of composition. He wrote over 230 works of very unequal value; poverty, the demands of publishers and "popularity," and his own native facility, conspired to induce rapidity of writing; yet his masterpieces, like the 3rd and 5th symphonies, the orch.l. overtures op. 101 and 104, the pf.-concerto op. 185, the 'cello-concerto op. 193, etc., won him, both with regard to originality and fine workmanship, a leading place among contemporary composers. The Raff Memorial Soc. publ. (Frankfort, 1886) a complete list of his works. It includes 11 symphonies: No. 1, op. 96, "An das Vaterland"; No. 2, op. 140 in C; No. 3, op. 153 in F, "Im Walde" (1869); No. 4, op. 167 in G min.; No. 5, op. 177 in E, "Lenore"; No. 6, op. 189 in D min., "Gelebt, gestrebt—gelitten, gestritten—gestorben, umworben"; No. 7, op. 201 in B♭, "In den Alpen"; No. 8, op. 205 in A, "Frühlingsklänge"; No. 9, op. 208 in E min., "Im Sommer"; No. 10, op. 213 in F min., "Zur Herbstzeit"; No. 11, op. 214 in A min., "Der Winter" (posth.; ed. by Erdmannsdörfer);—sinfonietta, op. 188, f. 8 wood-wind instr.s and 2 horns; 4 suites (No. 1, op. 101, in C; No. 2,

op. 104 in F, "In ungarischer Weise", No. 3, no opus-number, in E min., "Italienisch"; No. 4, op. 204 in B♭, "Thüringer" [MS.]); 9 overtures ("Jubelouverture," op. 103; "Festouverture," op. 117, in A; "Concertouverture," op. 123, in F; "Festouverture," op. 124, f. wind; on "Ein' feste Burg," op. 127; 4 others, in MS., to *Romeo and Juliet*, *Othello*, *Macbeth*, and *The Tempest*); "Festmarsch," op. 139; orch.l. rhapsody "Abends," op. 163 in B♭; orch l "Elegie" (MS.), orch l fugue (MS, unfinished);—*for ff. w. orch.* "Ode au printemps," op. 76; concerto in C min., op. 135; suite in E♭, op. 200.—*for violin w. orch.* "La fête d'Amour," op. 67; concerto No. 1, op. 161, in B min.; suite, op. 180; concerto No. 2, op. 206, in A min.;—*for 'cello w. orch.*: Concerto No. 1, in 1) min., op. 193; No. 2 (MS.) in G;—*Chamber-music*: Stung-octet, op. 176, in C; string-sextet, op. 178; pf.-quintet, op. 107 in A min.; 10 string-quartets (op. 77, D min.; op. 90, A; op. 136, E min.; op. 137, A min.; op. 138, G; op. 192 [3 nos., "Suite alterer Form." "Die schöne Müllerin," "Suite in canon-form"]); op. 202 [2 nos., in G, and in C min.]; 4 pf.-trios (op. 102, 112, 155, 158), 5 sonatas f. pf. and violin (op. 73, 78, 128, 129, 145); suite f. pf. and violin, op. 210; other pieces f. pf. and vin. (op. 58, 63 [3 books, on Wagner operas], 67 ["La fête d'amour," w. orch.], 85, 203, duo in G [MS.]); 2 Fantasiestücke f. pf. and 'cello, op. 86; duo f. do., op. 59; 'cello-sonata, op. 183; 2 romances f. horn or 'cello w. pf., op. 182; very numerous *solo pieces f. ff.* (op. 1-46 were exclusively such); 2 sonatas, op. 14, 168; 7 suites, op. 69, 71, 72, 91, 162, 163, 204; 3 sonatinas, op. 99, "Hommage au neo-romantisme," op. 10; suite of 12 pieces without octaves, op. 75; Capriccio, op. 64; Elegy, Romance, Valse, op. 22; Tanz-Capricen, op. 54; "Messagers du printemps," op. 55; "Chant d'Ondine" (arpeggio tremolo étude), op. 84; *Airs suisses*, op. 60; *Introd. and Allegro scherzando*, op. 87; *Étude de salon*, op. 88; *Valse in C*, op. 111; *Fantaisie-Polonaise*, op. 106; *Ungarische Rhapsodie*, op. 113; *Spanische Rhapsodie*, op. 120; *Gavotte, Hercule, Espiègle*, op. 125; 2 études mélodiques, op. 130; *Tarantella*, op. 144; *Scherzo*, op. 148; *Allegro agitato*, op. 151; *Cavatina*, and *La Filice*, op. 157; *Keisebilder*, op. 160; *La Cicenerella*, op. 165; *Polka glissante*, op. 170; *Polka de la reine*, op. 95; *Var.s on an orig. theme*, op. 179; *Impromptu*, op. 196; 30 études (without opus-number); many paraphrases (e. g., "Die Oper im Salon," in 12 books);—*f. ff. 4 hands*: 12 *salon-pieces* without octaves, op. 82; *Marche brillante*, op. 132; *Chaconne*, op. 50; *Humoresken in waltz-form*, op. 159; *Keisebilder*, op. 160; *Aus dem Tanzsalon*, op. 174; *Humoreske "Todtentanz"*, op. 181;—*f. 2 pfs.*: *The Chaconne*, op. 150, and a *Fantasia*, op. 207a;—*Vocal*: "Wachet auf" [Geibel], f. male ch. w. orch., op. 80; festival cantata "Deutschlands

Auferstehung," f. ditto, op. 100; De profundis a 8, w orch., op. 141; other church-music in MS; "Im Kahn" and "Der Tanz," f. mixed ch. w orch., op. 171; "Morgenlied" and "Einer Entschlafenen," f. sopr. solo, mixed ch. and orch., op. 186; "Die Tageszeiten," f. chorus, pf. and orch., op. 209; "Die Jägerbraut und die Hirtin," 2 scenes f. solo voice w. orch., op. 199; the oratorio *Weltende, Gericht, neue Welt* [Revelations], op. 212 (prod. at Leeds, 1882); also "Die Sterne" and "Dornroschen" (both MS.), and 4 unperformed operas (*Die Eifersüchtigen* [book also by R.], *Die Parole, Benedetto Marcello, and Samson*); also music to Genast's *Bernhard von Weimar* (1858). Many songs, op. 47-53, op. 66 (Traumkönig und sein Lieb), op. 88 (Sangesfrühling, 30 numbers, several of which are favorites), op. 172 (Maria Stuart, cycle of 11 songs), 173, 191, 211 (Blondel de Nesle; cycle); also "Frühlingslied" and "Ständchen," without opus-number; 12 duets, op. 114; 6 tertets f. female voices w. pf., op. 184; 2 songs f. mixed ch., op. 171; 10 ditto, op. 198; 30 male quartets, op. 97, 122, 195.—R.'s arrangements include Bach's D-minor Chaconne f. orch.; Bach's 6 cello-sonatas, 3 orch. l suites, and movements from the violin-sonatas, f. pf. 2 hands; one march from Handel's *Saul*, and another from *Jephtha*.

**Raff, Anton.** See RAAFF.

**Ragghian'ti, Ippolito**, b. Viareggio, n. Pisa, 1866; d. there Nov. 21, 1894. Fine violinist. Comp. the one-act lyric drama *Jean-Marie*, which was edited by Paul Gilson and prod. at Brussels, Jan. 15, 1896.

**Raif, Oscar**, b. The Hague, July 31, 1847; d. Berlin, Aug. 1, 1899. Pupil of his father, Carl Raif, and Tausig; from 1875, teacher of piano-playing at the Berlin *Hochschule*; with title "Royal Professor." Excellent pianist; he comp. a pf.-concerto, and a sonata f. pf. and violin.

**Raillard, Abbé F.**, b. Montormentier, France, 1804; teacher of science at the colleges of Nîmes and Juilly; publ. "Explication des neumes ou anciens signes de notation musicale . . ." (Paris; n. d.); "Le chant grégorien restauré" (1861); "Sur l'emploi du quart de ton dans le chant grégorien" and "Sur les quarts de ton du graduel Tibi Domine" (both in the "Revue archéologique," 1861); and "Mémoire sur la restauration du chant grégorien" (1862).

**Raimon'di, Ignazio**, b. Naples, 1733; d. 1802. Violinist; founded and conducted concerts in Amsterdam from 1762-80, producing a symphony, "Les aventures de Télémaque," in 1777, and (in Paris, 1791) the opéra-bouffe *La muette*; also publ. 3 violin-concertos, 6 string-quartets, and 3 string-trios.

**Raimon'di, Pietro**, b. Rome, Dec. 20, 1786; d. there Oct. 30, 1853. For six years he studied under La Barbara and Tritto at the Cons

della Pietà de' Turchini, Naples; lived for a time at Rome and Florence, and in 1807 brought out an opera buffa, *La Bizzarria d'amore*, at Genoa, where he had estab. himself as a teacher and composer. It was followed by about 60 other dramatic works, which were generally successful, and 21 ballets, for whose production he went from place to place (Florence, Naples, Rome, Messina, Milan, etc.); from 1824-32 he was director of the royal theatres at Naples, also, from 1825, prof. of counterpoint at the R. Cons.; from 1832-52, prof. of cpt. at Palermo Cons.; on Dec. 12, 1852, he succeeded Basili as *m. di capp.* at St. Peter's, Rome.—R. was a contrapuntist of remarkable originality, and of a skill in combination rivalling that of the masters of the contrapuntal epoch; he publ. 4 fugues a 4, which might be combined as a quadruple fugue a 16; 6 fugues a 4, to be combined as a sextuple fugue a 24; in the "24 Fughe a 4, 5, 6 e 8 voci" publ. by Ricordi, there is one such quadruple fugue a 16, and a quintuple fugue a 20; further, 6 fugues a 4, performable as a sextuple fugue a 24; and a fugue a 64, for 16 choirs a 4. His most astounding feat in combination, however, was the sacred trilogy *Giuseppe* (Joseph), comprising 3 oratorios, *Poïfar, Giuseppe, Giacobbe*, performed at the Teatro Argentino, Rome, 1852, at first separately, and then simultaneously, the ensemble of 400 musicians on the stage and in the orchestra presenting a most striking effect, and evoking indescribable enthusiasm.—He also comp. 5 other oratorios, 4 masses w. orch., 2 masses a 8 a cappella, 2 Requiems a 4 w. orch., a third a 8, and a fourth a 16; the 150 l'salms of David a 4-8, in Palestrina-style (15 volumes); 2 "Sinfonie religiose," to be executed together or separately; a Credo a 16; much other church-music; and publ. several essays designed to elucidate the composer's system of contrapuntal combination.

**Ra'mann, Lina**, b. Mainstockheim, n. Kitzingen, June 24, 1833. Pupil of Franz Brendel and Frau Brendel, at Leipzig. Founded (1858) a mus. seminary for female teachers, at Glückstadt, Holstein; in 1865, with Ida Volkmann, a music-school at Nuremberg.—Publ. "Die Musik als Gegenstand der Erziehung" (1868); "Allgemeine Erzieh- und Unterrichtslehre der Jugend" (1869; 2nd ed. 1873); "Aus der Gegenwart" (1868); "Bach und Händel"; "Fr. Liszt's Oratorium *Christus*: eine Studie zur zeit- und musikgeschichtliche Stellung desselben" (1880); biography of Liszt, in 3 vol.s (1880-1893); edited a complete edition of Liszt's writings; also wrote a "Grundriss der Technik des Klavierspiels," in 12 books. Comp. 4 sonatas (op. 9), and other pf.-music.

**Rameau, Jean-Philippe**, the creator of the modern science of harmony, and an original and distinguished dramatic composer, was born at Dijon, Sept. 25, 1683; died Paris, Sept. 12, 1764. Of a musical family, at 7 he could play at sight, on the harpsichord, any music given him; from

10 to 14 he attended the Jesuit College at Dijon ; then devoted himself to music, and in 1701 was sent to Italy, but found the prevailing style not at all to his liking, and joined the orchestra of a travelling French opera-troupe as violinist, wandering through France for several years, winning reputation as an excellent organist, and finally going to Paris in 1717. He at first took organ-



lessons of Louis Marchand, who found that his pupil was fast becoming a dangerous rival, and favored his competitor, Daquin, for organist of St.-Paul ; so that R. had to content himself with a post as organist at Lille. After four years devoted to theoretical study and composition, R. returned to Paris with matured talents, and publ. a treatise on harmony which, though not understood, attracted general attention ; also, some cantatas and clavecin-sonatas. He became organist at Sainte-Croix-de-la-Bretonnerie ; and began stage-writing with songs and dances for pieces by Piron, given at the Opéra-Comique. In 1726 appeared his "Nouveau système de musique théorique." The leading ideas of his system of harmony are (1) chord-building by thirds ; (2) the classification of a chord and all its inversions as one and the same, thus reducing the multiplicity of consonant and dissonant combinations to a fixed and limited number of root-chords ; (3) his invention of a fundamental bass ("basse fondamentale"), which does not correspond to our thorough-bass, but is an imaginary series of the root-tones forming the real basis of a composition. The stir which these novel theories occasioned, and his reputation as the foremost French organist, by no means satisfied Rameau's ambition ; his ardent desire was to bring out a dramatic work at the Opéra. Having become music-master to the wife of the *fermier-général*, M. la Popelinière, the latter obtained of Voltaire a libretto on *Samson*, which R. set to music ; but it was rejected on account of its biblical subject. A second libretto, by Abbé Pelegrin, was accepted, and *Hippolyte et Aricie* was produced at the Opéra in 1733 ; its reception was cool, despite undeniable superiority (over the operas of Lully and his following) in the rich and varied harmony and instrumentation ; and Rameau almost renounced dramatic composition ; but the persuasions of his friends, who also influenced public opinion in his favor, were effective ; in 1735 he brought out the successful opera-ballet *Les Indes galantes*, and in 1737 his masterpiece, *Castor et Pollux*, a work which for years held its own beside the operas of Gluck. A career of

uninterrupted prosperity commenced ; he was recognized as the leading theorist of the time, and his instruction was eagerly sought ; for the next 30 years his operas dominated the French stage ; the King created for him the office of cabinet-composer, and later raised him to the nobility.—Writings "Traité d'harmonie . . ." (1722) ; "Nouveau système de musique théorique" (1726) ; "Plan abrégé d'une méthode nouvelle d'accompagnement" (1730) ; "Les différentes méthodes d'accompagnement pour le clavecin ou pour l'orgue" (1732) ; "Génération harmonique" (1737) ; "Démonstration du principe de l'harmonie" (1750) ; "Nouvelles réflexions sur la démonstration . . ." (1752) ; "Réflexions . . . sur la manière de former la voix . . ." (1752) ; "Observations sur notre instinct pour la musique" (1754) ; "Code de musique pratique . . ." (1760) ; also numerous pamphlets, polemical or otherwise, and 3 works in M.S.—Operas (besides the 4 named) ; *Les fêtes d'Hébé, ou les talents lyriques* (1739) ; *Dardanus* (1739) ; *La princesse de Navarre, Les fêtes de Polhymnie*, and *Le temple de la gloire* (1745) ; *Les fêtes de l'Hymen et de l'Amour, ou les dieux d'Égypte* (1747) ; *Zaïs* (1748) ; *Pylmation* (1748) ; *Platée, ou Junon jalouse, Néis, and Zoroastre [the Samson music to a new libretto]* (1749) ; *Acanthe et Céphise, ou la sympathie, La guirlande, ou les fleurs enchantées*, and *La naissance d'Osiris, ou la fête de famille* (1751) ; *Daphnis et Églé, Lycis et Délie*, and *Le retour d'Astrée* (1753) ; *Anacéon, Les surprises de l'amour*, and *Les Sybarites* (1757) ; *Les Paladins* (1760) ; several others not perf. Most of the above were publ. in short score (voice-parts, violin, and bass, with the ritornelli in full) ; *Les Indes galantes, Castor et Pollux, Les talents lyriques*, and *Dardanus*, have been publ. in a new edition by Breitkopf & Härtel.—Other publ. music : "Premier livre de pièces de clavecin" (1706) ; "Pièces de clavecin avec une méthode pour la mécanique des doigts" (n. d. ; with important notes) ; "Pièces de clavecin avec une table pour les agréments" (1731) ; and "Nouvelles suites de pièces pour clavecin avec des remarques sur les différents genres de musique" (n. d. ; Farrenc publ. these last two in his "Trésor des pianistes," 1861) ; "Pièces de clavecin en concert" (1741 ; w. accomp. of violin, flute, and viola [or 2nd vln.]) ; detached numbers of the above are in Pauer's "Old French Composers" and "Popular Pieces by Rameau" ; Hugo Riemann edited a complete ed. of the clavecin-compositions (publ. by Steingraber).—Biographical : "Réflexions sur divers ouvrages de M. Rameau," by du Châtelier (1761) ; "Monographie de J.-P. R.," by Nisard (1867) ; "Rameau, sa vie et ses œuvres," by Pougin (1876) ; "Rameau, sa vie, ses ouvrages," by H. Grique (1876).

**Ran'degger, Alberto**, b. Trieste, April 13, 1832. Pupil of Lafont (pf.) and Ricci (comp.) ; prod. 2 ballets, and an opera (*Il lassarone*, 1852 ;

written with 3 others), at Trieste, was theatre-cond at Fiume, Zara, Sinigaglia, Brescia, and Venice (grand opera *Bianca Capello*, 1854), and about 1854 settled in London, where he has become famous as a singing-teacher. In 1868 he was app. prof. of singing at the R. A. M., subsequently becoming a director, and a member of the Committee of Management; is likewise prof. of singing in the R. C. M. In 1857 he cond. Italian opera at the St. James's Th.; from 1879-85, the Carl Rosa company; also the Norwich Triennial Festival since the resignation of Benedict in 1881.—Other works: A comic opera, *The Rival Beauties* (London, 1864); the 150th Psalm f. sopr. solo, ch., orch., and org. (for the Boston Jubilee, 1872); the dram. cantata *Fridolin* (1873, Birmingham); 2 dram. scenes, *Medea* (Leipzig, 1869) and *Saffo* (London, 1875); Funeral Anthem in memory of the Prince Consort; scena f. tenor w. orch., from Byron's "Prayer of Nature" (1887); much other vocal music; and a valuable "Primer of Singing" (Novello).—The London "Mus. Times" for Oct., 1899, contains an excellent sketch.



**Randhartinger, Benedict**, b. Ruprechtshofen, Lower Austria, July 27, 1802; d. Vienna, Jan. 23, 1894. Solo soprano, in his tenth year, in the court choir, Vienna (fellow-pupil of Schubert under Salieri); studied law and music, was Count Szechenyi's secretary for 10 years, and in 1832 entered the court choir as a tenor singer. In 1844, *Vice-Hofkapellm.*; in 1862 succeeded Aszmayer as 1st *Kapellm.*; retired 1866.—Works: The opera *König Enzo*; 20 masses; 60 motets; hundreds of songs and part-songs; 2 symphonies; a string-quintet, 2 string-quartets, a pf.-trio, pf.-music, etc. (over 600 works, of which about 125 have been publ.).

**Raoul de Coucy**. See **COUCY**.

**Rappoldi, Edouard**, b. Vienna, Feb. 21, 1839; pupil in the Cons. of I. Jansa and J. Böhm (violin) and Sechter (comp.); 1854-61, violinist in the court-opera orch.; then leader at Rotterdam, cond. at Lübeck, Stettin, and Prague, teacher at the Berlin *Hochschule*, and leader in the opera-orch., at Dresden, where he has been head-teacher of violin at the Cons. since 1893.—Publ. chamber-music.—His wife, **Laura Rappoldi-Kahrer**, b. Mistelbach, n. Vienna, Jan. 14, 1853, pupil of the Vienna Cons. and Liszt, is a distinguished pianist.

**Rastrelli, Joseph**, (son of Vincenzo R., 1760-1839,) b. Dresden, Apr. 13, 1799; d. there Nov. 14, 1842. Pupil of his father and Padre

Mattei; in 1829, 2nd *Kapellm.* of the Court Opera, Dresden; in 1830, court *Kapellm.*—Works: Operas prod. at Dresden, Milan, etc. (*Salvator Rosa*; Dresden, 1826); masses, motets, vespers, etc.

**Rasumowski, Count** (from 1815 Prince) **Andrei Kyrillovitch**, Russian ambassador at Vienna 1793-1809; b. Nov. 2, 1752; d. Sept. 23, 1836. From 1808-16 he maintained the celebrated "Rasumovski Quartett" (1st violin, Schuppanzigh; 2nd violin, R.; viola, Weiss; 'cello, Lincke), later known as the Schuppanzigh Quartett, with Sina as 2nd violin. To R. Beethoven inscribed the 3 quartets, op. 59. He was a munificent patron of art, and in every way prodigal of expenditure; but after the burning-down of his Vienna palace in 1815, he gave up the quartet, and disappeared from musical history.



**Ratez, Émile-Pierre**, b. Besançon, Nov. 5, 1851. Pupil 1872-81 of Bazin and Massenet at Paris Cons.; viola-player in the Opéra-Comique orch.; chorus-master under Colonne; 1891, Dir. of the Lille branch of the Paris Cons.—Works: 2 operas, *Ruse d'amour* (Besançon, 1886) and *Lydéric* (Lille, 1895; succ.); a symphonic poem, "Scènes héroïques," f. soli, ch., and orch. (1899); publ. 1 pf.-quartet, 3 pf.-trios, music f. violin and pf., oboe and pf., and horn and pf.; a 'cello-sonata; etc.

**Rathgeber, Valentin**, Benedictine monk at Banz, Franconia; b. about 1690; d. after 1744.—Publ. "Chelys sonora: constans 24 concertationibus" (1728); "Musikalischer Zeitvertreib auf dem Clavier" (1743); and many masses and other church-comp.s.

**Ra'tzenberger, Theodor**, pianist; b. Grossbreitenbach, Thuringia, Apr. 14, 1840; d. Wiesbaden, Mar. 8, 1879. Pupil of Liszt (pf.) and Cornelius (comp.); court pianist at Schwarzburg-Sondershausen; teacher at Lausanne (1864) and Düsseldorf (1868).—Publ. a few *salon*-pieces and songs.

**Rauchenecker, Georg Wilhelm**, b. Munich, Mar. 8, 1844. Pupil of Th. Lachner (pf., org.), Baumgartner (cpt.), and Jos. Walter (violin); 1860-2, violinist at the Grand Th., Lyons; *m. de. chap.* at Aix and Carpentras until 1868, then dir. of Avignon Cons.; in 1873, mus. dir. at Winterthur, and in 1874 prod. a prize-cantata, *Niklaus von der Flüe*, at the Zurich Music Festival; cond. the Berlin Philharm. Concerts for one season; and has been, since 1889, mus. dir. at Elberfeld, where he has prod. 3 successful

operas The romantic opera *Die letzten Tage von Thule* (1889), *Ingo* (1893), and *Sanna* (1 act, 1893). Has another opera, *Le Florentin*, and a symphony, in MS.; of his 3 string-quartets, the Florentiner Quartett has repeatedly played 2

**Rauscher, Max**, b. Wettstetten, Bavaria, Jan. 20, 1860. Took holy orders in 1884; since 1885 *Kapellm.* and inspector at Ratisbon Cath.

**Rauzzi'ni, Venanzio (Matteo)**, dramatic comp. and tenor singer, b. Rome, 1747; d. Bath, Engl., Apr. 8, 1810. Pupil of a singer in the Papal Chapel; début at the Teatro Valle at Rome, 1765, in a female rôle, which his beauty enabled him to play to perfection; was eng. at Munich in 1767, and sang at London 1774-8, living there until 1787 as a much-sought singing-teacher, he retired to Bath.—Works 8 operas, written for Munich and London; 3 string-quartets, 1 pf.-quartet, 3 violin-sonatas, 2 sonatas f. pf. 4 hands, etc.

**Ravenscroft, Thomas**, Engl. comp and editor, b. 1582 (?); d. London, 1635. Chorister at St. Paul's under E. Pearce; Mus. Bac., Cantab., 1607.—Publ. "Pammelia. Musickes Miscellanie or Mixed Varieties of pleasant Roundelays and delightful Catches of 3-10 Parts in one" (1609; the first coll. of rounds, catches and canons printed in England; 2nd ed. 1618); "Deuteromelia: or the Second Part of Musick's Melodie, or melodious Musicke of Pleasant Roundelays . . ." (1609; with the catch in Twelfth Night, "Hold thy peace, thou knave"); "Melismata. Musically Phansies, fitting the Court, Citie, and Countrey Humours, to 3, 4 and 5 Voyces" (1611); "A Briefe Discourse of the true (but neglected) use of Charactering the Degrees by their Perfection, Imperfection, and Diminution in Mensurable Musicke . . ." (1614); and "The Whole Booke of Psalmes: With the Hymnes Evangelicall and Spirituall. Composed into 4 parts by Sundry Authours . . ." (1621; 2nd ed., "newly corrected and enlarged," 1633; his best-known and most valuable work, containing numbers by 15 leading British composers, and some by R. himself.)—A set of sonatas by R., for 2 violins and violone, was publ. in Rome, 1695.

**Ravera, Niccolo Teresio**, b. Alessandria, Italy, Feb. 24, 1851. Pupil of Milan Cons., winning 1st prizes for pf., organ, and comp. At present (1899) *chef d'orchestre* at the Th.-Lyrique de la Galerie-Vivienne, Paris.—Works: *Opéra-comique Lucette et Colin* (1888); 4-act opera *Fiamma* (Alessandria, 1890); 1-act op. com. *Le divorce de Pierrot* (Paris, 1892); 3-act "pastorale lyrique" *La Mare au Diable* (1895); 3-act opera *Estelle* (not perf.).

**Ravina, Jean-Henri**, b. Bordeaux, May 20, 1818. Pianist; pupil at Paris Cons. of Zimmerman (pf.) and Laurent (theory); won 1st pf.-prize in 1834, and was app. asst.-teacher; studied further under Reicha and Leborne; won 1st harmony-prize in 1836, resigned his position at

the Cons in 1837, and made long concert-tours (to Russia, 1858, to Spain, 1871) Chevalier of the Legion of Honor, 1861. Resides in Paris.—Works Finished and elegant *salon-pieces* f. pf. (op. 41, Douce pensée; op. 55, Jour de bonheur; op. 62, Petit boléro, Confidence, Nocturne; op. 13, Nocturne in D $\flat$ ; op. 86, Câlinerie; also études—op. 14, Études de style et de perfectionnement; op. 50, twenty-five Études harmonieuses; etc.); also a pf.-concerto. R. has publ. 4-hand arrangements of all Beethoven's sets of variations.

**Raymond, Georges-Marie**, b. Chambéry, 1769; d. there Apr. 24, 1839, as director of the Gymnasium.—Wrote "Essai sur la détermination des bases physico-mathématiques de l'art musical" (1813); "Des principaux systèmes de notation musicale . . ." (1824); "Lettre à M. Villoteau, touchant ses vues sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique" (1811); etc.

**Raymond-Ritter, Fanny**. See Ritter.

**Rea, William**, b. London, Mar 25, 1827. Articled pupil of Josiah Pittmann; in 1843, organist of Christ Ch., Watney St., studying further under Sterndale Bennett (pf., comp., and instrumentation) in 1849 he st. at Leipzig under Moscheles and Richter; then at Prague under Dreyschock. Returning to London, he gave chamber-concerts at the Beethoven Rooms; became org. to the Harmonic Union in 1853; founded the London Polyhymnian Choir in 1856, proving an excellent drillmaster; also cond. an amateur orchestral society. In 1858, org. at St. Michael's, Stockwell; in 1860, org. to the Corporation of Newcastle-on-Tyne; also org. at North Shields 1864-78, and since then at St. Hilda's, South Shields.

**Read, Daniel**, b. Rehoboth, Mass., Nov. 2, 1757; d. New Haven, Conn., Dec. 4, 1836; combined the occupations of comb-maker, composer, and music-teacher. Publ. "The Amer. Singing Book, or a New and Easy Guide to the art of Psalmody, devised for the use of Singing Schools in America" (1785); "Columbian Harmonist" (1793; 4th ed. 1810); and "New Haven Collection" (1818). Some of his hymn-tunes are still sung (Sherburne, Windham, Lisbon).

**Reading, John**, English organist; b. in first half of 17th century; d. Winchester, Engl., in 1692. Lay-vicar of Lincoln Cath., 1667, and Master of the Choristers, 1670; org. of Winchester Cath., 1675-81; then of Winchester College. The "Portuguese Hymn," *Adeste fideles*, is ascribed to him. In the Harmonia Wiccamica is a hymn, "Dulce domum."

**Reading, John**, son of preceding; b. 1677; d. London, Sept. 2, 1764. Chorister of the Chapel Royal under Blow; org. of Dulwich College, 1700-1702; lay-vicar at Lincoln Cath., 1702, and Master of the Choristers, 1703; later org. in several London churches.—Publ. "A

Book of New Anthems . . . with thorough Bass figur'd for the Organ or Harpsichord" (1715); "A Book of New Songs . . ." (1720).

**Reading, John**, organist of Chichester Cath. 1674-1720.

**Reading, Rev. John**; Prebendary of Canterbury Cath.—Publ. "A Sermon lately delivered in the Cathedral Church of Canterbury, concerning Church Musick" (London, 1663)

**Reay, Samuel**, b. Hexham, Engl., Mar. 17, 1822. Chorister of Durham Cath. in 1830, and a pupil of the organist, W. Henshaw; later of J. Stimpson, Newcastle, whom he succeeded in 1841 as organist of St. Andrew's. After holding several similar posts, he succeeded Dr. Dearle as Song Schoolmaster of Newark Parish Ch., an honorable and important position still held (1899). Also conducts the Newark Philharm. Soc.—Mus. Bac., Oxon., 1851.—Works: Psalm 102, f. solo, ch., and string-orch.; Morning, Evening, and Communion Service in F; anthems, part-songs, etc. Editor of J. Stokes's "Songs and Ballads of Northern England" (1892).

**Rebel, Jean-Ferry**, b. Paris, 1669; d. there 1747. *Chef d'orchestre* of the Grand Opéra, 1707; member of the 24 "violons du roi," and royal chamber-composer.—Prod. an unsuccessful 5-act lyric tragedy, *Ulysse*, at the Opéra in 1703; publ. a book of violin-sonatas w. bass, and another of trios f. 2 violins w. bass.—His son,

**Rebel, François**, b. Paris, June 19, 1701; d. there Nov. 7, 1755. Violinist, pupil of his father; entered the Opéra-orch. at 13, and became the intimate friend of his fellow-player Francœur; both were leaders in the orch. 1733-44, then Inspectors of the Opéra, Directors 1753-7, then managers of private theatrical enterprises for 10 years. R. also was app. Intendant-in-chief of the King's music, and was Administrator-general of the Opéra 1772-5. With Francœur he wrote ten operas; he also comp. a *Te Deum*, a *De profundis*, cantatas, etc.

**Rebello, João Lourenço [João Soares]**, eminent Portuguese composer; b. Caminha, 1609, d. San Amaro, Nov. 16, 1661. Psalms a 16, Magnificats, Lamentations, and Misereres were publ. at Rome (1657); masses, and many other sacred works, are in MS. at Lisbon. To R. his pupil, King John IV., dedicated his "Defensa de la musica moderna."

**Reber, Napoléon-Henri**, b. Mühlhausen, Alsatia, Oct. 21, 1807; d. Paris, Nov. 24, 1880. Pupil of Reicha and Le Sueur at the Paris Cons.; became prof. of harmony in 1851, succeeded Halévy as prof. of comp. in 1862 (being succeeded in turn by Saint-Saëns, in 1880), and was also Inspector of the branch-conservatories from 1871. Elected to Onslow's chair in the Académie, 1853.—Works: A ballet, *Le diable amoureux* (1840); the comic operas *La nuit de*

*Noël* (1848), *Le père Gaillard* (1852), *Les papillottes de M. Benoist* (1853), and *Les dames capitaines* (1857), all at the Opéra-Comique; *Le ménestrier à la cour* and *L'aim* (grand opera) were not perf. His instrumental works, in the classic German style and spirit, are very fine; they include 4 symphonies, an overture, a suite, and the scènes lyriques "Roland," f. orch.; 1 string-quintet, 3 string-quartets, 1 pf.-quartet, 7 pf.-trios, pieces f. violin and pf., and pf.-music for 2 and 4 hands; he also wrote an Ave Maria and Agnus Dei f. 2 soprani, tenor, bass, and organ; "Le soir," f. 4-p male ch. and pf.; "Chœur de pirates," f. 3-p. do. w. do.; 33 songs w. pf.-accomp.; vocalises f. sopr. or tenor (op. 16); and a "Traité d'harmonie" (1862, and several later ed.s; one of the best modern manuals)

**Rebicek, Josef**, b. Prague, Feb. 7, 1844. Studied 6 years in Prague Cons.; in 1861, violinist in Weimar court orch.; 1863, leader of orch. at the Bohemian National Th., Prague; 1868, leader at the royal theatre, Wiesbaden, and (1875) Royal Music-Director; 1882, leader and opera-director at the Imp theatre, Warsaw; 1891, conductor at the National Th., Pesth; 1893, cond. at Wiesbaden; and in 1897, *Kapellm.* of the Berlin Philharm. Orch., succeeding Fr. Mannstädt.

**Reb'ling, Gustav**, organist; b. Barby (Magdeburg), July 10, 1821. Pupil of Fr. Schneider at Dessau, 1836-9; then organist of the French church, Magdeburg, and teacher in the seminary in 1847; 1853, cond. of the cathedral-choir, and singing-teacher at the Gymnasium; 1856, "Royal Music-Director"; 1858, org. of the Johanniskirche. Founded a church choral society in 1846, which he conducted until his retirement in 1897.—Works: Psalms a 4-8 a *capella*; motets; pieces f. org. and pf.; choruses and songs; a *cello*-sonata; etc.

**Reb'ling, Friedrich**, b. Barby, Aug. 14, 1835. Pupil of Leipzig Cons., taking private singing-lessons of Götz. Lyric tenor at theatres in Rostock, Königsberg, Breslau, and Leipzig (1865-78); since 1877, teacher of singing at Leipzig Cons.

**Reck'endorf, Alois**, b. Trebitsch, Moravia, June 10, 1841. Student of science at Vienna and Heidelberg, and of music at Leipzig Cons. (1865-7), where he has been teacher of Conf. and theory since 1877. Has publ. pf.-pieces and vocal works.

**Redan, Karl**. Pen-name of CHARLES C. CONVERSE.

**Redhead, Richard**, b. Harrow, Engl., 1820. Educated at Magdalen Coll., Oxford; organist of St. Mary Magdalene's Ch., Paddington, London.—Works: Masses, and much vocal church-music; edited the collections "Cathedral and Church Choir Book," "Parochial Church Tune Book," and "The Universal Organist."



**Ree, Anton**, pianist, b. Aarhus, Jutland, Oct. 5, 1820; d. Copenhagen, Dec. 20, 1886. In 1835, pupil of Jacques Schmitt and Carl Krebs in Hamburg; went to Vienna, 1839, and Paris, 1841, giving successful concerts; also had lessons of Chopin. Settled in Copenhagen, 1842, as a teacher and writer, contributing also to German papers. Comp.s chiefly instructive. Publ. "Musikhistoriske Momenter," and a book of exercises, "Bidrag til Klaverspildets Teknik"; a sonatina, op. 9, 3 Danses caractéristiques, op. 17; etc.

**Reed, Thomas German**, b. Bristol, June 27, 1817; d. Upper East Sheen, Surrey, Mar. 21, 1888. At ten he appeared as a pianist and singer in Bath; soon afterwards at the Haymarket Th., London, where his father was cond., and where, in 1838, he himself became mus. director (until 1851). He greatly improved the quality of the music given there, and took an active part in the mus. life of London. In 1844 he married Miss Priscilla Horton [b. 1818; d. 1895; a fine actress and contralto singer], and with her aid started the celebrated "Mr. and Mrs. German Reed's Entertainment" in 1855, to provide unobjectionable dramatic amusement for persons opposed to theatre-going. The entertainments began in St. Martin's Hall as "Miss P. Horton's Illustrative Gatherings," with small dialogue-plays; were at the "Gallery of Illustration," Regent Street, from 1856, gradually increasing the little company until it numbered 7 members, and adding "opere da camera" for four characters to the repertory. These entertainments were uniformly successful, and were continued by his son, Alfred German Reed, who died in London, Mar. 10, 1895.

**Reeve, William**, b. London, 1757; d. there June 22, 1815. Pupil of Richardson; organist at Totness, Devon, 1781-3; returned to London, and comp. operettas, pantomimes, and incid. music for plays, for Astley's Circus and Covent Garden (1791); in 1792, org. of St. Martin's, Ludgate Hill; from 1802, part-proprietor of Sadler's Wells Th. Besides music to some 40 plays, he comp. glees and songs; the song "I am a friar in orders grey," in the play of *Merry Sherwood*, was very popular.

**Reeves, John Sims**, celebrated tenor; b. Woolwich; Sept. 26, 1818. At 14, organist of North Cray Ch.; learned to play the violin, 'cello, oboe, and bassoon; and had lessons with J. B. Cramer (pf.) and W. H. Callcott (harm.). Début (as a baritone) at Newcastle-on-Tyne, in the rôle of Rodolfo (*Sonnambula*), in 1839. Studied further under Hobbs and Cooke, and sang minor tenor parts in *Der Freischütz*, etc., at Drury Lane, 1842-3; studied in Paris under Bordogni, and in Milan under Mazzucato, appearing at La Scala, in 1846, as Edgardo (*Lucia*), reappearing at Drury Lane, 1847, in the same rôle, with great success. Début in Italian opera, 1848, at H. M.'s Th., as Carlo in *Linda*; also in oratorio at the Worcester and Norwich Festi-

vals. Till his retirement in 1891 he was the leading English concert- and oratorio-singer. On account of reverses, he reappeared in 1893; and even made a successful tour in South Africa in 1896—Publ. "Life and Recollections" (London, 1888).

**Re'gan, Anna**. See SCHIMON-REGAN.

**Re'ger, Max**, b. Brand (Kemnath), Bavaria, Mar. 19, 1873. Pupil of Lindner (Weiden) and H. Riemann (Sondershausen and Wiesbaden). Promising composer. op. 1 and 3, violin-sonatas; op. 2, trio w. viola; op. 4, 8, 12, 15, songs; op. 5, 'cello-sonata; op. 6, 4 choruses w. pf.; op. 7, 3 organ-pieces; op. 9, Walzer-Capricen, and op. 10, Deutsche Tänze (both f. pf. 4 hands); op. 11, Walzer, and op. 13, Lose Blätter (f. pf.), op. 14, vocal duets.

**Regino (Prumiensis)**, abbot of Prum monastery, n. Trier, 892; later of St. Maximin, Trier; died 915. Wrote "Epistola de harmonica institutione ad Rathodum Episcopum Trevirensium, ac tonarius sive octo toni cum suis differentis" (autograph in Leipzig Munic. Library, in very neat neume-notation; copies at Ulm and Brussels; the "Tonarius" publ. by Gerbert in "Scriptores," vol. i).

**Regis, Johannes**, Belgian contrapuntist, contemporary of Okeghem. Petrucci printed a *Credo* and several motets; masses are in MS. at Rome.

**Régnal, Frédéric**. Pen-name of FREDÉRIC D'ERLANGER.

**Regnart (or Regnard), Jacob**, Netherland composer; b. 1540; d. as Imperial *Chapellm.* at Prague, about 1600. Publ. 1574-1611 a great number of masses, motets, canzone, villanelle, and German songs (many books of these last went through 7 editions; in a coll. of 1590 are some songs by his brothers, Franz, Karl, and Pascasius). In the "Monatshefte für Musikgeschichte" (vol. xii, p. 97) is a full list of his works.

**Reh'baum, Theobald**, b. Berlin, Aug. 7, 1835. Boy-chorister in the cathedral; later a pupil of H. Ries (violin) and Kiel (comp.). Now (1899) living in Wiesbaden. Wrote text and music of the following operas: *Don Pablo*, comic, 3 acts (Dresden, 1880); *Das steinerne Herz* (Magdeburg, 1885); *Turandot*, comic, 3 acts (Berlin, 1888); *Oberst Lumpus*, 1 act, comic (Wiesbaden, 1892); 3 more not perf. (*Das Weib des Uria*; *Die Kouskribirten*; *Der Goldschmidt von Paris*); has publ. instructive pieces f. violin, part-songs, songs, etc.

**Reh'berg, Willy**, fine pianist; b. Morges, Switz., Sept. 2, 1863. Pupil of his father, Friedrich R., a music-teacher; later, at the Zurich Music-School, of Hegar, Weber, and Freund; and 1882-5 of Leipzig Cons., where he was eng. as pf.-teacher until 1890. From 1888-90 he also successfully cond. the subscription-concerts of the court orch. and the *Singakademie* at Altenburg. Since 1890, head teacher of pf.

at Geneva Cons.; since 1892, also *Kapellm.* of the Geneva Munc. Orch.—Works: Op. 2, Menuet, Chanson d'amour, and (Javotte, f. pf.; op. 3, Sonata in G min.; op. 4, 2 Études de concert, op. 10, Sonata f. pf. and violin, in D; etc.

**Rei'feld, Fabian**, violinist and comp; b. Tuchel, W. Prussia, Jan. 23, 1842. Pupil of Zimmermann and Grunwald, Berlin; 1868, royal chamber-musician; 1873, leader in the court orch.

**Rei'cha, Anton**, eminent theorist and instrumental composer; b. Prague, Feb. 27, 1770; d. Paris, May 28, 1836. Nephew and pupil of Joseph Reicha [*reut* Reicha; comp. and violinist, leader, and later *Kapellm.*, of the Electoral orch. at Bonn]. From 1788, flutist in the Bonn orch., in which Beethoven was a viola-player; 1794-9, piano-teacher in Hamburg, writing an opera, and going to Paris in hopes of producing it; but had to content himself with the successful performance of two symphonies. From 1801-8 he lived in Vienna, intimate with Beethoven, and associating with Haydn, Albrechtsberger, and Salieri. On the French invasion he returned to Paris; brought out the moderately successful comic operas *Cagliostro* (1810) and *Natahe* (1816); but gained a high reputation as a theorist and teacher (some of his pupils were Jelensperger, Klwart, Lefebvre, and Dancla), also as an instrumental composer. In 1818 he succeeded Méhul as prof. of counterpoint and fugue at the Cons.; was naturalized in 1829; and succeeded to Boieldieu's chair in the Académie in 1835.—Publ. comp.s: 2 symphonies; an overture; decet f. 5 stringed and 5 wind instr s; octet f. 4 stringed and 4 wind instr s; a clar.-quintet; 6 string-quintets; 20 string-quartets; 24 quintets f. flute, oboe, clar., horn, and bassoon; 6 quartets f. flute and strings; a quartet f. pf., flute, cello, and bassoon; a quartet f. 4 flutes; 6 string-trios; 24 trios f. 3 horns; a trio f. 3 'celli; 6 violin-duets; 22 flute-duets; 12 violin-sonatas; and, f. pf., sonatas, études, fugues (e g. "36 fugues pour le piano d'après un nouveau système," comp. in Vienna), variations ("L'art de varier" has 57), etc.—Writings: "Études ou théories pour le pianoforte, dirigées d'une manière nouvelle" (1800); "Traité de mélodie, abstraction faite de ses rapports avec l'harmonie" (1814; 2nd ed. 1832); "Cours de composition musicale . . ." (1818); "Traité de haute composition musicale" (1824, '26; 2 vol.s; edited 1834 by Czerny in French and German as "Vollständiges Lehrbuch . . ." 4 vol.s); "L'art du compositeur dramatique . . ." (1833); "Petit traité d'harmonie pratique" (n. d.).

**Rei'chardt, Johann Friedrich**, b. Königsberg, Nov. 25, 1752; d. Giebichenstein, n. Halle, June 27, 1814. A pupil of C. G. Richter (pf. and comp.) and Veichtner (violin), he later studied philosophy at the Universities of Königsberg and Leipzig; travelled, a keen observer, through Germany (1771-4); and on Agricola's

death in 1775 applied for, and obtained, the post of *Kapellm.* to Frederick the Great. After a visit to Italy in 1782 he founded (1783) the Concerts spirituels for the performance of new works, for which he wrote short analytical programs. During a long leave of absence in London and Paris (1785-6) he brought out his Passion music (after Metastasio) in both cities, and was commissioned to write two operas, *Tamerlan* and *Pantheé*, for the Grand Opéra; Frederick's death necessitated his hasty return to Berlin, and the operas were not produced. Friedrich Wilhelm II. allowed him to enlarge the orchestra, and to obtain new singers from Italy; but later, hearing of R's sympathy with the French Revolution, suspended him for 3 years, and dismissed him in 1794. R. lived in Altona till 1797; was then app. Inspector of the salt works at Giebichenstein, and held the appointment after his return to Berlin on the King's decease in the same year. Friedrich Wilhelm III. increased his salary; but the French invasion drove him to Königsberg in 1806, and on Jerome Napoleon's threat to confiscate his property R. joined him at Kassel, and became his court conductor. On account of disagreements with the authorities, R. was soon granted leave of absence, which he improved by visiting Vienna to produce his operas and *Singspiele*; the trip was unsuccessful, and he returned to Giebichenstein, where he remained until his death.—For Berlin and Potsdam R. composed numerous Italian and German operas, incid. music to plays, and German *Singspiele*, the latter exercising considerable influence on the development of German opera. He also wrote a Passion; cantatas (sacred and secular); psalms, 2 Te Deums; etc.; as a song-composer [*cf.* Lindner, "Geschichte des deutschen Liedes"] he ranks high (he set about 60 of Goethe's lyrics to music); his instr.l music includes 7 symphonies (the "Schlachtsymphonie" celebrates the battle of Leipzig), a "Victory" overture, 14 pf.-concertos, a concertante f. string-quartet and orch., a quintet f. pf. w. 2 flutes and 2 horns, 2 pf.-quartets, 6 string-trios, a violin-concerto, 11 violin-sonatas, 17 pf.-sonatas, a flute-sonata. An extremely diligent writer, he edited a number of mus. periodicals; and publ. "Ueber die deutsche komische Oper" (1774), "Ueber die Pflichten des Ripienviolinisten" (1776), "Briefe eines aufmerksamen Reisenden, die Musik betreffend" (2 parts; 1774, '76), "Schreiben über die Berlinische Musik" (1775), "Vertraute Briefe aus Paris" (1804, 1805; 3 parts), "Vertraute Briefe, geschrieben auf einer Reise nach Wien" (2 vol.s; 1810). Autobiography in the "Berlinische musikalische Zeitung" (1805; Nos. 55-89). Of Schletterer's biography, vol. i was publ. in 1805.

**Rei'chardt, Luise**, daughter of preceding; b. Berlin, 1788; d. Hamburg (where she had lived from 1814 as a singing-teacher), Nov. 17, 1826. She composed a number of beautiful songs ("Es singt ein Vöglein," etc.).

**Rei'chardt, Gustav**, composer of "Was ist des Deutschen Vaterland?" ; b. Schmarow, n. Demmin, Nov. 13, 1797; d. Berlin, Oct. 19, 1884. A pupil of Bernhard Klein; lived in Berlin as a music-teacher, publishing 36 works (chiefly popular songs); also cond. of the junior Berlin *Liedertafel*; and was the late Emperor Friedrich's music-teacher.

**Rei'chardt, Alexander**, tenor opera-singer; b. Packs, Hungary, Apr. 17, 1825; d. Boulogne-sur-Mer, Mar. 14, 1885. Début Lemberg, 1845, as Otello in Rossini's opera; sang at the court opera, Vienna; also yearly, from 1851-7, at London in opera and concert. At Boulogne, where he settled in 1860, he organized a singing-society, and was president of a music-school.—Composed songs.

**Rei'chel, Adolf Heinrich Johann**, b. Tursznitz, W. Prussia, 1816. Pupil of Dehn and L. Berger in Berlin; lived 14 years in Paris as a pf.-teacher and composer (pf.-concertos, 2 pf.-trios, 4 preludes and fugues, also mazurkas and sonatas, f. pf.; masses; many songs); 1857-67, teacher of comp. at Dresden Cons., and cond. of Dreyssig's *Singakademie*; from 1867, municipal Mus. Dir. at Bern, Switzerland.

**Rei'chel, Friedrich**, b. Oberoderwitz, Lusatia, Jan. 27, 1833; d. Dresden, Dec. 29, 1889, as cantor and org. at the Johanniskirche. Pupil of Wieck, Otto, and Rietz, at Dresden. Chief among 32 publ. works are a "Frühlingssymphonie," op. 25; part songs f. men's voices, op. 4, 5, 7; and some motets. He prod. an operetta, *Die gängsteten Diplomaten*, at Dresden in 1875.

**Rei'cher - Kin'dermann, Hedwig**, gifted dram. soprano; b. Munich, July 15, 1853; d. Trieste, June 2, 1883. Daughter of the baritone A. Kindermann; sang in the Court Th., then in the Gartnerplatz Th., at Munich; later at Hamburg; from 1880-82 at Leipzig; then in A. Neumann's Wagner troupe. She married the opera-singer Reicher.

**Rei'chert, Mathieu-André**, b. Maestricht, 1830. Flute-virtuoso; pupil from 1844 of the Brussels Cons., taking 1st prize in 1847. Made long tours in Europe and America. Comp. difficult music for flute.

**Reich'mann, Theodor**, celebrated dram. baritone; b. Rostock, Mar. 18, 1849. Pupil of Mantius and Elsler (Berlin), Ress (Prague), and Lamperti (Milan). Sang in theatres at Magdeburg, Berlin, Rotterdam, Strassburg, Cologne, Hamburg, and Munich (1874); 1882-9 at the Court Opera, Vienna; in 1882 he created the rôle of Amfortas at Bayreuth. Sang in German opera at New York, 1889-90; made extended tours; and was re-engaged at Vienna.

**Ried, General John**, b. Straloch, Perthshire, Feb. 13, 1721 (?); d. London, Feb. 6, 1807. A musical amateur, he left £52,000 to found a chair of music in Edinburgh Univ., also providing that an annual concert of his own composi-

tions should be given. The "Ried" professors since the foundation (1839) have been John Thomson; Sir Henry Bishop, 1842; Henry Hugo Pier-son, 1844; John Donaldson, 1845; Sir Herbert Stanley Oakeley, 1865; and Frederick Niecks, 1889.

**Reijnvaan (or Reynwaen), Jean Verschuere**, LL.D.; b. Middelburg, Holland, 1743; d. Flushing, May 12, 1809. Organist and *con-<sup>17</sup>lonneur* at Flushing. Compiled the first Dutch mus. dictionary: "Musikaal konstwoordenboek" (1789; one vol., A-E, and part of vol. ii; 2nd ed., 1795, only to letter M). Also publ. a "Catechismus der Muzijk" (1788); comp. 6 violin-sonatas, psalms, motets, and songs.

**Rei'mann, Mathieu [Matthias Reyman-nus]**, b. Lowenberg, 1544; d. Oct. 21, 1597. Publ. "Noctes musicae" (1598) and "Cithara sacra Psalmodiae Davidis" (1603), in lute-tablature.

**Rei'mann, Ignaz**, b. Albenndorf, Silesia, Dec. 27, 1820; d. Rengersdorf, June 17, 1885. Prolific church-composer; publ. 18 masses, 4 Requiem, 3 Te Deums, 48 offertories, 40 graduals; many others, also instrumental works, in MS.—His son,

**Rei'mann, Heinrich**, b. Rengersdorf, Silesia, Mar. 14, 1850. Taught by his father; attended the Glatz Gymnasium, and studied philology at Breslau Univ. (1870-4), also conducting the academical *Gesangsverein* "Leopoldina." He taught at several Gymnasias, and became director of that at Gleiwitz in 1885; but soon resigned to devote himself to music. Since 1887 he has lived in Berlin, where he is asst.-librarian at the R. Library, organist to the Philharm. Soc., teacher of organ and theory at the Scharwenka-Klindworth Cons., and (since 1895) org. at the Gnadenkirche. He is an eminent mus. critic (on the "Allgem. musikalische Zeitung"), an excellent organist, a composer of organ-sonatas and studies, etc., and a writer of distinction: Biography of Schumann (1887); "Zur Theorie und Geschichte der byzantinischen Musik" (in the "Vierteljahrsschrift für Musikwissenschaft," 1889); he revised vol. ii of Ambros's "History" for a new edition; and publ. a coll. of old songs, arr. for concert-performance, "Das deutsche Lied."

**Rei'necke, Leopold Carl**, b. Dessau, 1774; d. Gütten, Oct. 22, 1820. Pupil of Rust (vln.) and Naumann (comp.); from 1798, leader and music-director at Dessau. Prod. operas at Dessau, also symphonies and chamber-music.

**Rei'necke, Carl (Heinrich Carsten)**, b. Altona, June 23, 1824. Pianist, pupil of his father, a music-teacher. His first concert-tour was to Denmark and Sweden in 1843; he then went to Leipzig, learned much through intercourse with Mendelssohn and Schumann, made a second tour through North Germany, and was from 1846-8 court pianist to Christian VIII. at Co-

penhagen. Then, after spending some years in Paris, he became teacher at Cologne Cons. in 1851,

mus. director at Barmen 1854-9, academical mus. dir. and cond. of the *Singakademie* at Breslau 1859-60, and from 1860-95 cond. (following J. Rietz) of the (Gewandhaus Concerts at Leipzig, his successor being Nikišch. At the same time he was app. prof. of pf.-playing and free composition at the Leipzig Cons., a position still held; and in 1897 he was made "Studiendirektor" at that institution. From Leipzig Univ. he has the title of *Dr. phil. hon. causa*; from the King of Saxony, that of "Royal Professor." An eminent pianist, he excels as an interpreter of Mozart, has made concert-tours almost yearly, and is enthusiastically welcomed in England, Holland, Scandinavia, Switzerland, and throughout Germany; among his pupils are Maas, Kwast, Winding, Joseffy, Dora Schimmachei, and Jeanne Becker; his works for piano include 4 concertos, a quintet, a quartet, 6 trios, 2 sonatas w. 'cello, 4 sonatas w. violin, a sonata w. flute (op. 167), a fantasia w. violin (op. 160), and many solo pieces (Musical Kindergarten, op. 206; fantasia in sonata-form, op. 15; sonatas f. 2 and 4 hands; sonatinas, op. 47, 98, 127a, 136; Serenade, op. 48; 10 Fantasiestücke, op. 17; "Aus der Jugendzeit," op. 106; Neues Notenbuch für kleine Leute, op. 107; Nocturne, op. 69; 24 Studies, op. 121; Ballade, op. 20; 4 Alte und neue Tänze, op. 57; Märchen- und Spiele f. 4 hands, op. 99; Duos f. 2 pianos, op. 66; etc.). As a composer, and teacher of composition, R. has been the leader in Leipzig for a quarter of a century; his works, classic in form and of refined workmanship, have a distinct dash of romantic temperament. He has prod. the 5-act grand opera *König Manfred* (Wiesbaden, 1867); the opera *Ein Abenteuer Handel's* (Schwerin, 1874); 2 3-act comic operas, *Auf hohen Befehl* (Hamburg, 1886), and *Der Gouverneur von Tours* (Schwerin, 1891; text by E. Bormann; Engl. translation); the fairy opera *Die Teufelchen auf der Himmelswiege* (Glarus, 1899); *Der vierjährige Posten* (not perf.);—music to Schiller's *Tell*; the oratorio *Belsazar*; the cantatas *Hakon Jarl*, f. male ch., soli, and orch., and *Die Flucht nach Aegypten*, f. male ch. and orch.; 5 "fairy cantatas," *Schneevittchen*, *Dornröschen*, *Aschenbrödel*, "Vom Bäumchen, das andre Blätter hat gewollt," and *Die wilden Schwäne* (all 5 f. female ch., soli, and pf.); song-cycle, "Von der Wiege bis zum Grabe," f. vocal solo w. pf., and connecting declamatory text [also in English]; concert-arias ("Mirjams Siegesgesang, f. sopr.," "Das Hindumädchen," f. alto; "Almanzor," f. baritone); 20 canons f. 3 female voices



w. pf.; also 2 masses;—further, 3 symphonics (No. 3, in G min., is op. 227), the overtures "Dame Kobold," "Aladin," "Friedensfeier," "Festouvertüre," "In memoriam" (to the memory of David); Intro and Fugue with Choral (f. orch.), "Zenobia"; a funeral march for Emperor William I.; a violin-concerto, a 'cello-concerto, a harp-concerto (op. 182); 4 string-quartets (No. 4 is in D).

**Rei'ner, Jacob**, b. Altdorf, Wurttemberg, about 1560; d. Aug. 12, 1606, as choirmaster of the monastery at Weingarten. Pupil of Orlando di Lasso at Munich.—Publ. "Liber cantionum sacrarum" (1579; 22 motets a 5-6; in score by Diessler, 1872); "Schöne neue deutsche Lieder" (1581; 32 songs a 4-5); "Christliche Gesang, teutsche Psalmen" (1589; 15 psalms a 3); "Selectae piaeque cantiones" (1591, 20 motets a 6); "Cantica sive mutetae" (1595; 29 songs a 4-5); "Liber motettarum" (1603, 32 motets a 6 and 8); "Liber motettarum" (18 a 6; 1603); "Sacrarum missarum" (1604, 5 masses a 6); "Gloriosissimae Virginis . . . Magnificat" (1604; 12 Mag. a 8); "Missae tres cum litanis" (1604; a 8); "Messae aliquot sacrae cum officio B. V. M. et Antiphonis 3-4 voc." (1608). Songs in MS. (cf. "Monatshelte für Musikgeschichte," iii, p. 97).

**Rei'ner, Ambrosius**, son of preceding; b. Altdorf-Weingarten, Dec. 7, 1604; d. July 5, 1762, as court *Kapellm.* at Innsbruck. Comp. masses, motets, psalms, etc.

**Rein'hard, B. François**, music-printer at Strassburg in 1800, and the first to apply the stereotype process to music-printing.

**Rein'holdt, Theodor Christlieb**, d. Dresden, Mar. 24, 1755, as cantor of the Kreuzkirche; he was J. A. Hiller's teacher. Comp. many motets.

**Rein'ken** (or **Reinke, Reinicke**), **Johann Adam**, famous organist; b. Deventer, Holland, Apr. 27, 1623; d. Hamburg, Nov. 24, 1722. Pupil of Sweelinck in Amsterdam. In 1658 he became assistant, and in 1663 successor, to Scheidemann, organist at the Katharinenkirche, Hamburg. One of the foremost among North German organists; J. S. Bach several times walked from Lüneburg to Hamburg to hear him.—Works: "Hortus musicus" f. 2 violins, viola, and bass (1704), and "Partie diverse" (both republ. by the "Maatschappij tot bevordering der Toonkunst"); in MS., a toccata f. organ, 2 arr.s of chorals, and 2 var.s f. clavichord.

**Reins'dorf, Otto**, b. Köselitz, May 28, 1848; d. Berlin, Apr. 15, 1890. Pupil of Kullak and Wüster. Went to Leipzig 1870; co-editor of the "Neue Zeitschrift für Musik," and (1872) of the "Tonhalle"; founded the "Musikalische Central-Zeitung" (soon defunct), and the "Allgemeine deutsche Musikzeitung" (1874; retired from editorship, 1875); went to Vienna, 1875, started the "Illust. Musik- und Theater-Jour-

nal," resigned the editorship in 1876, and went to Berlin. He was a talented, but erratic, writer and composer.

**Reinthal, Karl (Martin)**, gifted composer; b. Erfurt, Oct. 13, 1832; d. Bremen, Feb. 13, 1896. A music-pupil of G. A. Ritter, he studied theology, at his father's desire, in Berlin from 1871-6, but his passion for music won the day, and he took private lessons with Marx. The King then granted him a stipend for study at Paris in 1849 (6 months), where he had singing-lessons from Gheraldi and Bordogni, and for 3 years at Rome. He then (1853) was called to the Cologne Cons. as teacher of singing, in 1857 he was app. municipal mus. dir., organist and *Kapellm.* at the cathedral, and cond. of the *Singakademie* in Bremen; later also becoming cond. of the *Liedertafel* there. He received the title of R. Prussian Mus. Dir.; was elected full member of the Berlin Akademie in 1882, and in 1888 was made "Royal Professor." He prod. 2 operas, *Edda* (Bremen, 1875) and *Kathchen von Heilbronn* (Frankfort, 1881); an oratorio *Jephtha*, repeatedly perf. in Germany and elsewhere; the famous "Bismarck-Hymne" (won a prize); the choral works *In der Wüste*, *Das Mädchen von Kothah* (both w. orch.), and *Die Rosen von Hildesheim* (f. 4 male voices w. orch.); a symphony in D; male choruses, songs, psalms.

**Reisenauer, Alfred**, pianist; b. Königsberg, Nov. 1, 1863. Pupil of L. Kohler and Liszt. Debut at Cardinal Hohenlohe's palace, Rome, with Liszt (1881); after a concert-tour (London, Leipzig), he studied law at Leipzig Univ. 1881-2, but resumed his career of concert-pianist, and has visited Russia, Siberia, and Central Asia. His only publications are songs: "Wanderlieder."

**Rei'ser, August Friedrich**, b. Gammertingen, Württemberg, Jan. 19, 1840. From 1880-86, editor of the Cologne "Neue Musikzeitung"; has comp. 2 symphonies, an overture, and male choruses (e.g., "Barbarossa," f. double ch.).

**Reiset, Marie-Félicie-Clémence de.** See GRANDVAL, MME. DE.

**Reiss, Carl Heinrich Adolf**, b. Frankfort-on-Main, Apr. 24, 1829. Pupil of Hauptmann at Leipzig. Chorus-master, and *Kapellm.*, at various theatres; in 1854, 1st *Kapellm.* at Mayence; in 1856 2nd, and on Spohr's death 1st, *Kapellm.* at Kassel; 1881-6, at the court theatre, Wiesbaden.—Prod. 1 opera, *Otto der Schütz*, at Mayence, 1856.

**Reis'siger, Karl Gottlieb**, b. Belzig, n. Wittenberg, Jan. 31, 1798; d. Dresden, Nov. 7, 1859. A pupil of Schicht at the Thomasschule, Leipzig, from 1811; began the study of theology in 1818, but gave it up for music, continuing at first under Schicht, then going to Vienna in 1821 (where he wrote, but did not produce, an opera, *Das Rockenwerbchen*, and appeared as a

vocalist and pianist), and thence to Munich (1822), pursuing the study of dramatic comp. under Winter, and successfully bringing out an overture and entr'actes to *Nero*. In 1824, at the expense of the Prussian government, he made a tour of inspection and study in Italy, and submitted a plan for a conservatory; taught at the Berlin R. Inst. for Church-music, and in 1826 was invited to The Hague to organize a conservatory, which still flourishes. In the same year he succeeded Marchner as mus. dir. of the German Opera at Dresden, and soon after was app. court *Kapellm.*, as Weber's successor.—Works: The operas *Didone abbandonata* (Dresden, 1823); *Der Ahnenschutz* (1824); *Felva* [melodr.] (1827); *Libella* (1828); *Die Felsenmühle von Étalères* (1829); the overture is still played at concerts); *Tarandot* (1835); *Adèle de Foix* (1841); *Der Schiffbruch der Medusa* (1846);—the oratorio *David*: 10 grand masses; motets, psalms, etc.;—a symphony, an overture, a clar.-concerto, a flute-concerto, a pf.-quintet, a string-quintet, 6 pf.-quartets, 8 string-quartets, 27 pf.-trios, 3 violin-sonatas, 2 cello-sonatas, 1 clar.-sonata;—and, f. pf., 3 solo sonatas, 2 4-hand sonatas, rondos (op. 27, 4 hands; op. 37, 39), waltzes (that named "Weber's last thought" is R.'s most popular piece), 24 "Danses modernes et brillantes," in 2 sets, op. 38 and op. 46;—also songs, many of which became popular.—His brother,

**Reis'siger, Friedrich August**, b. Belzig, July 26, 1809; d. Friederikshald, Mar. 2, 1883, as military bandmaster. Pupil of Weinlig and Schicht (Leipzig) and Dehn (Berlin); prolific comp. (many songs); from 1840-50, cond. at the Christiania theatre.

**Reissmann, August**, b. Frankenstein, Silesia, Nov. 14, 1825; pupil there of Heinrich Jung, and in Breslau of Mosewius and Baumgart (theory), E. L. Richter (pf. and org.), A. Astner (vln.) and Kahl ('cello). His first compositions were well received; but two years' residence in Weimar with Liszt (1850-2) developed a strong literary vein. He lived in Halle, and from 1863-80 in Berlin, lecturing 1866-74 at the Stern Cons. on the history of music; then in Leipzig (where the University conferred on him the degree of *Dr. phil.* in 1875), in Wiesbaden, and again in Berlin.—Writings: "Catechismus der Gesangskunst" (1853; after Sieber); "Von Bach bis Wagner" (1861); "Das deutsche Lied in seiner historischen Entwicklung" (1861; rev. ed. 1874 as "Geschichte des deutschen Liedes"; considered his best and most original work); "Allgemeine Geschichte der Musik" (3 vol.s., 1863-5); "Allgemeine Musiklehre" (1864; 2nd ed. 1864); "Robert Schumann" (1865; 3rd ed. 1870); "Grundriss der Musikgeschichte" (1865); "Lehrbuch der musikalischen Composition" (3 vol.s., 1866-73); "Felix Mendelssohn-Bartholdy" (1867; 2nd ed. 1872); "Franz Schubert" (1873); "Die königliche Hochschule für Musik in Berlin" (1875); "Klavier- und Gesangsschule für

den ersten Unterricht" (2 parts, 1876); "Leichtfassliche Musikgeschichte in 12 Vorlesungen" (1877); "Joseph Haydn" (1879), "Zur Aesthetik der Tonkunst" (1879); "Illustrierte Geschichte der deutschen Musik" (1880); "J. S. Bach" (1881); "G. F. Händel" (1881), "Glück" (1882); "Weber" (1882); "Die Oper in ihrer kunst- und kulturhistorischen Bedeutung" (1885); "Was wird aus unserer deutschen Musik?" (Berlin, 1899);—edited Gathy's "Musikalisches Conversationslexikon" (1870), and vol.s vii-xi of Mendel's ditto (1876; also Supplement of 1881, and an epitome, "Handlexikon der Tonkunst," in 1882)—Compositions 3 operas, *Gudrun* (Leipzig, 1874), *Die Bürgermeistern von Schorndorf* (ib., 1880), and *Das Gralspiel* (Düsseldorf, 1895); a ballet, *Der Blumen Rache* (1887); *König Drosselbart*, f. soli, ch., and pf., w. declamation (1886); 2 dram. scenes, *Drusus' Tod*, and *Loreley*; an oratorio, *Wittekind*; choruses, ballads, vocal tertets and duets, and many songs;—a violin-concerto, a suite f. vln. w. orch.; 2 violin-sonatas; pf.-music.

**Rei'ter, Ernst**, b. Wertheim, Baden, 1814; d. Basel, July 14, 1875. Violin-prof. at Wurzburg Cons.; in 1839, musical dir. at Strassburg, from 1841 at Basel.—Works: *Die Fee von Elverhoe*, opera (Wiesbaden, 1865); *Das neue Paradies*, oratorio (Basel, 1845); 2 string-quartets; songs.

**Reife, John**, English theorist and composer; b. Greenwich, 1763; d. London, about 1837, as an esteemed teacher of pf. and harmony.—Works: Airs, sonatas, lessons, divertimentos, etc., f. harpsichord or pf.; songs; "Guida Armonica . . ." (3 parts, 1798; 2nd ed. as "The Principles of Harmony . . .", 1817); "Remarks on the Present State of Mus. Instruction" (1819); "Lucidus ordo . . ." (1821). He proposed a reformed thorough-bass figuring, marking the root-chord *r.*, and the inversions *1* and *2*.

**Reil'stab, Johann Karl Friedrich**, b. Berlin, Feb. 27, 1759; d. there Aug. 19, 1813. Pupil of F. Agricola and Fasch; succeeded his father as head of a printing-establishment, adding a music-printing and -publishing department and a circulating library of music; founded short-lived amateur concerts in 1787; lost his property in the war of 1806, and gave music-lessons, lectured on harmony, and wrote criticisms for the "Vossische Zeitung." Compositions unimportant. He publ. "Versuch über die Vereinigung der musikalischen und oratorischen Declamation" (Vienna, 1785); "Anleitung für Clavier-spieler, den Gebrauch der Bach'schen Fingersetzung, die Manieren und den Vortrag betreffend" (1790); and a polemical pamphlet, "Ueber die Bemerkungen eines Reisenden [Reichardt], die Berlinischen Kirchenmusiken, Concerte, Opern und die königliche Kammermusik betreffend" (1789).

**Reil'stab, (Heinrich Friedrich) Ludwig**, the noted novelist, son of the preceding; b. Ber-

lin, Apr. 13, 1799; d. there Nov. 27, 1860. Artillery officer, teacher of mathematics and history in the Brigade School, Berlin, retired from the army in 1821, and lived as a writer in Berlin from 1823. Editor and mus. critic of the "Vossische Zeitung" from 1826. Publ. the satirical pamphlets "Henriette, oder die schöne Sangerin, eine Geschichte unsrer Tage von Freund und Zuschauer" (1826, on Henriette Sontag's triumphs), and "Ueber mein Verhältniss als Critiker zu Herrn Spontini als Componisten und General-Musikdirector in Berlin, nebst einem vergnüglichen Anhang" (1827; directed against Spohr's truckling to virtuosity in *Agnes von Hohenstaufen*), for each of which he suffered a period of imprisonment; though his opinions were eventually upheld both in official circles and by the public. From 1839-41 R. edited a mus. periodical, "Iris im Gebiet der Tonkunst"; he also contributed to several other papers. In his "Gesammelte Werke" are biographies of Liszt, Ludwig Berger, Bernhard Klein, Nanette Schechner, and others; vol. i contains criticisms, on opera and concert, which came out in the "Vossische Zeitung" 1826-48.—His best-known novel is "1812."

**Remenyi, Eduard**, remarkable violinist; b. Iteves, Hungary, 1830; d. San Francisco, Cal., May 15, 1898. Pupil of Bohm at Vienna Cons. 1842-5; banished from Austria for participation in the Hungarian Revolution of 1848, he began the career of a wandering violinist in America; returned to Europe in 1853, profited by Liszt's counsels, and in 1854 became solo violinist to Queen Victoria. In 1860 he was amnestied, and app. solo violinist to the Emperor of Austria; in 1865, commenced a brilliant tour, visiting Paris (1865), Germany, Belgium, and Holland; stayed in Paris 1875-7, playing in many Pasedeloup concerts; then proceeded to London (1877), and to America in 1878, travelling in the United States, Canada, and Mexico; in 1886 he began a new concert-tour around the world, visiting Japan, China, Cochin-China, the Cape of Good Hope, etc. He died of apoplexy on his last American tour, 1897-8.—His technique was prodigious; in vigor, passion, and pathos he was unexcelled; his extravagances were forgotten in admiration for his puissant genius. Finding insufficient scope in the usual violin-literature, he made skilful transcriptions of Field's Nocturnes, Chopin's Waltzes, Polonaises, and Mazurkas, and pieces by Bach, Schubert, etc.; these are united under the title of "Nouvelle école du violon." He comp. a violin-concerto, and some soli f. vln.

**Remi of Auxerre**, [Remigius Altisiodorensis,] a monk; at Rheims, 893; later at Paris. His commentary on Martianus Capella was printed by Gerbert in "Scriptores," vol. i.

**Rem'mers, Johann**, b. Jever, Jan. 12, 1805; d. The Hague, Jan. 28, 1847. Violinist, pupil of Ed. Rietz; chamber-musician at St. Petersburg.

**Remmert, Martha**, excellent pianist; b. Gross-Schwein, n. Glogau, Sept. 13, 1854. Pupil of Kullak, Tausig, and Liszt. Resides in Berlin.

**Rémusat [Rémuzat], Jean**, flute-virtuoso, pupil of Tulou; b. Bordeaux, May 11, 1815, d. Shanghai, Sept. 1, 1880. After successful concert-giving, he became first flute at the Queen's Th., London; from 1853 ditto at the Th.-Lyrique, Paris. He preferred the old cross-flute to Bohm's.—Publ. a Flute-method, and solo pieces and duets f. flute, flute and violin, etc.

**Remy, W. A.** See MAYER, WILHELM.

**Rénard, Marie**, operatic soubrette, b. Graz, Jan. 18, 1864; début there 1882. Eng. at the Prague *Landestheater*; 1885-8 at the Berlin Court Opera; since then at the Vienna Court Opera.

**Renaud, Albert**, b. Paris, 1855. Pupil of César Franck and Léo Delibes; organist at St.-François-Xavier; mus. critic of "La Patrie."—Works: The 4-act "féerie" *Aladin* (1891); opéra comique *A la Housarde* (91); ballet *The awakened Shepherd* (London, 1892); ballet *Rokneddn* (Paris, 1892); pièce fantastique *Don Quichotte* (1895); folie-vaudeville *Un voyage à Venise* (1896); operetta *Le soleil de minuit* (1898); etc.

**Renaud, Maurice**, renowned bass singer; b. Bordeaux, 1862. Pupil of Paris Cons.; engaged at R. Opera, Brussels, 1883-90; at the Opéra-Comique, Paris, 1890-1; at the Grand Opéra, since 1891. Sings bass (or baritone) parts in over 50 operas; is equally successful in comic and serious works.—Rôles: Huon; Mercutio and Capulet; Escamillo; Basilio; Beckmesser; Telramund; Flying Dutchman; Kurwenal; Guillaume (*Tell*); Fernando (*Fidelio*); Nelusko (*l'Africaine*); etc.

**Renda'no, Alfonso**, pianist; b. Carolei, n. Cosenza, Calabria, Apr. 5, 1853. Pupil of Naples Cons., of Thalberg, and of Leipzig Cons. (1871). Very successful at the Philharm. and Mus. Union Concerts in London; also in Paris and Leipzig. Highly esteemed in Italy; has publ. *salon*-pieces.

**Ren'ner, Josef**, b. Schmatzhausen, n. Lands-hut, Bavaria, Apr. 25, 1832; d. Ratisbon, Aug. 11, 1895. Taught by his father; later by Mettenleiter and Proske. From 1858-92, choral cond. and teacher at the Aula Scholastica, Ratisbon; cond. of several mus. societies; founder, about 1865, and until 1882 director, of a Mus. Inst. To revive the German madrigals of the 16th-17th centuries, he organized the Ratisbon Madrigal Quartet, and edited and publ. coll.s of madrigals.

**Reszké, Jean de.** See DE RESZKÉ.

**Réty, Charles**, b. about 1826; d. Paris, July 1, 1895. Best known under the pseudonym of "Charles Darcours," as mus. critic for the Paris "Figaro," a post occupied with distinction for

25 years; he was formerly Director of the old Th.-Lyrique.

**Reub'ke, Adolf**, organ-builder at Hausneindorf, n. Quedlinburg; b. Halberstadt, Dec. 6, 1805; d. there Mar. 3, 1875. Built the organs in the cathedral (88 stops) and the Jacobikirche (53 stops) at Magdeburg.—His son **Emil**, b. Hausneindorf, Mar., 1836, d. there 1885; succeeded his father, and introduced various improvements (pneumatic tubes). Present head of the firm is Ernst Rover.—**Julius R.**, son of Adolf, b. Hausneindorf, Mar. 23, 1834; d. Pillnitz, June 3, 1858. Pupil of Kullak and Marx, in Berlin, and later of Liszt; fine pianist, whose few comp.s show great talent (a pf.-sonata, an organ-sonata entitled "The 94th Psalm," other pf.-pieces, and songs)—**Otto R.**, the youngest son of Adolf, b. Nov. 2, 1842, pupil of von Bulow and Marx, is living in Halle as a music-teacher, and cond. of a singing-society; since 1892, musical director at the Univ.

**Reu'ling, (Ludwig) Wilhelm**, b. Darmstadt, Dec. 22, 1802; d. Munich, Apr. 29, 1879. Pupil of Rinck, Seyfried, and E. Forster. *Kapellm.* of the Josephstädter Th., Vienna, in 1829; of the Kärnthnerthor Th., 1830-54. His works include 37 operettas and operas (*Die Feuerbrant*, Trieste, 1829; *Alfred der Grosse*, Vienna, 1840), and 17 ballets, prod. mostly in Vienna; also pantomimes, overtures, chamber-music, etc.

**Reuss, Eduard**, b. New York, Sept. 16, 1851; pupil of Ed. Krüger at Göttingen, 1871-5; later of Liszt; since 1880, music-teacher at Karlsruhe.

**Reuss, Heinrich XXIV.**, Prince of Reuss-Kostritz; b. Treilschen, n. Züllichau, Brandenburg, Dec. 8, 1855. Pupil of Herzogenberg and Rust, Leipzig.—Works: A mass; 2 symphonies; 2 string-quintets; 2 string-quartets; a string-trio, a violin-sonata, etc.

**Reut'ter, Georg (senior)**, b. Vienna, 1656; d. there Aug. 29, 1738. From 1697-1703, theoribist in the court orch.; in 1710, court organist; in 1712, Fux's successor as *Kapellm.* at the "Gnadenbild" (St. Stephen's); in 1715, cathedral-*Kapellm.*—His son,

**Reut'ter, (Johann Adam Carl) Georg (junior)**, b. Vienna, Apr. 6, 1708; d. there Mar. 12, 1772. Succeeded his father as *Kapellm.* at St. Stephen's in 1738; 2nd court *Kapellm.*, 1746; in 1751, acting chief *Kapellm.* (with Prudieri), receiving the title on the latter's death in 1769. His works (an opera, operettas, oratorios, masses, etc.) are unimportant. It was he who engaged young Haydn for the choir, and treated him so badly.—Stolbrock publ. an essay on R. in the "Vierteljahrsschrift für Musikwissenschaft," 1892.

**Rey, Jean-Baptiste (I)**, b. Lauzerte, Tarn-et-Garonne, Dec. 18, 1734; d. Paris, July 15, 1810. In 1827, *m. de chap.* at Auch Cath.; from 1754, opera-cond. at Toulouse, Montpellier, Marseilles, Bordeaux, and Nantes; from 1776, for

over 30 years, at the Grand Opéra, Paris, as assistant to Franœeur, whom he succeeded in 1781, also conducting the Concerts spirituels 1781-5. In 1779, cond. of chamber-music to Louis XVI.; 1795-1802, prof. of harmony at the Cons.; from 1804, Napoleon's *maître de chapelle*. A most successful conductor; as a harmonist, a disciple of Rameau, in opposition to Catel; as a composer, he prod. 2 operas; ballets; orch. masses, motets, etc.

**Rey, Jean-Baptiste (II)**, b. Tarascon, about 1760; from 1795-1822, cellist at the Grand Opéra. — Publ. "Cours élémentaire de musique et de pianoforte" and "Exposition élémentaire de l'harmonie théorie générale des accords d'après la basse fondamentale" (1807).

**Rey, V.-F.-S.**, b. Lyons, about 1762; publ. "Système harmonique . . d'après les principes du célèbre Rameau" (1795) and "L'art de la musique thèori-physico-pratique" (1806).

**Reyer (pote Rey), Louis-Étienne-Ernest**, b. Marseilles, Dec. 1, 1823. From 6 to 16 he

studied in the free municipal school of music; then took a place in the government financial bureau at Algiers, and while there composed a solemn mass and publ. several songs; entered the mus. career in 1848, studying at Paris with his aunt, Mme. Farrenc, and producing in 1850, at the Th. Italien, a symphonic ode with choruses, *Le Sélam* (poem by Th. Gautier), followed in 1854 by a one-act comedy-opera, *Maître Wolfram* (Th. -Lyrique), a 2-act ballet-pantomime, *Sacountala* (Opéra, 1858), a 3-act comedy-opera, *La Statue* (Th. -Ly., 1861), a 2-act opera, *Érosstrate* (Baden-Baden, 1862), a 4-act opera, *Sigurd* (Brussels, 1884), and the 5-act opera, *Salammbô* (Brussels, 1890). R. is a foremost representative of the modern French romantic school of opera; his best work is *La Statue*. Other comp.s: A cantata, *Victoire* (1859); a hymn, *L'Union des arts* (1862); male choruses ("Hymne du Rhin," "Le chant du paysan," "Chœur des buveurs," "Chœur des assiégés"); a dram. scene, *La Madeleine au désert* (1874); also some church-music. — He succeeded Berlioz as librarian at the Opéra, and was elected to David's chair in the Académie in 1876. He followed d'Ortigue as *feuilletoniste* of the "Journal des Débats"; his collected essays were publ. in 1875 as "Notes de musique." Chev. of the Légion of Honor, 1862; Officer, 1886.

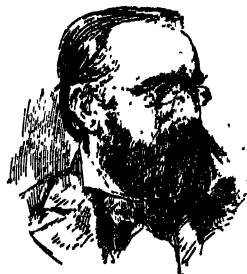
**Reznicek, Emil Nicolaus, Freiherr von**, b. Vienna, May 4, 1861. Law-student at Graz;

music-student at Leipzig Cons.; then *Kapellm.*, successively, in theatres at Graz, Zurich, Mayence, Stettin, and Weimar, in 1896, app. 1st *Kapellm.* at Court Th., Mannheim. Gifted opera-composer: *Die Jungfrau von Orleans* (1887), *Satanella* (1888), *Emerich Fortunat* (1889), all prod at Prague, where he also brought out the very succ. 3-act comic opera *Donna Diana* (1894), of which he wrote both text and music. — Further, a Requiem (1894), and a symphonic suite f. full orch., in D (1897).

**Rhaw [Rhu], Georg**, b. Eisfeld, Franco-nia, 1488, d. Wittenberg, Aug. 6, 1548. Cantor of the Thomasschule, Leipzig, until 1520, bringing out a mass a 12, and a Te Deum, at the disputation of Luther and Eck. In 1524 he establ. a music-printing business at Wittenberg, publishing more especially Protestant compositions (the "Bicinia gallica," 1544, contains the earliest known version of the "Ranz des vaches"). Wrote an "Enchiridion musices" (Part i, 1518, on "Musica choralis"; P. ii, 1520, on "Mus. mensuralis").

**Rheinberger, Joseph (Gabriel)**, b. Vaduz, Liechtenstein, Mar. 17, 1837. He played the piano at 5, and was a good organist at 7; studied at the R. School of Music, Munich, under Herzog, Leonhard, and J. J. Mayer, from 1851-8, and was app. teacher of theory there in 1859; also organist at the church of St. Michael, and cond. of the Oratorio Soc.

He was "Repetitor" at the Court Opera, 1865-7; then received the title of Royal Professor (he teaches composition and advanced classes in organ-playing; G. W. Chadwick and H. W. Parker were among his pupils), and was made Inspector of the School of Music; since 1877, Court *Kapellm.* of the Royal Chapel-Choir, celebrated for its performances of early vocal music. — R.'s works take high rank among contemporary compositions, both vocal and instrumental; they include the romantic opera *Die 7 Raben*, op. 20 (Munich, 1869), the comic opera *Des Thürmers Töchterlein*, op. 70 (Munich, 1873), the vaudeville *Das Zauberswort*, op. 153; music to *Der wunderthätige Magus* [Calderon], op. 30; music to Raimund's *Die unheilbringende Krone*; the oratorio *Christophorus*, op. 120; a mass f. double choir, dedicated to Leo XIII., op. 109; mass in C, f. soli, ch., and orch., op. 169; other masses; Requiem for soldiers of the Franco-Prussian war, op. 60; a Requiem a *capella*; 2 Stabat Maters; the cantatas *Montfort*, *Waldmorgen*, *Toggenburg* (op. 76), and *Klösterchen auf Eberslein*, f. soli, ch., and orch.; *Das Thal*





*des Espingo*, f. male ch. w. orch.; *Vom goldenen Horn*, a "türkisches Liederspiel" f soli, mixed ch., and pf. (op. 182); the ballades *König Erich*, op. 71, and *Wittekind*, op. 102, f. chorus w. pf.,—the symphonic tone-picture "Walenstein," op. 10; the "Florentine" symphony; a symphonic fantasia, op. 79; overtures to *Demetrius*, op. 110, and *The Taming of the Shrew*, op. 17; a "Triumph-Ouverture", organ-concerto w. strings and 3 horns (1885); organ-concerto No 2, in G min., op. 177, w. strings, 2 horns, trumpets, and kettledrums; pf.-concerto in A $\flat$ , op. 94; a nonet f. flute, oboe, clar., bassoon, horn, and strings, op. 139; theme w. 50 var.s f. string-quartet, op. 61; string-quartet, op. 147; pf.-quartet, op. 38, 1 string-trio; 2 pf.-trios; sonatas f. pf. and violin; pf.-sonatas ("symphonique," op. 47; in D $\flat$ , op. 99; in E $\flat$ , op. 135; "romantic," in F $\sharp$  min., op. 184); fine solo pieces f. pf. ("Waldmarchen," op. 8; *Tarentelle*, op. 13; *Toccatas*, op. 12, 115; 4 *Humoresques*, op. 28; "Aus Italien," op. 29; *Capriccio*, *Minuet*, and *Fugue* f. left hand alone, op. 113; 3 *Studies*, op. 6); 18 organ-sonatas (No. 18 is op. 188).

**Ricca'ti**, Count **Giordano**, b. Castelfranco, Treviso, Feb. 28, 1709; d. Treviso, July 20, 1790.—Writings: "Saggio sopra le leggi del contrapunto" (1762); "Delle corde ovvero fibre elastiche" (1777); a series of essays, in the "Nuovo Giornale de' Letterati d'Italia," on the mus. systems of Rameau (in vol. xxi), Tartini (in vol. xxii), and Vallotti (in vol. xxiii); and several dissertations on mus. acoustics in Cologera's "Raccolta d'opuscoli scientifici" (in vol. ix).

**Ric'ci**, **Federico**, dram. composer; b. Naples, Oct. 22, 1809; d. Conegliano, Dec. 10, 1877. Pupil of Furno, Zingarelli, and Raimondi, at the Royal Cons. di San Sebastiano. He prod. 19 operas, at least 4 of which were written in collaboration with his elder brother Luigi [see below]; these 4 were his first, *Il Colonello* (Naples, 1835), *Il Disertore per amore* (Venice, 1835), *L'Amante di richiana* (Turin, 1846), and *Crispino e la comare* (Venice, 1850). In 1838 his *La frigione d'Edimburgo* had great success in Trieste; *Corrado d'Altamura* was well received at La Scala, Milan, in 1841, and was prod. at the Th. Italien, Paris, in 1844. He was invited to St. Petersburg in 1853 as musical director of the Imperial theatres; in 1866 the fine comic opera *Crispino e la comare* had a warm welcome at the Th. Italien; in 1869 *Una follia a Roma* (as *Une folie à Rome*) had 77 consecutive representations at the Fantaisies-Parisiennes, and was followed in that year by a French version (*Le docteur Crispin*) of *Crispino*, so that R. repaired to Paris in hopes of further good fortune; but his subsequent dramatic ventures failed, and in 1876 he retired to Conegliano. 6 masses, a cantata, and numerous smaller vocal works, were also written by him.—See the "Notice sur Luigi et Federico Ricci . . .," by

F. de Villars (1866); and "I fratelli Ricci," by L. de Rada (1878).

**Ric'ci**, **Luigi**, brother of the preceding; b. Naples, July 8, 1805; d. Prague, Dec. 31, 1859. Eminent dram. composer, pupil of Furno and Zingarelli at the Cons. di S. Sebastiano, Naples, also taking private lessons of Generali. His first stage-work was the opera buffa *L'Impresario in angustie* (Cons. theatre, 1823); he wrote in all about 30 operas, several in collaboration with his brother [see above]. In 1836 he was app. *m. di capp.* of the cathedral at Trieste, and chorusmaster at the theatre. In 1844 he married the singer Lina Stoltz, of Prague. Shortly after producing his last opera, *Il diavolo a quattro* (Trieste, 1859), symptoms of insanity developed, and he was sent to an asylum in Prague, where he died. Among his operas may be mentioned *Il Colombo* (Palma, 1829), *Amina o l'Orfano di Ginevra* (Rome, 1829), *Chiara o Rosemberg* (La Scala, Milan, 1831), *Chi dura vince* (Rome, 1834), *Il Birrajo di Preston* (Florence, 1847), *Crispino e la comare* (with Federico; Venice, 1850), *La festa di Piedigrotta* (Naples, 1852), and *Il diavolo a quattro*.—Also masses, a Requiem, choruses, songs, etc.

**Ric'cius**, **August Ferdinand**, b. Bernstadt, Saxony, Feb. 26, 1819; d. Karlsbad, July 5, 1886. In 1849, dir. of the Euterpe Concerts at Leipzig; 1854-64, *Kapellm.* at the City Th.; then at the Hamburg Th.; also mus. critic of the Hamburg "Nachrichten," and singing-teacher.—Works: Overture to Schiller's *Braut von Messina*; a cantata, *Die Weihe der Kraft*; incl. music to plays; pf.-music; choruses, vocal trios and duets, and songs.

**Ric'cius**, **Carl August**, nephew of preceding; b. Bernstadt, July 26, 1830; d. Dresden, July 8, 1893. Pupil, in Dresden, of Wieck, Carl Krágen, and Schubert (pf. and violin); then at Leipzig Cons. of Mendelssohn, Schumann, David, etc., 1844-6; in 1847, violinist in Dresden court orch., rising to chorusmaster in 1863, third *Kapellm.* in 1887, and succeeding Fürstenauf as librarian of the R. Mus. Library in 1889.—Works: The 2-act comic opera *Es spukt* (Dresden, 1871); music to *Schneewittchen*, *Däumling*, *Aschenbüchel*, *Der gestiefelte Kater*, *Ella* [farce by Röder], etc.; ballets; music to Schiller's "Dithyrambe" (1859). Publ. only pf.-pieces and songs.

**Rice**, **Fenelon B.**, b. Green, Ohio, Jan. 2, 1841. Studied in Boston, Mass., under J. W. Tufts, B. F. Baker, and Edwin Bruce; later in Leipzig under Papperitz, Moscheles, Richter, and Plaidy. Organist in Boston for 3 years; since 1871, Director of Oberlin, Ohio, Cons. of Music.—Degree of A. M. from Oberlin College; of Mus. Doc. from Hillsdale (Mich.) Coll.

**Richards**, (**Henry**) **Brinley**, composer-pianist; b. Carmarthen, Wales, Nov. 13, 1817; d. London, May 1, 1885. Pupil of the R. A. M.,

winning the King's Scholarship in 1835 and 1837 Member of the R. A. M. He resided in London, highly esteemed as a concert-pianist and teacher—Works: Numerous light *pièces de genre* f. pf., songs and part-songs; the popular hymn "God bless the Prince of Wales" (1862); a symphony, 2 overtures, a concerto for pf and orch; and 2 marches f. military band, "Albert Edward," and "Carmarthen."

**Richault, Charles-Simon**, b. Chartres, May 10, 1780, d. Paris, Feb 20, 1866. In 1805 he founded the well-known music-publishing house, the first issues of which were Mozart's concertos, and Beethoven's symphonies, in score. His sons **Guillaume-Simon** (1806-1877) and **Léon** (1839-1895) carried on the business, publishing works by eminent French composers, and also excellent editions of German classics.

**Riche, Antoine Je.** See DIVITIS.

**Richée.** See LESAGE DE RICHIÈRE.

**Richter, Alfred**, son of E. Fr. Richter; b. Leipzig, Apr. 1, 1846. Teacher in the Cons., 1872-83; then lived in London, but returned to Leipzig in 1897.—Publ. an "Aufgabenbuch" (Engl. ed. as "Additional Exercises," publ. in New York) supplementary to his father's "Manual of Harmony"; a supplement to his father's "Manual of Counterpoint" (Engl. transl. New York); also "Das Klavierspiel für Musikstudierende" (Leipzig, 1898).

**Richter, Ernst Heinrich Leopold**, b. Thiergarten, n. Ohlau, Prussian Silesia, Nov. 15, 1805; d. Steinau-on-Oder, Apr. 24, 1876. Pupil of Hientzsch, Berner, and Siegert, at Breslau; and of Klein and Zelter at the R. Inst. for Church-music, Berlin. Instructor at the Teachers' Seminary in Breslau, 1827-47, also teaching in it after its removal to Steinau. A teacher of high reputation. He prod. a comic opera, *Die Contrebande*, at Breslau; also comp. a mass, motets, cantatas, part-songs for male chorus, songs (the "Schlesische Volkslieder" are op. 27), a symphony, organ-pieces, etc.

**Richter, Ernst Friedrich (Eduard)**, distinguished theorist and composer; b. Gross-Schönau, Saxony, Oct. 24, 1808; d. Leipzig, Apr. 9, 1879. Son of a school-master, and educated in the Zittau Gymnasium; matriculated 1831 as student of theology at Leipzig Univ., but gave his chief attention to musical study under Weinlig, and on the foundation of the Cons. (1843) became Hauptmann's coadjutor as teacher of harmony and



composition; from 1843-7, cond. of the *Singakademie* as Pohlenz's successor; 1851, organist of the Petrikirche; 1862, of the Neukirche, going in a short time to the Nikolaukirche, and in 1868 succeeding Hauptmann as mus. dir. of the Nikolai- and Thomaskirche, and cantor of the last-named, with the title of "Professor", later, the Univ. conferred on him the title (honorary) of of "Univ. Mus. Dir."—He is best known by his eminently practical and very popular "Lehrbuch der Harmonie" (1853; about 20 subsequent German editions; best Engl. ed., "Manual of Harmony," is that by J. P. Morgan, New York; also in Swedish, Russian, Polish, Italian); its continuations are the "Lehrbuch des einfachen und doppelten Kontrapunkts" (1872, Engl. by J. P. Morgan, New York, "Manual of Simple and Double Counterpoint"); and "Lehrbuch der Fuge" (1859; also Engl.), all have run through several editions. R. was a skilful contrapuntist, and his vocal music, more especially the *a cappella* motets, psalms, etc., is pleasing; he also comp. an oratorio, *Christus der Erlöser* (1849), Schiller's "Dithyrambe" (Schiller Festival, Gewandhaus, 1859), masses, string-quartets, organ-music, violin-sonatas, pf.-sonatas, etc.

**Richter, Franz Xaver**, b. Hollerschau, Moravia, Dec 1, 1709, d. Sept 12, 1789, as *Kapellm.* (since 1747) of Strassburg Cath., Pleyel having been his assistant since 1783.—Works: Fine church-music (7 masses, motets, a Te Deum, etc., in MS. at St. Die Cath.); 26 symphonies (6 publ.), 6 string-quartets, 3 trios; in MS. an "Harmonische Belchrung . . ." transl. in 1804 by Kalkbrenner as "Traité d'harmonie et de composition."

**Richter, Hans**, celebrated conductor; b. Raab, Hungary, Apr. 4, 1843. In 1853, choir-boy in the Court Chapel, Vienna; from 1860-5 he studied composition under Sechter, piano-playing, and the French horn, at the Cons. From 1866-7 in Lucerne (Triebtschen) with Wagner, making for him a fair copy of the *Meistersinger* score, and recommended by him for the position of chorusmaster at the Munich Opera (Dec., 1867); from Aug. 25, 1868, to Sept. 1, 1869, court cond. under v. Bülow. Conducted rehearsals and initial performance of *Lohengrin* at Brussels, 1870; after ten months more at Triebtschen he was app. *Kapellm.* at the Pesth National Th. 1871-5, then succeeding Dessoff as *Kapellm.* at the Imperial Opera, Vienna, becoming 1st *Kapellm.* on Hellmesberger's death in 1893. Since 1875 he has also cond. the concerts of the "Gesell-



schaft der Musikfreunde," excepting the season of 1822-3, when Jahn was his deputy. He was chosen by Wagner to conduct the *Ring des Nibelungen* at Bayreuth in 1876, and as W.'s alternate in conducting the Wagner Concerts in the Albert Hall at London, 1877; has been conductor-in-chief of the Bayreuth Festivals ever since, and since 1879 has given an annual series of concerts at London. Has cond. several of the Lower Rhenish Festivals, and (since 1885) the Birmingham Festivals, succeeding Costa. In 1885 he was created Mus. Doc. *hon. causa* by Oxford Univ. In 1898 the freedom of the city of Vienna was bestowed on him. (*Cf.* London "Musical Times" for July, 1899.)

**Richter, Johann Christian Christoph**, father of Jean Paul Friedrich Richter; b. Neustadt am Kulm, Dec. 16, 1727; d. Schwarzenbach-on-Saale, 1779, as pastor. From 1760 he was organist at Wunsiedel for some years, and comp. vocal church-music (left in MS.). From him his son inherited his musical nature, especially his fondness for improvising on the piano.

**Ricci'ri, Giovanni Antonio**, the teacher of Padre Martini; b. Venice, May 12, 1679, d. Bologna, 1746. In 1701, soprano singer at S. Petronio, Bologna; member of the Philharm. Acad. till his dismissal in 1716. He wrote several oratorios; a fugue *a 5* is given as a model in Martini's "Saggio del contrappunto."

**Ricor'di, Giovanni**, founder of the great music-publishing firm in Milan, b. Milan, 1785; d. there Mar. 15, 1853. At first violinist and cond. at the old Fiando theatre, he also earned small sums as a music-copyist, and in 1807 went to Leipzig to learn music-engraving in Breitkopf & Härtel's establishment. Returning, he opened a little shop, and began publishing in 1808, the first works being engraved by himself. He was an intimate of Rossini, whose operas he published; also recognized Verdi's genius when the latter was comparatively unknown. His son Tito (1811-1888) succeeded to the business. The present head of the firm is Giulio Ricordi (b. Dec. 19, 1840, at Milan); he is editor-in-chief of the "Gazzetta Musicale," now (1899) in its 55th year, and is a composer of elegant *salon*-music f. pf., under the pseudonym of "J. Burgmein"; in earlier years he wrote a string-quartet, a pf.-trio, a ballet, *Un capriccio*, with Marco Sala (Milan, La Scala, 1866), etc. He is well known as a patron of art. The publications of the firm exceed 102,000 at the present writing.

**Rie'chers, August**, b. Mar. 8, 1836, in Hanover; d. Berlin, Jan. 4, 1893. Skillful maker and repairer of violins, trained by Bausch of Leipzig; Joachim entrusted his violins to R.'s hands. He publ. a valuable pamphlet: "The Violin, and the Art of its Construction; a Treatise on the Stradivarius Violin" (Engl. ed. 1895; pp. 35), with 4 plates of full-size diagrams exhibiting the structure and exact dimensions of the model "Strad."

**Rie'del, Carl**, b. Kronenberg, n. Elberfeld, Oct. 6, 1827; d. Leipzig, June 3, 1888. A silk-dyer by trade, the Revolution of 1848 upset his business, and turned his thoughts to the serious study of music. He became a pupil of Carl Wilhelm at Krefeld, and entered the Leipzig Cons. in 1849. In 1854 he organized the "Riedelverein," a singing-society which later became famous, for the performance of ancient church-music. The first public concert was given in 1855; in 1859 his fine mixed chorus successfully performed Bach's mass in B minor. On Brendel's death in 1868, R. was elected president of the "Allgemeiner deutscher Musikverein," and founded the Leipzig branch ("Zweigverein"). A powerful advocate of the Wagner Festivals, he also became president of the "Wagnerverein." The Duke of Altenburg conferred on R. the title of "Professor" in 1868; Leipzig Univ. created him *Dr. phil. hon. causa* in 1883.—His publ. works include only a few songs and part-songs. His collections, "Altbohmische Hussiten- und Weihnachtslieder," and "12 altdeutsche Lieder"; his skilful reduction of Schütz's 4 Passions to one; and his editions of Schütz's "Sieben Worte," J. W. Franck's "Geistliche Melodien," Eccard's "Preussische Festlieder," Praetorius's "Weihnachtslieder," show the hand of a master.—As his successor, the "Riedelverein" elected Hermann Kretzschmar, who was succeeded, in 1897, by Dr. Gähler.

**Rie'del, Hermann**, b. Burg, n. Magdeburg, Jan. 2, 1847. Pupil of the Vienna Cons.; court *Kapellm.* at Brunswick; noted song-comp. (the lyrics in Scheffel's "Trompeter von Säckingen").

**Rie'del, Fürchtegott Ernst August**, b. Chemnitz, May 22, 1855. Pupil of Leipzig Cons. 1876-8; since 1890, town cantor at Plauen, Saxony, where he also conducts the "Musikverein."—Works: The cantata *Winfried*, op. 16; *Der Sachsen Festtagssang*, op. 17; songs and part-songs; and instructive pf.-pieces.

**Riedt, Friedrich Wilhelm**, b. Berlin, Jan. 24, 1712; d. there Jan. 5, 1784. Flute-virtuoso, pupil of Graun and Schaffrath; in 1741, chamber-musician to Frederick the Great; 1750, director of the "Musikalische Gesellschaft" at Berlin.—Works: Symphonies; quartets; 6 trios f. 2 flutes and bass; sonatas f. 2 flutes; a sonata f. flute and cello; also a "Versuch über die musikal. Intervalle" (1753); etc.

**Riehl, Wilhelm Heinrich von**, b. Biebrich-on-Rhine, May 6, 1823; d. Munich, Nov. 16, 1897. Writer on the history of civilization; from 1854; prof. of political economy at Munich Univ.; for a time director of the court theatre at Wiesbaden; from 1885, director of the Bavarian National Museum, etc., at Munich; also lectured on mus. history at the R. Music-School.—Publ. "Musikalische Charakterköpfe" (3 vols.: 1853, '61, '78; vol. iii, containing the essays "Die Kriegsgeschichte der deutschen Oper" and "Die beiden Beethoven," is the

best); and 2 vol.s of original songs, "Hausmusik" (1856, '77)

**Riem, Friedrich Wilhelm**, b. Kollede, Thuringia, Feb. 17, 1779, d. Bremen, Apr. 20, 1857, as cathedral-organist and cond. of the *Singakademie*. He was a pupil of J. A. Hiller, in Leipzig, and organist at the Thomaskirche 1814-22, then being called to Bremen. Reinthal was his successor—Works: Cantata in commemoration of the Augsburg Confession (Bremen, 1830); a string-quintet, 3 string-quartets, violin-sonatas, sonatas and other pieces f. pf.; also publ. (Korner Erfurt) a coll. of organ-pieces for concert and church.

**Rieffmann, Hugo**, distinguished author, critic, and teacher; b. Grossmehlra, n. Sondershausen, July 18, 1849. He was trained in theory by Frankenberger at Sondershausen, studying the piano with Barthel and Ratzenberger; took the gymnasial course in the Rossleben "Klosterschule," 1865-8, and studied at first law, then philosophy and history, at Berlin and Tübingen; and, after passing through the campaign of 1870-1, entered the Leipzig Cons. In 1873 he took the degree of *Dr. phil.* at Göttingen with the dissertation "Musikalische Logik" (publ.); was active as a cond. and teacher at Bielefeld until 1878, when he qualified as University lecturer on music at Leipzig; taught music at Bromberg 1880-1, then at the Hamburg Cons. till 1890, at the Sondershausen Cons. for a short time, and at the Wiesbaden Cons. until 1895, when he resumed his lectures at Leipzig. He is an honorary member of the Cecilia Acad. at Rome, of the Royal Inst. at Florence, and of the Soc. for the Promotion of Music in Amsterdam. R. has composed many pf.-pieces, songs, a pf.-sonata, 6 sonatinas (op. 43), a 4-hand sonatina (op. 49), a violin-sonata, a string-quartet, a trio (op. 47), several books of pf.-studies (op. 40, 41), "Systematische Treffübungen für den Gesang," etc. His writings, historical, critical, and theoretical, are important; as a theorist, particularly, he is progressive, and original. *Chief historical works*: "Studien zur Geschichte der Notenschrift" (1878; essay for habilitation as Univ. lecturer); "Die Entwicklung unsrer Notenschrift" (1881); "Die *Maorvptax* der byzantinischen liturgischen Notation" (1882); "Geschichte der Musiktheorie im X.-XIX. Jahrhundert" (Leipzig, 1898); *theoretical*: "Skizze einer neuen Methode der Harmonielehre" (1880; 2nd ed., enlarged, as "Handbuch der Harmonielehre," 1887); "Neue Schule der Melodik" (1883); "Vergleichende Klavierschule" (1883); "Musikalische Dynamik und Agogik"; "Lehrbuch der musikalischen Phrasierung" (1884); "Praktische Anleitung zum Phrasieren" (with Dr. Carl Fuchs, 1886; Engl. transl. New York, 1890, as "Practical Guide to the Art of Phrasing"); a series of musical catechisms, publ. in English as (1) "History of Mus. Instr.s, etc.," (2) "History of Mus. Forms, etc.," (3) "Catechism of Mus. Instr.s [Guide to Instrumentation]," (4) "Cate-

chism of Pianoforte-Playing," (5) "Analysis of J. S. Bach's Well-tempered Clavichord"; a "Systematische Modulationslehre" (1887); "Lehrbuch des . . . Kontrapunkts" (1888); a "Vereinfachte Harmonielehre" (1893; Engl. transl. as "Harmony Simplified," 1896); and a "Neue Klavierschule" ["New Pianoforte School"] now (1899) publishing in Paris. His valuable "phrasing editions" of classical pf.-works include hitherto unpubl. works of Friedemann Bach, Rameau's complete clavecin-works, etc. Also edited a new ed. of Marx's "Kompositionslehre"; is mus. editor of Meyer's "Konversationslexikon"; translated Gevaert's "Instrumentation" and "Origines du chant liturgique" into German, and has written many critical and other papers for various periodicals. A compilation of real value, containing much original matter, is his "Musik-Lexikon" (1882; 5th ed. 1899; Engl. ed. 1893-6).

**Rieffmenschneider, Georg**, b. Stralsund, Apr. 1, 1848. Pupil of Haupt and Kiel. Theatre-cond. in Lübeck (1875) and Danzig; now cond. of the Breslau concert-orch.—Works: A 1-act opera *Alondrasauber* (Danzig, 1887); opera *Die Fäisjungfau*; orch. 1 comp.s "Julinachi" (symphonic picture), "Nachtfahrt," "Donna Diana," "Todtentanz," "Festpräludien."

**Rieffel, Joseph**, b. Hirschlag, Upper Austria, 1708; d. Ratisbon, Oct. 23, 1782, as chamber-musician to the Prince of Thurn and Taxis. Comp.s mostly MS. Theoretical writings are of interest: "Anfangsgründe zur musikalischen Setzkunst . . ." (1752, 2nd ed. 1754); "Grundregeln zur Tonordnung" (1755); "Gründliche Erklärung der Tonordnung . . ." (1757); "Erläuterung der betrüglichen Tonordnung . . ." (1765); "Unentbehrliche Anmerkung zum Contrapunct . . ." (1768); "Bassschlüssel, das ist Anleitung für Anfänger und Liebhaber der Setzkunst . . ." (1786; edited by his pupil, the cantor Schubarth); and "Harmonisches Sylbenmaass . . ." (1776; 2 parts).

**Ries, Ferdinand**, [eldest son of Franz, "der alte Ries" (1755-1846), the leader and mus. dir. to the Elector Max Franz at Bonn,] b. Bonn, Nov. 29, 1784; d. Frankfort-on-Main, Jan. 13, 1838. Piano-pupil of Beethoven, his father's friend at Bonn, from 1801-5 at Vienna; st. theory with Albrechtsberger. He lived 2 years in Paris, made pianistic tours in North Germany, Scandinavia, and Russia, and resided in London 1813-24, prominent as a player, teacher, and composer. He then retired to an estate at



Godesburg, near Bonn; and from 1830 resided in Frankfurt, though he was town mus. dir. at Aix 1834-6. He conducted several Lower Rhine Festivals, also the "Cacilienverem" in 1837-8. He is best known by his "Biographische Notizen über L. van Beethoven" (1838), which his intimacy with the great man renders extremely valuable. He was an excellent pianist, and a prolific composer: 3 operas, *Die Rauberbraut* (Frankfort, 1828), *Liska* (as *The Sorcerer* at London, 1831), and *Eine Nacht auf dem Libanon* (not perf.); 2 oratorios, *Der Sieg des Glaubens*, and *Die Könige Israels*; 6 symphonies, 3 overtures, 9 pf.-concertos, 1 violin-concerto, 6 quintets variously combined; an octet, a septet, 2 sextets, a quintet, 3 quartets and 5 trios, all w. pf., 6 string-quintets, 14 string-quartets, 20 violin-sonatas, 1 'cello-sonata, a trio f. 2 pfs and harp, 52 well-written pf.-sonatas (in which the method, but not the spirit, of Beethoven is apparent); other pf.-music.

**Ries, Hubert**, brother of preceding; b. Bonn, Apr. 1, 1802; d. Berlin, Sept. 14, 1886. Studied at Kassel under Spohr (vln.) and Hauptmann (comp.); in 1836, leader of the royal orch., Berlin; in 1839, full member of the R. Acad. of Arts; in 1851, teacher at the Royal "Theater-instrumentalschule"; pensioned 1872. Excellent instructive works for violin: A Method (also in English); "30 Elementary Violin-Studies"; "15 Violinstudien von mässiger Schwierigkeit," op. 26; "50 Intonationübungen," "12 Violinstudien in Form von Concertstücken," op. 9; duets, exercises, etc.

**Ries, Adolf**, son of Hubert; b. Berlin, Dec. 20, 1837. Pf.-teacher in London; has publ. chamber-music, songs, and pf.-music.

**Ries, Franz**, brother of preceding; b. Berlin, Apr. 7, 1846. Violin-pupil of his father, and of Massart at Paris Cons. (1866-8); excellent concert-violinist, but gave up playing in 1875 on account of nervousness, and entered the music-publishing business (Ries & Erler, Berlin).—As a composer (pupil of Kiel), he has written fine orchestral and chamber-music (string-quintet, string-quartets, violin-suites), pf.-pieces, songs, etc.

**Ries, Hugibert**, pseudonym of Dr. HUGO RIEMANN, affixed to some early journalistic productions.

**Rie'ter-Bie'dermann, J. Melchior**, b. May 14, 1811, and d. Jan. 15, 1876, at Winterthur, Switzerland, where he founded the well-known music-publishing house in 1849, with a branch at Leipzig in 1862.

**Rietz, Julius**, b. Berlin, Dec. 28, 1812; d. Dresden, Sept. 12, 1877. His father was the royal chamber-musician Johann Friedrich R. (d. 1828); his brother Eduard (1802-1832) was Mendelssohn's intimate friend, a talented violinist, and the founder of the Berlin Philharm. Soc.—Julius was a 'cello-pupil of Schmidt, Bernhard

Romberg, and M. Ganz; in 1828 he joined the orch. of the Königstadter Th., for which he wrote the incid music to Holtei's play, *Loi-bee-baum und Betteleth*. In 1834 he became 2nd cond. at the Dusseldorf opera under Mendelssohn, whom he succeeded as 1st in 1835, next year becoming town mus. dir. In 1847 he was called to Leipzig as theatre-*Kapellm.* and cond. of the *Singakademie*, Ferd. Hiller replacing him at Dusseldorf; in 1848 also cond. of the Gewandhaus Concerts, and prof. of comp. at the Cons. To devote himself to these latter duties he resigned his theatre-conductorship in 1854. He succeeded Reissiger as court *Kapellm.* at Dresden in 1860, conducting the opera, and the music at the court church (R. C.); later he was made artistic director of the Cons., and received the title of "General-Musikdirector" in 1874. A conductor of great ability, and a scholarly musician, R.'s editorial work was of high value; his last work was the complete edition of Mendelssohn for Breitkopf & Härtel; he also edited Mozart's operas and symphonies, Beethoven's symphonies and overtures, etc. As a composer he belongs to the Mendelssohn school, and was quite out of sympathy with the neo-German movement.—Works: 4 operas, *Das Mädchen aus der Fremde*, "Singspiel" (Düsseldorf, 1833), *Jery und Batej* (Berlin, 1840?), *Der Cosar* (Leipzig, 1850), and *Georg Neumark und die Gambe* (Weimar, 1850), the last two being failures; 3 symphonies, several overtures (the best are op. 7, concert-overture in A, and op. 18, the "Lustspielouvertüre"); music to plays; 2 'cello-concertos, 1 violin-concerto, 1 clar.-concerto, a string-quartet, a Capriccio f. violin w. orch., Concertstücke f. oboe w. orch. (Adagio, Intermezzo, Finale), Concertstück f. orch. ("Idyllische Scene"); a pf.-concerto; a violin-sonata, a flute-sonata, pf.-sonatas and other pf.-music; —masses, motets, psalms, chorals, and much other church-music; "Alteutscher Sehlachtgesang," f. male ch. and orch.; Schiller's "Dithyrambe" f. ditto (often perf.); many choruses, songs, etc.

**Ri'ga, Frantz [François]**, b. Liège, Jan. 21, 1831; d. Schaarbeek, n. Brussels, Jan. 18, 1892. Belgian comp., noted for his male choruses.

**Righi'ni, Vincenzo**, b. Bologna, Jan. 22, 1756; d. there Aug. 19, 1812. Pupil of Bernacchi (singing) and Padre Martini (cpt.). Stage-début as a tenor singer at Parma, 1775; went to Prague in 1776, where he also began composing; in 1780 he became singing-master to the Archduchess Elisabeth at Vienna, and cond. at the Opera Buffa; from 1788-92, Electoral *Kapellm.* at Mayence; and in 1793, after the successful production of his opera *Luca nel Lario* at Berlin, he was app. *Kapellm.* at the Court Opera with a salary of 4000 Thaler (\$3000). Of some 20 operas, three (*Tigrane*, 1799; *Gerusalemme liberata*, 1802; *La selva incantata*, 1802) were publ. in pf.-score at Leipzig;

the overture to *Tigrane* is still played; also publ a Serenade f. 2 horns and 2 bassoons, a flute-concerto; 2 pf-trios; a mass, a Requiem, a Te Deum, cantatas, duets, arias, etc.; and a series of very fine vocal exercises (1806).

Rillé. See LAURENT DE RILLÉ.

**Rimbault, Edward Francis**, distinguished writer and editor; b. London, June 13, 1816, d. there Sept. 26, 1876. Son of Stephen Francis R., organist and composer (1773-1837); pupil of his father, of Samuel Wesley, and Dr. Crotch; organist of the Swiss Church, Soho, in 1832. From youth a student of mus. history and literature, he began giving lectures on English musical history in 1838; in 1840 he founded, with E. Taylor and W. Chappell, the Musical Antiquarian Society, and became secretary to the Percy Soc.; and in 1841, editor to the Motet Soc. He was elected F.S.A. in 1842, also a member of the Stockholm Academy, and received the degree of *Dr. phil.* from Gottingen, and (1848) that of *L.L.D.*, Harvard, where he declined the proffered appointment of Prof. of Music. He was in great request as a lecturer (at the Royal Inst.; at the Collegiate Inst., Liverpool; the Philosophic Inst., Edinburgh; etc.); between lecturing and editorial work, his time was so fully occupied that he had little leisure for composition, producing only 2 small stage-pieces (*The Fair Maid of Islington* [London, 1838] and *The Castle Spectre* [ib., 1839]), a cantata, *Country Life*, part-songs, and various songs, of which "Happy Land" remains the popular favorite.—Writings: "Who was Jack Wilson, the singer of Shakespeare's stage?" (1846, attempt to prove him identical w. John Wilson, Mus. Doc.); "Bibliotheca Madrigaliana" (1847; English poetry and comp.s publ. during reigns of Elizabeth and James I.); "First Book of the Pianoforte" (1848); "The Organ, its History and Construction" (1855 and other ed.s; it is the first part of the Appendix to Hopkins' "Hist. of the Org."); "The Pianoforte; its Origin, Progress, and Construction" (1860); "The early English Organ-builders and their Works" (1864); "J. S. Bach" [after Hilgenfeldt and Forkel] (1866); an "Harmonium Tutor"; a "Guide to the Use of the new Alexandre Church Harmonium"; "The Harmonium" (1857; for drawing-room and church); a "Singing Tutor" [after Lablache];—Editorial work: "Cathedral Chants of the 16th-18th Centuries," w. biogr. notes (1844); "Order of Daily Service . . . in the Abbey Ch. of St. Peter, Westminster" (1844); "Coll. of Anthems . . . of the Madrigalian Era" (1845); "Cathedral Music" (1 vol.); "Coll. of Services and Anthems" adapted from Palestrina, Orlando di Lasso, etc. (3 vol.s); "Handbook for the Parish Choir"; "Order of Morning and Evening Prayer" a 4; "Vocal Part-music, Sacred and Secular"; "Christmas Carols, with the Ancient Melodies" (1847); "Old English Carols" (1865); "The Full Cathedral Service, with the

Mus. Notation as Adapted and Composed by Th. Tallis," w. biography and hist. Preface, "Order of Daily Service" by Tallis, Edward Lowe's "Order of Chanting the Cathedral Service"; Thomas Este's "Whole Book of Psalms" a 4, w. hist. and biogr. notice; "The Booke of Common Prayer with Musical Notes, as used in the Chapel Royal of Edward VI., 1550. Compiled by John Merbecke" (in facsimile; also in modern score); "The Organist's Handbook," a coll. of voluntaries, chiefly German; "Organist's Portfolio"; Arnold's "Cathedral Music," w. biogr. notes, and organ-accomp. written out; a 5-part mass by Byrd (in score, with hist. introd.); Morley's "First Book of Ballets for 5 Voices" of 1595; Bateson's "First Set of Madrigals for 3-5 Voices"; O. Gibbons's "Fantasias of 3 Parts for Viols"; Purcell's opera *Bondua* (w. history of drum music in England); "Parthenia"; Purcell's Ode for St. Cecilia's Day; "The Ancient Vocal Music of England" (2 vols., 1846-9); "Little Book of Songs and Ballads, gathered from Ancient Musick Books" (1840; 2nd ed. 1851); "Little Lays for Little Learners"; "Nursery Rhymes, with the Tunes to which they are sung in the Nursery of England" (1847, 3rd ed. 1857); "Mus. Illustrations of Bishop Percy's Reliques of English Poetry" (1850); "The Rounds, Catches and Canons of England . . . 16th-18th centuries"; "The Old Cheque-book, or Book of Remembrance of the Chapel Royal, from 1561-1744"; "Memoirs of Musick by the Hon. Roger North, Attorney-General to James II."—R. also edited Handel's *Samson, Saul*, and *Messiah*, for the London "Handel Soc."; operas by various composers; many works for the "Percy Soc."; edited and wrote for "The Choir" for a number of years; contributed many articles to the "Imperial Dictionary" and Grove's "Dictionary"; and made a great number of vocal transcriptions, arrangements, selections, etc.

**Rimsky-Korsakov, Nikolas Andrejevitch**, Russian composer; b. Tikhvin, Govt. of Novgorod, May 21 (N. S.), 1844. Intended for the navy, he studied at the Naval Inst., St. Petersburg; but also took pf.-lessons, and in 1861 began serious mus. study with Balakirev. 1st symphony prod. 1865; in 1871, app. prof. of comp. and instrumentation at St. P. Cons., also Inspector of Marine Bands 1873-84, Director of Free School of Music, 1874-87, and until 1881 cond. of concerts there (in place of Balakirev); 1883, asst.-cond. (to Balakirev) of



the Imperial Orch; since 1886, cond. of the Russian Symphony Concerts. In 1889 he cond. 2 Russian concerts at the Trocadéro, Paris.—Works: Operas: *Pskovtjanka* [The Maid of Pskov] (St. Petersburg, Imp. Th., 1873); *A May Night* (ibid., 1880); *Snegorotshka* ["Schneewittchen"] (ibid., 1882); *Mozart and Salieri* (Moscow, date?); opera-ballet *Malada* (St. P., 1892); opera *Christmas Eve* (ibid., 1895).—Orchestral works: 3 symphonies (E min.; "Antar" [1881]; C maj.); sinfonietta in A min., "Russian" overture; Serbian fantasia; Spanish capriccio; the mus. tableau "Sadko" (1876); "Fairy Tales"; "Sheherazade"; "Easter."—Other works: Pf.-concerto in C# min.; concert-fantasia f. violin; string-quartet; pf.-pieces; a *cappella* choruses, church-music; about 30 songs; and a coll. of 100 popular Russian Songs.—He orchestrated Dargomyzsky's *Commodore*, Mussorgsky's *Khoravstchyna*, and Borodin's *Prince Igor* (all posthumous operas); and publ. a treatise on Harmony.

**Rinaldi, Giovanni**, b. Reggiolo, Emilia, Italy, in 1840; d. Genoa, Mar. 25, 1895. Studied under Asioli at Correggio; then (1854-61) at the Milan Cons. Settled in Genoa. Excellent pianist; comp. for pf. of the romantic school.—Works: *Spigliatezze*, *Divagazioni pianistiche*, *Pagine d'Album*, *Pifferate*, *Sfumature*, *Intermezzi*, *Fantasticherie*, *Sorrisi di bimba*, *Mondo piccolo*, *Frammenti*, *Bozzetti a matita*, etc.

**Rinck, Johann Christian Heinrich**, famous organist; b. Elgersburg, Thuringia, Feb. 18, 1770; d. Darmstadt, Aug. 7, 1846. Studied under several Thuringian organists, then under Bach's pupil Kittel, in Erfurt (1786-9). Town-organist at Giessen, 1790; ditto at Darmstadt, 1805, also teaching in the Seminary; became court organist there in 1813, and chamber-musician in 1817. One of the foremost players of the time, he made frequent concert-tours. *Dr. phil. hon. causa*, Giessen, 1840. Many organ-works: "Orgelschule" (op. 55; new ed. by Otto Dienel, 1881); 2 "Choralbücher"; many preludes to chorals (op. 2, 25, 37, 47, 49, 52, 53, 58, 63, 65, 74, 93, 95, 105, 116); postludes (op. 48, 78, 107, 114); variations on chorals (op. 40, 64, 77, 78, 109); "Der Choralfreund" (7 annual issues: Op. 104, 110, 115, 117, 119, 122; also 2 supplements); variations (op. 56, 57, 70, 84, 89, 108); pieces (op. 8, 9, 29, 33, 37, 38, 66, 72, 92, 94, 99, 100, 106); hints on organ-playing (op. 124, etc.);—also a *Paternoster a 4*, w. organ; a mass, motets, hymns, chorals, sacred songs; 3 sonatas f. pf., violin, and 'cello, op. 32; another do. in E#; sonatas f. pf. and 'cello (also for 4 hands); pf.-trios; preludes and exercises f. pf.; etc.—Biographical: His "Autobiography" (Breslau, 1833); biography by M. J. Folsing (1848); sketch by Clément in "Musiciens célèbres."

**Ring'el, Federico**. Pen-name of Baron F. D'ERLANGER.

**Ring'ler, Eduard**, b. Nuremberg, Jan. 8, 1838. Intended for a school-teacher, he also had music-lessons of Heinr. Hothmann, adopted the mus. profession in 1868, studying till 1871 with Grobe and Dupont at Nuremberg (and the *Singverein* for 5 years; since 1883, choir-director in the synagogue, and (since 1890) cond. of the "Verein für klassischen Chorgesang," one of the best mixed choruses in S. Germany. Singing-teacher for advanced students; mus. critic for the "Frankischer Kurier." His comp.s follow early classic models.—Works. A 2-act "Volksoper" *Appel von Gailingen* (Nuremb., 1896; succ.; also in Bamberg, Erlangen, Fürth); 4-act grand opera *Die Pfalz*; songs.

**Rinucci ni, Ottavio**, b. Florence, 1562; d. there 1621. The librettist of Peri and Caccini's opera *Dafne* (1594), Peri's *Euridice* (1600), and Monteverde's *Alcina a Nasso* (1608); *Dafne* being the first opera ever performed. (Bogr. sketch in "Gazzetta Musicale" of Milan, 1894, Nos. 26, 29.)

**Ri'pa, Alberto de**, called **Alberto Mantovano**, because a native of Mantua; d. about 1580. Celebrated luteist, in the service of François I. of France.—Works: "Tablature de Luth" in 6 books (1553-8; important); pieces in Phalèse's publications of 1546 and 1574; also in Francesco da Forlì's "Intavolatura di liuto" (1536).

**Rischbieter, Wilhelm Albert**, talented theorist; b. Brunswick, 1834. Pupil of Hauptmann; violinist in Leipzig, Bremen, Nuremberg, and Liegnitz; since 1862, teacher of harm. and cpt. at Dresden Cons.—Has written a symphony, overtures, and other instr. works; publ. "Ueber Modulation, Quartsextakkord, und Orgelpunkt" (1879); "Erläuterungen und Aufgaben zum Studium des Kontrapunkts" (1885); "Die Gesetzmässigkeit der Harmonik" (1888); other theoretical essays in mus. periodicals.

**Risto'ri, Giovanni Alberto**, b. Bologna, 1692; d. Dresden, Feb. 7, 1753, where he had been successively comp. for the Ital. Court Opera, and director of the Polish orch. (1717), chamber-organist (1733), church-comp. (1746), and *Vice-Kapellm.* (1750). His comic operas *Calandro* (1726) and *Don Chisciotte* (1727) are among the earliest of their kind; he also wrote 13 more operas, 3 oratorios, 16 cantatas, 11 masses, and much other sacred and instr. music.

**Ritter, Alexander**, b. Narva (or Reval), Russia, June 27 (N. S.), 1833; d. Munich, Apr. 12, 1896. Violinist; leader at Melningen, Weimar, Stettin, and Würzburg, in which last town he est. a music-business.—Works: 2 short operas, *Der faule Hans*, and *Wem die Krone?* (both successfully prod. at Weimar, 1890, under Rich. Strauss); "Seraphische Fantasia" f. orch.; "Olaf's Hochzeitsfeier" (a "symphonic

waltz"); orch. l fantasia "Sursum corda"; etc ; many fine songs.

**Ritter, August Gottfried**, organ-virtuoso ; b Erfurt, Aug. 25, 1811 ; d. Magdeburg, Aug. 26, 1885. Pupil of Fischer at Erfurt, Hummel at Weimar, Berger, A. W. Bach, and Rungenhagen at Berlin ; 1837, org. at Erfurt ; 1844, cathedral-org. at Merseburg ; 1847, ditto at Magdeburg, succeeding Muhling. Edited the "Urania" 1844-8 ; co-editor of the "Orgelfreund" and "Orgelarchiv" ; publ. an excellent "Geschichte des Orgelspiels im 14-18. Jahrhundert" (1884), and the "Kunst des Orgelspiels" (2 vols. ; 9 editions) ; 4 fine organ-sonatas (op. 11, 19, 23, 31) ; preludes to chorals (op. 4-9, 13, 25, 29, 38), other organ-pieces, and 4 choral-books ; also wrote a pf.-concerto, a pf.-quartet, 2 symphonies, 3 overtures, etc.

**Ritter [Raymond-Ritter], Fanny**, American authoress ; b. Philadelphia, 1840 ; wife of Dr. F. L. Ritter. She has publ. "Woman as a Musician, an Art-historical Study" (1877) ; "Some Famous Songs, an Art-hist. Sketch" ; and various other sketches ; also good translations of Schumann's "Music and Musicians," Ehler's "Letters on Music to a Lady" (1877).

**Ritter, Frédéric-Louis**, b. Strassburg, June 22, 1834 ; d. Antwerp, July 22, 1891. Pupil of Schletterer and Hauser at Strassburg, and of J. G. Kastner in Paris. In 1852, prof. of music at l'énéstrange Protestant Seminary, Lorraine ; went with his parents in 1856 to Cincinnati, and organized the Cecilia vocal soc. and the Philharm. Orch. ; settled in New York, 1861, becoming cond. of the Sacred Harmonic Soc., and the "Arion" ; and in 1867 was app. prof. of music at Vassar College, Poughkeepsie, removing thither in 1874. In 1878 the Univ. of New York conferred on him the degree of Mus. Doc.—Writings : "History of Music" (Boston, 1870-4, 2 vols. ; London, 1873, 2nd ed. 1880) ; "Music in England" (New York, 1883) ; "Music in America" (N. Y., 1883) ; "Musical Dictionation."—Compositions : 5 symphonies ; overtures ; cello-concerto ; pf.-concerto ; trios, etc., f. pf. ; string-quartets ; —Psalm 46, f. sopr. solo, ch., and orch. ; Psalm 4, f. bar. solo, ch., and orch. ; Psalm 95, f. female voices w. organ ; "Hafis," Persian song-cycle (op. 1) ; over 100 German songs ; etc.

**Ritter, Georg Wenzel**, bassoonist from 1788 in the Berlin court orch. ; b. Mannheim, Apr. 7, 1748 ; d. Berlin, June 16, 1808.—Publ. 2 bassoon-concertos, and 6 quartets f. bassoon and strings.

**Ritter, Hermann**, b. Wismar, Sept. 16, 1849. Teacher at the R. School of Music, Würzburg.

**Ritter (recte Bennet), Théodore**, pianist, b. near Paris, Apr. 5, 1841 ; d. Paris, Apr. 6, 1886. Pupil of Liszt ; made successful concert-tours ; also publ. numerous solo pieces for pf.

("Les Courriers" is a favorite). He prod. the dram. scenes "Le paradis perdu" and "Méphistophéles", 2 unsuccessful operas, *Marianne* (Paris, 1861) and *La dea risorta* (Florence, 1865) ; etc.

**Rivé-King, Julie**, talented composer and pianist ; b. Cincinnati, Ohio, Oct. 31, 1857. Her piano-music is deservedly popular (Impromptu in A ♭).

**Robyn, Alfred G.**, composer ; b. St. Louis, Missouri, Apr. 29, 1860. He has written an opera, some sacred music, and numerous songs ("To thee alone" ; "Good night").

**Roch'litz, Johann Friedrich**, b. Leipzig, Feb. 12, 1769, d. there Dec 16, 1842. A pupil of Doles in the Thomasschule, he entered the University as a theological student, but was obliged to embrace the career of a tutor and writer. He first publ. some novels and sketches ; "Blicke in das Gebiet der Kunst . . ." and "Einge Ideen uber Anwendung des guten Geschmacks" (both 1796), treat in part of music. In 1798 he founded the "Allgemeine musikalische Zeitung," which he edited till 1818, still contributing until 1835—the period of Beethoven's career as a composer. From 1805 he was a director of the Gewandhaus Concerts. He received the title of "Hofrath" from the Grand Duke of Weimar. His best-known work is "Fur Freunde der Tonkunst" (4 vols., 1824-32 ; 3rd ed. 1868), which contains biographies, essays, analyses of compositions, etc. ; vol. iv has an outline "Geschichte der Gesangsmusik," which R. supplemented by a "Sammlung vorzuglicher Gesangstücke" in 3 vols, from Dufay to Vallotti. He comp. songs for male chorus ; also the 23rd Psalm ; and wrote many books for operas, oratorios, cantatas, etc.

**Röckel, Joseph Leopold**, b. London, Apr. 11, 1838. Pupil of Eisenhofer at Würzburg, and Götze at Weimar, for comp., and of his father and brother Eduard for pf. Lives in Clifton, Bristol, as teacher and pianist.—Works : The cantatas *Fair Rosamond*, *Ruth*, *Westward-ho*, etc. ; many characteristic pieces f. pf., and fantasias on operatic airs, songs.

**Rockstro (recte Rackstraw), William Smyth**, b. North Cheam, Surrey, Jan. 5, 1823 ; d. London, July 2, 1895. He studied 1845-6 at the Leipzig Cons. under Mendelssohn, Plaidy, and Hauptmann. Returning to London, he taught the piano and singing, also appearing occasionally as a pianist. Lived for years at Torquay ; from 1867, organist and honorary precentor at All Saints', Rabbicombe ; from 1891 in London, giving lectures at the R. A. M. and R. C. M., taking a class in plain song at the latter. A student of ecclesiastical music, he was one of the foremost among English mus. antiquaries.—Writings : "History of Music for Young Students" (1879) ; "Practical Harmony" (1881) ; "Rules of Counterpoint" (1882) ; "Life of G. F. Handel" (1883) ; "Mendelssohn" (1884) ; Gen-



eral History of Music" (1886); "Jenny Lind, the Artist" (1891; with Canon Scott Holland); "Jenny Lind, her Vocal Art and Culture" (1894; w. Otto Goldschmidt), important contributions to Grove's "Dictionary," and to the "Mus. Times," "Mus. Society," etc.—He composed a sacred cantata, *The Good Shepherd* (Gloucester Fest., 1886), a 5-p. madrigal "O, too cruel fair" (Bach Choir, 1884), a ballet, *Flora's Path* (1891), an overture, songs, etc.: also publ. "Festival Psalter, Adapted to the Gregorian Tones"; "Accompanying Harmonies to the Ferial Psalter"; and "Harmonies for Additional Chants and the Ambrosial Te Deum."

**Ro'da, Ferdinand von**, b. Rudolstadt, Mar. 26, 1815, died on the Bulow Estate, n. Kriwitz, Apr. 26, 1876. Pupil of Hummel; from 1842 in Hamburg, founding the Bach-Verein in 1855; in 1857, mus. director at Rostock Univ.—Works: Oratorio *Der Sunder*; cantata *Theomela*; a Passion music; "Das Siegesfest," and scenes from *Faust*, for chorus; excellent church-music; symphonies, pf.-music, etc.

**Rode, (Jacques-) Pierre (-Joseph)**, famous violinist; b. Bordeaux, Feb. 16, 1774; d. Châteaueu-Bourbon, n. Damazon, Nov. 25, 1830. Pupil of Fauvel; from 1787, of Viotti at Paris. Début 1790 in a concerto by Viotti, at the Th. Feydeau, where he was leader of the 2nd violins 1790-4; then, after tours in Holland and Germany, and a short visit to London, he was app. prof. of violin at the newly opened Cons. During a visit to Spain in 1799 he met Boccherini, who wrote concertos for him. In 1800, solo violinist to Napoleon; from 1803-8, with Boieldieu in Russia, becoming 1st violinist to Emperor Alexander. After 3 years in Paris, he toured Germany and Austria (at Vienna Beethoven wrote for him the Romance, op. 50); lived for a time in Berlin, where he married in 1814, then retiring to Bordeaux. His final appearance in Paris (1828) was a disheartening failure.—Biography by A. Pougin.—Works: 13 violin-concertos; Thèmes variés, w. orch.; ditto w. string-quartet; fantasia w. orch.; Cavatine et rondeau, w. quartet; the famed and indispensable "24 Caprices en forme d'études, dans les 24 tons de la gamme"; 12 études; 3 books of violin-duos; Romances françaises; and a "Méthode du violon" (with Baillot and Kreutzer).



**Ro'de, Johann Gottfried**, b. Kirchscheidungen, n. Freiburg-on-Unstrut, Feb. 25, 1797; d. Potsdam, Jan. 8, 1857. Horn-virtuoso; from 1827 bandmaster of the "Gardejägerbataillon"

in Berlin—Works "Die Hubertusjagd," a tone-painting, "Die freundliche Klänge der Jagd," ditto; concertos f. horn; do f. trumpet, various pieces and arrangements f. horn.

**Ro'de, Theodor**, son of preceding; b. Potsdam, May 30, 1821, d. Berlin, Dec. 12, 1883. Pupil of Berger, Elsler, and Dehn; singing-teacher at the Werder Gymnasium, Berlin. Publ. a "Theoretisch-praktische Schulgesangbildungslehre"; essays on Prussian military music, and Russian horn-music, in periodicals. Contr. to Mendel's "Mus. Konversationslexikon."

**Röder, Johann Michael**, Berlin organ-builder, d. about 1740. Built the great organ in St. Maria Magdalena, Breslau (58 stops).

**Röder, Fructuosus**, b. Summershausen, Mar. 5, 1747; d. Naples, 1789, as master of the novices and school-director at the monastery of San Lorenzo. Fine organist; noted church-comp. ("Jesu Tod").

**Röder, Georg Vincent**, b. Rammungen, Franconia, 1780; d. Altötting, Bavaria, Dec. 30, 1848. From 1805-24, court *Kapellm.* and opera-cond. at Würzburg; 1830, mus. dir. at Augsburg; 1839, *Kapellm.* at Munich to King Ludwig I.—Much church-music: Oratorio *La Messiede*; cantata *Cécilia*; masses, psalms, motets, etc.; a symphony; and an opera *Die Schweden* (Prague, 1842).

**Röder, Carl Gottlieb**, b. Stötteritz, n. Leipzig, June 22, 1812; d. Gohlis, Oct. 29, 1883. Founder of the great Leipzig establishment for engraving and printing music. He started in 1846 with one engraver's apprentice; to-day the business is probably the largest of its kind in the world, and does work for music-publishing firms the world over. A book-printing department has also been added. In 1872 R.'s sons-in-law C. I. II. Wolff and C. E. M. Rentsch became partners in the firm; R. himself retired in 1876.

**Röder, Martin**, b. Berlin, Apr. 7, 1851; d. Boston, Mass., June 7, 1895. Pupil of the R. Hochschule, Berlin, 1870-1; chorusmaster at the Teatro del Verme, Milan, 1873-80. In 1875 he organized the "Società del Quartetto 'Ormale," which gave fine performances of classical music; also conducted opera in various cities. From 1880-1 he lived in Berlin as a singing-teacher; then taught at Scharwenka's Cons. until 1887, when he went to Dublin as prof. at the R. Acad. of Music; a position exchanged, in 1892, for the directorship of the vocal department in the New Engl. Cons., Boston. He was a musician of broad scholarship and versatile attainments, and a composer of marked ability.—Works: 3 operas, *Pietro Candiano II* (not perf.), *Giuditta* (not perf.), and *Vera* (Hamburg, 1881); he also wrote the books for the last two; 2 mysteries, *Santa Maria appiè della croce* [after Tasso], and *Maria Magdalena* (libretto by R. himself); 2 symphonic poems, "Azorenfahrt" and "Leo-

nore"; a symphony, an orch.l suite, an overture "Attila," a quintet in A, a quartet in B♭ min., a trio in F min., pf.-music, etc.—Also publ. "Über den Stand der öffentlichen Musikpflege in Italien" (Leipzig, 1881), "Studi critici, raccolti" (Milan, 1881; he was an esteemed contributor to the "Gazzetta Musicale" signing his articles "Raro Miedtner"); and "Dal taccuino di un direttore di orchestra" (1881); in Ger. as "Aus dem Tagebuch eines wandernden Kapellmeisters" (1882).

**Ro'dio, Rocco**, celebrated contrapuntist of the early Neapolitan school; b. Calabria, about 1530; d. (?) Publ. "Regole per far contrapunto solo e accompagnato nel canto fermo" (1st ed. abt. 1600; 3rd ed. 1626), also a coll. (Naples, 1580) of 9 masses; the last, "Missa de Beata Virgine" (a 5) is remarkable, as it can be sung by 4 or 3 voices by omitting the *quintus* and *superius* (soprano), and also by the 3 highest voices if *quintus* and *bassus* are omitted.

**Rodolphe (or Rudolph), Jean-Joseph**, b. Strassburg, Oct. 14, 1730; d. Paris, Aug. 18, 1812. Pupil of his father for horn and violin; later of Leclair (vln.) at Paris; 1st violin in theatres at Bordeaux, Montpellier, etc.; about 1754 in the service of the Duke of Parma, studying under Traetta; 1760 in Stuttgart, under Jommelli, also bringing out several "Ballets héroïques" (*Médée et Jason*; *Psyché*; *La mort d'Hercule*; *Armide*). From 1763 in Paris; 1765, 1st horn in the Grand Opéra orch.; 1770, royal chamber-musician; 1784, prof. of harmony at the "École royale de chant" (later the Cons.), losing the place during the Revolution, but reinstated as prof. of solfège in 1799, and pensioned in 1802.—Works: 3 operas for Paris; 2 horn-concertos; fanfares for 2 and 3 horns; duos and studies for violin; etc.; also 2 text-books, "Solfège" (1790) and "Théorie d'accompagnement et de composition" (1799).

**Roek'el.** See RÖCKEL.

**Roger, Victor**, b. Montpellier, France, July 21, 1854. Studied at the École Niedermeyer. Composer of light opera; mus. critic of "La France." Has prod. about 20 operettas, etc., the latest of which are *St. Majesté l'Amour* (1896), *L'Auberge du Tohu-Bohu* (1897), *Les Fédérés* (1897), *L'Agence Crook & Co.*, 4-act vaud.-operetta (1898), the 3-act ditto *La petite Thêche* (1898), and the 4-act operetta *Poule blanche* (1899; succ.).

**Roger, Gustave-Hippolyte**, famous operatic tenor; b. La Chapelle St.-Denis, n. Paris, Dec. 17, 1815; d. Paris, Sept. 12, 1879. Pupil, from 1836, of Martin and Morin in the Cons.; début 1838 at the Opéra-Comique, where he sang till 1848; then at the Opéra, creating the rôle of the Prophète in 1849. From 1850 he also toured Germany. Was app. prof. of singing at the Cons. in 1868.

**Rogers, Clara Kathleen, née Barnett**; b. Cheltenham, Engl., Jan. 14, 1844; daughter of

John Barnett, "the father of English opera" [Grove]. Taught by her parents till 1856; then till 1860 at Leipzig Cons. by Moscheles and Plaidy (pf.), Pappertz and Richter (theory), David and Rietz (ensemble-playing), also singing (1859) by Goetze St. in Berlin 6 months; and for the stage at Milan with Sangiovanni. Début Turin, 1863, as Isabella in *Roberto il Diavolo* (stage-name "Clara Doti"); sang at Genoa, Leghorn, Florence, and Naples (S. Carlo Th., as Amina and Lucia), then on the London concert-stage for 5 years. Went to America 1871 with the Parepa-Rosa company; début N. Y. Acad. of Music as "Bohemian Girl," Oct. 4; later sang Donna Elvira (*Don G.*), the Countess (*Figaro*), and other rôles, in N. Y., Boston, Philadelphia, etc. In 1872-3, sang with the Marezek company; then settled in Boston as a concert-singer, singing-teacher, and composer. Married a Boston lawyer, Henry M. Rogers, in 1878.—Publ. works: Op. 10, 6 songs; op. 15, Scherzo in A, f. pf.; op. 16, Aubade, song w. vln. and pf.; op. 17, "Kiss mine eyelids, lovely morn," w. do.; op. 20, 22, 24, 26, 28, songs; op. 25, sonata f. pf. and violin, in D min.; op. 29, Album of 6 songs [Browning's]; op. 30, 2 songs; others publ. recently.—Also "The Philosophy of Singing" (New York, 1893).

**Rogers, Della**, operatic soprano; b. Denver, Colorado, about 1879. Went to Paris in 1890; studied with Mme. de la Grange, and (for French diction) with Léon Jancey. Début St. Petersburg; has sung in Milan (La Scala), Rumania, Turkey, etc.

**Rogers, Roland**, b. Nov. 17, 1847, West Bromwich, Staffordshire, Engl., becoming organist at St. Peter's there at 11; from 1871-91, organist at Bangor Cathedral, where he gave annual series of recitals, and greatly elevated the character of the mus. services. Also gave recitals at St. George's Hall, Liverpool, and elsewhere; and cond. the Penrhyn and Arvonc Choirs. Now residing in Wales as a teacher. Mus. Bac., Oxon., 1870; Mus. Doc., 1875.—Works: Cantatas *Prayer and Praise* (f. soli, double ch., and orch.), *The Garden* (prize at Llandudno, 1896), and *Floral* (f. female voices); Psalm 130, f. soli, ch., and strings; a symphony, string-quintet, organ-music, part-songs, songs, etc.

**Rogno'ne, Francesco** (son of Riccardo R., a Milanese violinist), publ. an "Aggiunta del scolaro di violino" (1614) and a "Selva di varii passaggi secondo l'uso moderno" (on instr.l and vocal graces); also masses, motets, psalms, "Correnti e Gagliardi" a 4 and 5, etc.

**Roh'de, Eduard**, b. Halle-on-Saale, 1828; d. Berlin, Mar. 25, 1883, as choirmaster at the St. Georgenkirche and singing-teacher at the Sophien-Gymnasium. Comp. excellent motets, part-songs, etc.; the cantata *Schildhorn*; pf.-music; wrote an elementary text-book for piano.

**Rohleder, Johann**, pastor at Friedland, Pomerania. Publ. "Erleichterung des Clavierspiels vermöge einer neuen Einrichtung der Claviatur" (1792; on reforms in the keyboard and in notation, similar to those advocated by the "Chroma" society)

**Rohleder, Friedrich Traugott**, pastor at Lahn, Silesia. Publ. "Die musikal. Liturgie in der evang.-protestantische Kirche" (1831); "Vermischte Aufsätze zur Beförderung wahrer Kirchenmusik" (1833); and like articles in the "Eutonia" (1820, etc.).

**Rokitan'sky, Victor, Freiherr von**, b. Vienna, July 9, 1836; d. there July 17, 1896. Wrote "Über Sanger und Singen" (Leipzig, 1896; rules for and hints on the art and practice of singing).

**Ro'landt, Hedwig** (stage-name of Hedwig Wachut'ta), coloratura singer; b. Graz, Sept. 2, 1858. Pupil at Graz of Frau Weinlich-Tipka; very successful début, followed by engagement, at Wiesbaden, 1877. Sang later at other towns, also at Leipzig in the Gewandhaus. Married the merchant Carl Schaaf in 1883.

**Ro'la, Alessandro**, violinist, Paganini's teacher; b. Pavia, Apr. 22, 1757; d. Milan, Sept. 15, 1841. Pupil of Renzi and Conti; in 1782, court solo violist at Parma, later leader of the Ducal orch. In 1802, *maestro* at La Scala, Milan; in 1805, solo violinist to the Viceroy, Eugène Beauharnais; prof. of violin and viola at Milan Cons. from its foundation in 1807.—Works: A ballet, *Pizarro, ossia La Conquista del Perù* (1807); symphonies; church-music; 3 violin-concertos; 4 viola-concertos; 6 string-quartets; a quintet concertante f. strings; trios f. vln., vlt., and 'cello, also f. 2 violins and 'cello; duos f. violin, also f. vln. and vla.; etc.

**Ro'le, Johann Heinrich**, b. Quedlinburg, Dec. 23, 1718; d. Magdeburg, Dec. 29, 1785. Student of law and philos. at Leipzig 1736-40, viola-player in the Berlin court orch. 1741-6; then organist, and from 1752 his father's successor as town mus. dir., at Magdeburg.—Works: 4 Passions; 20 oratorios and cantatas; several church-services for the entire year; the Odes of Anacreon f. solo voice w. clavicord-accomp.; etc.

**Rö'lig, Carl Leopold**, b. Vienna, 1761; d. there Mar. 4, 1804. Harmonica-player, and inventor of the "Orphika" and "Xänorphika" (pianos with bows instead of hammers); travelled to produce his instr.s, and obtained a position in the court library, Vienna, in 1797.—Works: A comic opera, *Clarissa* (Hamburg, 1782); pieces f. harmonica and Orphika; wrote "Ueber die Harmonica" (1787) and "Ueber die Orphika" (1795); etc.

**Romaniello, Luigi**, pianist and comp.; b. Naples, Dec. 29, 1860. Taught by his father and his brother Vincenzo; then at Naples Cons., 1876-80, by Coop and Cesi (pf.), and Scarano

and Serrao (comp.), graduating with highest honors. For a time, director of the pf.-department at the Cons., and later succeeded Martucci and Cesi in the Soc del Quattetto, also becoming the regular pianist of the Ferni Quartet. Is instructor in the R. "Educatore di San Marcellino", critic for "Le Ménestrel", the "Nouvelle musique", and the "Monde artistique"; and a chev. of the Italian Crown. Frequent successful pianistic *tournees* in Italy and elsewhere.—Publ. works: The 4-act opera seria *Alda* (Piacenza, 1896); a vast amount of music f. pf., f. violin and pf., and for voice; also a method for pf. (won prize at Naples, 1886).—In MS.: 2 operas, *Tra manuari* and *Valentia*; 2 symphonic poems, on Byron's "Corsair" and "Manfred"; 2 symphonies; an overture; "morceaux de genre" f. orch., a pf.-concerto; 2 pf.-trios; and many others.

**Romani'na**. See ALBERTINI, GIOVANNI.

**Romani'ni, Romano**, b. Parma, 1864. Pupil, at the Cons there, of Ludovico Mandovani (violin) and Giusto Dacci (comp.), graduating in 1882. Began his career as 1st violin in the Teatro Regio; was then called to Savigliano as cond. of the concert- and theatre-orch.; in 1890, prof. of violin at the "Istituto Venturi" (conservatory), Brescia, of which he has been the Director since 1897.—Works: The 2-act opera *Al Campo* (Brescia, 1895; succ.); a symphony; a Gavotte and Minuet for string-orch.; etc.

**Roma'no, Alessandro**. See ALESSANDRO ROMANO.

**Roma'no, Giulio**. See CACCINI.

**Rom'berg, Andreas (Jacob)**, b. Vechna, n. Münster, Apr. 27, 1767; d. Gotha, Nov. 10, 1821. Son of the clarinetlist and mus. dir. Gerhard Heinrich R. [1745-1819]. Violin-virtuoso; played in public at 7; in 1784 he made a concert-tour with his cousin Bernhard through Holland and France, reaching Paris in 1784, where he was engaged as soloist for the Concerts spirituels during the season. From 1790-3 he played in the Electoral orch. at Bonn with Bernhard; toured Italy with him, then lived in Vienna and Hamburg, and followed him to Paris in 1800 in the vain hope of getting a hearing as a composer; lived in Hamburg 1801-15, and then succeeded Spohr as court *Kapellm.* at Gotha. He received the degree of *Dr. phil.* from Kiel Univ.—Works: 8 operas and operettas (*Scipio* and *Die Ruinen von Paluzzi* are publ. in pf.-score; their overtures, and that to *Don Mendoza*, are publ. in score); the choral works w. orch. "Die Glocke" (Schiller's "Song of the Bell"); still a favorite, also in Britain and America, "Die Harmonie der Sphären," "Ode" (both by Kosegarten); the vocal soli w. orch. "Die Kindesmörderin," "Die Macht des Gesanges," "Monolog der Jungfrau von Orleans," "Der Graf von Habsburg," "Sehnsucht" (all by Schiller); an orch. l

mass, and much other church-music; many instr.l compositions—10 symphonies (4 publ.), 23 violin-concertos (4 publ.), 33 string-quartets (25 publ.), a double quartet (2 movem.), 8 flute-quintets w. strings, 1 clar.-quintet, 2 string-quintets, 1 pf.-quartet, 3 violin-sonatas, 11 rondos and caprices f. violin, a concertante f. vln and 'cello w. orch., etc.—Biogr sketch in Vol. i of Rochlitz's "Für Freunde der Tonkunst."

**Rom'berg, Bernhard**, b. Dincklage, n. Munster, Nov. 11, 1767; d. Hamburg, Aug 13, 1841. [Son of **Anton Romberg**, famous bassoonist, 1742-1814, brother of Gerhard Heinrich R. above.] Excellent 'cellist, the companion of his cousin Andreas for years. Went to Paris in 1800, after a tour in England and Spain, and was app. prof. of 'cello-playing at the Cons; resigned in 1803, lived 2 years in Hamburg, became solo 'cellist in the Berlin court orch. in 1805, and court *Kapellm.* 1815-19; retired to Hamburg. Also made numerous extended concert-tours, the last (to London and Paris) in 1839. For 'cello he wrote 9 concertos (still admired), 3 concertinos and a fantasia w. orch., 4 sets of Russian airs w. orch., caprices and fantasias on Swedish, Spanish, and Rumanian airs, and Polonaises;—also several operas, incid. music to plays, a concertante f. 2 horns w. orch., 11 string-quartets, 1 string-trio, a trio f. viola, 'cello, and bass, duos f. 2 'celli, and sonatas w. bass; etc.

**Rom'berg, Cyprian**, son of Andreas, and pupil of Bernhard; b. Hamburg, Oct. 28, 1807; d. there Oct. 14, 1865. Made long tours, and became 'cellist in the St. Petersburg court orch.—Publ. concert-pieces f. 'cello.

**Ronchet'ti-Montevi'ti, Stefano**, b. Asti, Sept. 18, 1814; d. Casale Monferrato, Oct. 16, 1882. Pupil of B. Neri at Milan, becoming prof. of comp. at the Cons. there in 1850, and succeeding Mazzucato as Director in 1877. His one opera, *Pergolesi* (Milan, La Scala, 1857) was a failure; his church-comp.s (especially a motet *a 16*, "Sanctum et terribile nomen Iesus"), the intermezzi to the poem *Ossian*, a national hymn "Per la patria il sangue han dato," etc., are highly esteemed.

**Ronco'ni, Domenico**, stage-tenor; b. Lendinara, Rovigo, July 11, 1772; d. Milan, Apr. 13, 1830. Sang in St. Petersburg (1801-5), Vienna, Paris, and the chief cities of Italy (at La Scala, Milan, in 1808); director of the Italian opera, Vienna, in 1809; sang in Paris and Italy, and 1810-20 at Munich, where he was singing-master to the princesses. Founded a singing-school at Milan in 1820. He was a famous teacher, and publ. vocal exercises.—His son **Giorgio**, b. Milan, 1810, d. Jan. 8, 1890, was a well-known baritone; he opened a music-school at Cordova, Spain, in 1863, and from 1867 taught singing in New York for some years; also publ. songs and vocal exercises.

**Rong, Wilhelm Ferdinand**, d. Berlin after 1821 (?), aged 100 (?). Chamber-musician to Prince Heinrich of Prussia, music-teacher in Berlin. Besides patriotic songs, etc., he wrote "Elementarlehre am Clavier" (1786), "Theoretisch-praktisches Handbuch der Tonartenkenntniss" (1805); etc.

**Ronger, Florimond**. See *HERVÉ*.

**Rö'nisch, Karl**, b. Goldberg, Silesia, 1814; d. July 21, 1894, at Blasewitz, n. Dresden. Piano-manufacturer at Dresden since 1845; "Kommerzienrät."

**Rönt'gen, Engelbert**, violinist; b. Deventer, Holland, Sept 20, 1829; d. Leipzig, Dec. 12, 1897. Pupil of F. David in Leipzig Cons.; played 1850-69 with the 1st violins in the Gewandhaus Orch; then succeeded R. Dreychock as 2nd *Concertmeister*; and on David's death in 1873 became his successor as 1st *Concertmeister*. Also teacher in the Cons.

**Rönt'gen, Julius**, pianist, son of Engelbert; b. Leipzig, May 9, 1855. Had private lessons with Hauptmann (1866), later of E. F. Richter, Plaidy, and Reinecke; even before 1866 he began to compose. In 1871 he went to Munich to study comp. under Fr. Lachner; soon after his return, he publ. a violin-sonata in B min. First public appearance as a concert-player at Stuttgart, 1875, giving a series of concerts with J. Stockhausen. Settled 1878 in Amsterdam as teacher in the Music-School; succeeded Verhulst, as concert-conductor to the Soc. for the Promotion of Music, in 1886 (retired from this post in 1898; his successor is Mengelberg); has also cond. the concerts of the Felix Meritis Soc. for several seasons; was a co-founder (1885) of the Cons.; establ. soirées for chamber-music; and is one of the most popular pianists and teachers in his adopted home.—Works: Besides 2 pf.-sonatas, a pf.-suite, and much other pf.-music, he has publ. *Toskanische Rispetti*, an operetta for voices and pf.; a pf.-concerto in D maj., op. 18; a Serenade f. wind-intr.s, op. 14; "Sturmesmythe" [Lenaü] f. mixed ch. and orch., op. 31; "Gelbet" f. do, op. 27; a pf.-trio in Bb, op. 23; 3 sonatas f. violin and pf., op. 1, 3, 21; "Oud Nederlandsche amoreuse Liedekens" [Old Netherland Love-ditties] w. pf., op. 30; songs, etc.

**Root, George Frederick**, b. Sheffield, Mass., Aug. 30, 1820; d. Barley's Island, Aug. 6, 1895. Pupil of Geo. J. Webb, Boston; asst.-organist at Boston; removed to New York in 1844, becoming organist of the "Church of the Strangers," Mercer St., also teaching singing in various institutions, and conducting conventions. Went to Paris for a year's study in 1850; returning, he successfully prod. the cantata *The Flower Queen*, his first large work. Going to Chicago in 1859, he founded the music-publishing firm of Root & Cady (dissolved 1871). Mus. Doc., Univ. of Chicago, 1881.—Works: The cantatas *The Flower Queen*, *Daniel* (1852);

*The Pilgrim Fathers* (1854), *Belshazzar's Feast* (1855), *The Haymakers* (1857), etc.—popular songs ("Battle-cry of Freedom," "Tramp, tramp, tramp," "Just before the battle, Mother"), part-songs, etc.; publ. numerous collections of church-music and school-songs.

**Root, Frederick Woodman**, son of preceding; b. Boston, Mass., June 13, 1846. Taught by his father, then by Dr. B. C. Blodgett, and (from 16) by Dr. William Mason, New York. In 1863, organist of the Third Presb. Ch., Chicago; in 1865, of the Swedenborgian Ch. In 1869-70, travelled and studied in Europe for 18 months. Returning, he wrote for "The Song Messenger," which he edited for some years; correspondence, essays, and reviews, have ever since demanded a share of his attention. His 20 years' work with large vocal classes, and on the lecture-platform, has been very successful, has publ. numerous interesting papers on voice-culture. Charter member, now trustee, of the Amer. Coll. of Musicians. Is well known as a private singing-teacher.

**Roquet.** See THOINAN.

**Ro're, Cipriano de**, b. Mechlin, 1516; d. Parma, 1565. This distinguished composer was a pupil of Willaert, *maestro* at San Marco, Venice, and in 1542 publ. his first book of madrigals *a 4* (often republ. and long in favor). About 1550 he entered the service of the Duke of Ferrara, Ercole IV.; visited Antwerp in 1558, and about 1559 was app. asst.-*maestro* to Willaert, whom he succeeded in 1563, but soon resigned, becoming *chori pæfectus* to Ottaviano Farnese, then Duke of Parma.—Publ. a second book of madrigals in 1543; 5 books of "Madrigali cromatici" *a 5* (1542-66; oft republ.); "Le vive fiamme," madrigals *a 4-5* (1565); Book I of motets, *a 4-8* (1544); Book II, do., *a 4-5* (1547); Book III, do., *a 5* (1559); others in "C. de R. et aliorum auctorum motetta, 4 voc. . . cum 3 lectionibus pro mortuis Josepho Zarlino auctore" (1563); "Sacrae cantiones seu motetta," *a 4-6* (1573); masses *a 4-6* (1566; not extant); psalms (1554); a Passion acc. to St. John (1557); "Fantasie e ricercari *a 3 voci* . . . da cantare e suonare . . . composti da lo eccellentissimo Adriano Vuigliart e Cipriano R. suo discepolo" (1549); "Fiamme vaghe e dilettevoli" (1569). Motets and madrigals are in coll.s by Susato, Phalèse, and others.—In MS. (Munich Library) are 3 masses: "Vivat Felix Hercules" *a 5*, "Praeter rerum seriem" *a 7*, and a "Missa a note nere" *a 5*; also motets and madrigals.

**Ro'rich, Carl**, b. Nuremberg, Feb. 27, 1869. Pupil of K. School of Music, Würzburg; since 1892, teacher at the Grand Ducal Sch. of Mus., Weimar.—Works: An overture, "Märchen," and a suite, "Waldleben," f. orch.; choruses, songs, and pf.-pieces.

**Ro'sa, Carlo** (*recte Carl Rose*), b. Hamburg, Mar. 21, 1842; d. Paris, Apr. 30, 1889. At 12 he made tours as a violinist to England, Den-

mark, and Germany, studied further in the Conservatories of Leipzig (1859) and Paris; was *Concertmeister* at Hamburg 1863-5; played in the Crystal Palace, London, in March, 1866, and made a concert-tour in the United States, with Mr. Bateman, meeting Euphrosyne Parepa, and marrying her at New York in Feb., 1867. They organized an English opera-company, and toured America until 1871, then returning to London. After his wife's death in 1874, he continued English opera in the leading London theatres.

**Ro'sa, Salvatore**, famous painter, poet, and musician; b. Aranello, Naples, June 20, 1615; d. Rome, Mar. 15, 1673. After the popular insurrection, led by Masaniello, in 1647, he went to Rome. He comp. fine madrigals and songs (coll. by Burney); Dr. Crotch publ. a "cantata" in his "Specimens of Various Styles . . ." It was R. who wrote the satire ("Satira") on music and kindred arts, which provoked Mattheson's reply in "Mithridat."

**Rosé, Arnold Josef**, b. Jassy, Oct. 24, 1863. Fine violinist, pupil of Heissler at Vienna Cons.; 1st violin in the Rosé Quartet; leader and soloist in the Vienna court orch. since 1881, and leader at the Bayreuth Festivals since 1888.

**Roseingrave, Thomas**, b. Dublin; d. London, 1750. Organist at St. George's, Hanover Square, 1725-37.—Publ. "Voluntays and Fugues, made on Purpose for the Organ or Harpsichord" (1730); "Solos for the German Flute, with a Thorough Bass for the Harpsichord"; "8 Suites of Lessons" f. harps.; a concerto f. do.; fugues f. org. or harps. (1750); etc.

**Rö'sel, Rudolf Arthur**, b. Münchenbernsdorf, Gera, Aug. 23, 1859. Studied 1873-7 at the Weimar Music-School under Wallbrül (violin), Sulze (harm.), and Müller-Hartung (cpt.); later under Thomson. 1877-9, 1st violin at Hamburg City Th.; 1879-81, do. in private orch. of von Derwies at Lugano and Nice; 1881, at Weimar; 1884, leader at Rotterdam, and teacher at the Music-School; 1888 till the present (1899) leader in Weimar Court Orch.; also teacher of violin and ensemble-playing at the Music-School.—Works: The 2-act "lyric stage-play" *Halimah* (Weimar, 1895, mod. succ.); opera *Thelâtre Variété* (not perl.); music to *Der gestiefelte Kater*; symphonic poem "Frühlingsstürme"; 1 violin-concerto; 1 viola-concerto; 2 string-quartets (all in MS.).—Publ. pieces f. vin. and pf.; a Notturmo f. horn w. orch.; a Notturmo f. oboe w. orch.; songs. Tendency modern (Liszt-Wagner-Strauss).

**Rosellen, Henri**, b. Paris, Oct. 13, 1811; d. there Mar. 20, 1876. Pupil, at the Cons., of Pradher and Zimmerman (pf.), and Pourlen, Fétis, and Halévy (comp.), later of H. Herz. Successful and popular teacher of pf.-playing, and composer f. pf.—Publ. a Method f. pf.; a "Manuel des pianistes"; a trio concertante f.

pf., vln., and 'cello, op. 82; 25 Études de moyenne force, op. 133, and 12 Études brillantes, op. 60; much good *salon*-music (Rêverie in G; Nocturne et Tarentelle, op. 92), 76 fantasias on operatic airs; variations; etc.

**Rosenhain, Jacob [Jacques]**, b. Mannheim, Dec. 2, 1813; d. Baden-Baden, Mar. 21, 1894. Noted pianist; pupil of Schmitt at Mannheim and Schnyder v. Wartensee at Frankfurt; made extended tours, and lived in Frankfurt, Paris (1849), and Baden-Baden.—Works 4 operas, *Der Besuch in Irrenhaus* (Frankf., 1834), *Liswenna* (not perf.), *Le Démon de la nuit* (Opéra, Paris, 1851), and *Volage et jaloux* (Baden-Baden, 1863); 3 symphonies, a pf.-concerto, 3 string-quartets, 4 pf.-trios, many pf.-pieces (sonata in F min., op. 41; Sonate symphonique in F min., op. 74; Mélodies caractéristiques; Historiettes, op. 97; Rêveries, op. 26); sonatas f. pf. and 'cello, op. 38 and 53; 12 Études caractéristiques; etc.—Wrote "Erinnerungen an Nicolò Paganini" (1893).—His brother **Eduard**, b. Mannheim, Nov. 18, 1818, d. Frankfurt, Sept. 6, 1861, also a noteworthy pianist and teacher, publ. a serenade f. 'cello and pf., pf.-music, etc.

**Rosenmüller, Johann**, b. 1615; d. 1682 at Wolfenbüttel as *Kapellm.*; was mus. dir. at the Thomaskirche, Leipzig, 1648-55.—Publ. "Kernsprüche mehrentheils aus heiliger Schrift," a 3-7 w. continuo (1648); "Studentenmusik von 3 und 5 Instr.n" [dance-music] (1654); "12 sonate da camera a 5 stromenti" (1671).

**Rosenthal, Moriz**, b. Lemberg, 1862. Pianist; at 8 his precocity attracted the attention and won the aid of Mikuli; at 10, taught by R. Joseffy; at 14, gave a concert at Vienna (brilliant comp.s by Weber, Beethoven, Chopin, Liszt). On concert-tour in Rumania, app. Royal Pianist. From 1876-86, pupil of Liszt, following him yearly to Weimar, Pesth, Vienna, and Rome; 1887, first concert-tournee in America, after which he made a furore in European capitals. Now in the front rank of living pianists. Tour of 1896-7 in the United States interrupted by illness.—Publ. (with L. Schytte) "Technical Studies for the Highest Degree of Development."

**Rosetti, Francesco Antonio [Franz Anton Rössler]**, b. Leitmeritz, Bohemia, 1750; d. Ludwigslust, June 30, 1792. *Kapellm.* to Prince Wallerstein; from 1789, court *Kapellm.* at Schwerin.—Works: A Requiem; 2 oratorios, *Der sterbende Jesus* (publ.), and *Jesus in Gethsemane*; 19 symphonies, 9 string-quartets, 4 flute-concertos, 4 clar.-concertos; a sextet f. flute, 2 horns, and strings; 3 horn-concertos; 2 concertantes f. 2 horns; etc.

**Rösler, Gustav**, b. Sept. 2, 1819; d. Dessau, Feb. 24, 1882. Teacher and comp. (one opera, *Hermann und Dorothea*, often perf. at Dessau).

**Rossa'ro, Carlo**, b. Crescentino, Vercelli, 1828; d. Turin, Feb. 7, 1878. Pianist and comp. (opera, *Il Castello maladetto*; pf.-sonata, op. 23; character-studies, op. 10, II, 15, 16; 4-hand sonata, op. 23; other pieces, op. 12-14; fine fantasia f. pf. and d.-bass); etc.

**Rossini, Giovanni Battista**, Genoese monk.—Publ. "Organo de' cantori per intendere da se stesso ogni passo difficile che si trova nella musica" (1618; elucidates certain phases of mensural notation).

**Ros'si, Abbate Francesco**, b. Bari, Italy, about 1645; canon there, 1680.—Works. The operas *Il Sejanò moderno della Tracia* (Venice, 1680); *La Pena degli occhi*, and *La Corilda* (both *ibid.*, 1688); and *Mitrane* (*ibid.*, 1689); oratorio *La caduta degli angeli*; Requiem a 5; psalms, etc.

**Ros'si, Gaetano**, b. Verona, 1780; d. there Jan. 27, 1855. For many years he was attached to the Fenice Th. at Venice as dramatic poet. He wrote over 100 libretti, among them *Linda di Chamounix* and *Maria Padilla*, for Donizetti; *La prova d'un'opera seria*, for Gnecco; *Il Giuramento*, for Mercadante; *Il Crociato in Egitto*, for Meyerbeer; *Tancredi* and *Semiramide*, for Rossini; etc.

**Ros'si, Luigi Felice**, b. Brandizzo, Piedmont, July 27, 1804; d. Turin, June 20, 1863. Pupil of Raimondi and Zingarelli at Naples. Church-comp. (masses, requiems, Te Deums, etc.). Contributor to the "Gazzetta Musicale" of Milan, etc.; transl. of theoretical works.

**Ros'si, Lauro**, celebrated dramatic comp.; b. Macerata, Feb. 20, 1812; d. Cremona, May 6, 1885. Pupil of Furno, Zingarelli, and Crescentini at the R. Coll. di S. Sebastiano, Naples, graduating 1829, bringing out a buffo opera, *Le Contesse villane*, at the Fenice Th., Naples, with success. He became *maestro* at the Teatro Valle, Rome, in 1832; with his tenth opera, *La casa disabitata o I falsi monetari*, prod. at La Scala, Milan, Aug. 16, 1835, he scored his first real triumph—it made the rounds of Italy, and was given in Paris. In 1835 he went to Mexico as *maestro* and composer to an Italian opera-troupe, becoming its director in 1837, and going to Havana (1839) and New Orleans (1842), returning to Italy in 1844. In 1850, Director of the Milan Cons.; succeeded Mercadante as Dir. of the Naples Cons. in 1871, resigning in 1878, and retiring to Cremona in 1882. He prod. 29 operas, *I falsi monetari* and *La Contessa di Mons* (Turin, 1874) being the most successful. Other works: The oratorio *Saul* (1833); elegies on Bellini and Mercadante; masses, cantatas, choruses to Plautus' *Captivi*, 6 fugues f. string-orch., 8 vocalizzi and 12 exercises f. soprano; songs; and a "Guida ad un corso di armonia pratica orale" for Milan Cons.

**Ros'si, Giovanni Gaetano**, b. Borgo S. Donino, Parma, Aug. 5, 1828; d. Genoa, Mar. 30, 1886. From 1873-9, *maestro* at the Carlo

Felice Th., Genoa; then Director of the Liceo Musicale.—Works: 4 operas; an oratorio *Le sette parole*; overture to the tragedy *Saulo* (prize from the Soc. del Quartetto, Milan); a Requiem, 3 masses, etc.

**Rossini, Gioachino Antonio**, a classic representative of Italian opera; called the "Swan of Pesaro," because born at Pesaro, Feb. 29, 1792; died at Ruelle, near Paris, Nov. 13, 1868. From the age of 4, he was left at Bologna by his parents, who were obliged to travel to earn a subsistence; the father as horn-player in the operatroupes in which the mother sang as *prima donna buffa*.



Instructed from 1799, with meagre results, by a pedantic piano-teacher named Prinetti, in 1802 he was turned over to Angelo Tesi, under whom he made rapid progress; he sang in church, and afterwards followed his parents as a singer and accompanist in the theatre. In 1807 he entered the Conservatory (Liceo) at Bologna, studying composition under Padre Mattei, and the cello under Cavedagni. In a year he brought out a cantata, *Il pianto d'Armonia per la morte d'Orfeo*, which won a prize; he soon broke off the study of counterpoint, being told by Mattei that he knew enough to write operas—the goal of his ambition. His first was a one-act opera buffa, *La cambiale di matrimonio*, well received at the San Mosé Th., Venice, in 1810; returning to Bologna, he produced next year a two-act opera buffa, *L'equivoco stravagante*, with applause. Fortunate from the outset, he received various commissions to furnish light operas, writing 5 during 1812. In 1813 he scored his first grand success with *Tancredi* at the Fenice Th., Venice, followed up by *L'Italiana in Algeri*, an opera buffa perf. at the San Benedetto Th. Encouraged by repeated successes, R. ventured to set the text of one of Paisiello's operas, *Amaviva, ossia l'innutile precauzione*, and to bring it out at the Argentina Th., Rome, in 1816. This opera later so celebrated under the title of *Il Barbiere di Siviglia*, and certainly one of the finest specimens of Italian opera buffa, was hissed, on its first production, by the old frequenters of the theatre, indignant at the young master's "presumption"; but the second night was a veritable triumph for R.'s genius, and the opera speedily made the round of European stages. In *Elisabetta*, given at Naples in 1815, R. dispensed with *secco recitative*—a great innovation. From 1815–23 R. was under contract to write two operas yearly for Barbaja, manager of the Neapolitan theatres, La Scala at Milan, and the

Italian opera at Vienna, receiving a remuneration of 12,000 lire (francs) per annum. During these 8 years he composed no less than 20 operas. In the spring of 1822 he spent a most successful season, musically and socially, in Vienna; but he was generally engaged in travelling from town to town in Italy for the purpose of bringing out his increasingly popular dramatic works. In 1823, disappointment at the cool reception of his carefully written *Semi amide* by the Venetians, and a favorable offer from Benelli, the manager of the King's Th., induced him to go to London. Although Benelli did not fulfil his promises, R. met with flattering attentions from the court, and by means of grand concerts, etc., found himself in possession of £7000 when he left England 5 months later. Now, for 18 months, he undertook the management of the Théâtre Italien at Paris, and produced several operas with much artistic success; but his managerial career was not so fortunate financially. Thereafter he was appointed "Premier compositeur du roi" and "Inspecteur-général du chant en France," two sinecures to which a salary of 20,000 francs was attached; the Revolution of 1830 cost him these positions, but he afterwards received a pension of 6000 francs. At the Opéra he presented some highly successful revisions, in French versions, of earlier Italian operas; these may be regarded as preliminary studies to his masterpiece, *Guillaume Tell*, first given at the Opéra on Aug. 3, 1829, with a magnificent cast, and winning immense applause. With this grand work Rossini abruptly closed his dramatic career at the age of 37. He made a flying visit to his father in Bologna, and shortly after the July Revolution returned to Paris, where, under the new régime, he had no inducement to continue opera-writing. In 1832 his famous *Stabat Mater* was written, though not produced in its entirety until 1842. Meantime Meyerbeer entered upon the scene with *Les Huguenots* (1836), in order to hear which R. long delayed his intended return to Bologna; after the performance he resolved to write no more operas, and this resolution was not shaken even by the sensational revival of *Tell* in 1837, with Duprez in the title-rôle. He lived in retirement at Bologna and Florence until 1855, thenceforward making Paris his home, but writing little new music (the "Petite messe solennelle," f. soli, ch., and orch.; a cantata for the Exposition of 1867; and a number of piano-pieces). In the afterglow of his prestige as an opera-composer, amid a circle of devoted admirers and friends, his last years passed happily.

Operas: *La cambiale di matrimonio* (1810); *L'equivoco stravagante* (1811); *L'inganno felice*, *L'occasione fa il ladro, ossia Il cambio della valigia*, *La scala di seta*, *Demetrio e Polibio*, and *La pietra del paragone* (1812); *Tancredi* (Venice, 1813); *L'Italiana in Algeri* (1813); *Il figlio per azzardo* (1813); *Aureliano in Palmira* (1814); *Il Turco in Italia* (Milan, La Scala, 1814); *Elisabetta, regina d'Inghilterra* (Naples, San

Carlo Th, 1815), *Sigismondo* (1815); *Il Barbere di Siviglia* (Rome, Argentina Th., 1816); *Torvaldo e Dorlika* (1815), *La Gazzetta* (Naples, 1816); *Otello* (Naples, del Fondo Th., 1816); *La Cenicientola* (Rome, teatro Valle, 1816); *La gassa ladra* (Milan, La Scala, 1817); *Armida* (1817), *Adelaide di Borgogna* [or *Otone, re d'Italia*] (Rome, 1818); *Adina, o Il califfo di Bagdad* (Lisbon, 1818), *Mosè in Egitto* (Naples, 1818; Paris, as *Mosè en Égypte*, 1827); *Ricciardo e Zoraide* (1818), *Ermione* (1819); *Edoardo e Cristina* (Venice, 1819); *La donna del lago* [after Scott] (Naples, San Carlo Th, 1819); *Bianca e Faliero* (1820), *Alcanto II* (Naples, San Carlo, 1820; Paris, revised as *Le siège de Corinthe*, Opéra, 1826); *Matilda di Cabrano* (1821); *Zelmira* (1822); *Semiramide* (Venice, Fenice Th., 1823; Paris, Grand Opéra, as *Sémiramis*, 1860); *Il viaggio a Rheims, ossia L'albergo del giglio d'oro* (Paris, Th. Ital., 1825); *Le comte Ory* (augm. and revised version of preceding; Paris, Opéra, 1828); *Guillaume Tell* (Opera, 1829).—Cantatas: *Il pianto d'Armonia* (1808); *Didone abbandonata* (1811); *Ciro in Babilonia* (1810); *Egle ed Irene* (1814); *Teti e Peleo* (1816); *Igea* (1810); *Partenope* (1819); *La riconoscenza* (1821); *Il vero omaggio* (1822); *L'augurio felice* (1823); *La savia albanca* (1823); *Il Bardo* (1823); *Il Ritorno* (1823); *Il pianto delle Muse* (London, 1823); *I Pastori* (Naples, 1825); *Il serto votivo* (Bologna, 1829). His first publ. comp. was the canzonet "Se il vuol la molinara"; he wrote other canzonets and arias (e.g. "Soirées musicales," 8 ariettas and 4 duets), "Gorgheggi e soleggi per soprano per rendere la voce agile," hymns, short cantatas, and songs; a "Chant des Titans" f. 4 basses w. orch.; Tantum ergo f. 3 male voices w. orch.; Quoniam f. solo bass w. orch.; O salutaris, f. solo quartet.

Biographical: "Vie de Rossini," by Stendhal (1823); "Le Rossiniane," by Carpani (1824); "De la guerre des dilettanti ou de la révolution opérée par M. Rossini dans l'opéra français" (1829); "R., sa vie et ses œuvres," by Azvedo (1865); "Life of R.," by H. S. Edwards (London, 1869); "Biografia di G. R.," by Zanolini (1875); "Rossini, notes, impressions, souvenirs," by Pougin (1870); "Rossini," by Sittard (1882); "R., sein Leben, seine Werke und Charakterzüge," by Struth (Leipzig); also a sketch by Dr. A. Köhnt (Leipzig, 1892).

**Rössler, F. A.** See ROSSETTI, F. A.

**Rost, Nicolas**, pastor at Kosmenz, Altenburg.—Publ. "30 geistliche und weltliche teutsche Lieder" a 4-6 (1583); "30 neue liebliche Galliardten" a 4 (1594); and *Cantiones selectissimae*, motets a 6-8 (1614); in MS., a *Passion a 11*.

**Rost, Friedrich Wilhelm Ehrenfried, b. Bautzen**, Apr. 11, 1768; d. Leipzig, Feb. 12, 1835, as rector of the Thomasschule.—Publ. "De insigni utilitate ex artis musicae studio in puerorum educatione redundante" (1800);

"Oratio ad renovandam Sethi Calvisii memoriam" (1805); "De necessitudine, quae litterarum studiis cum arte musica intercedit" (1817); and "Was hat die Leipziger Thomasschule für die Reformation gethan?" (1817; w. biogr. of Rhaw).

**Roth [rõt], Philipp, b. Tarnowitz, Silesia**, Oct. 25, 1853; d. Berlin, June 9, 1898 "Cellist, pupil of Wilhelm Müller, and (1876-8) of Hausmann at the Hochschule, Berlin. Head-quarters Berlin, whence he made many concert-tours; founded the "Freie mus. Vereinigung" in 1890—Publ. a "Führer durch die Violoncell-Litteratur."

**Roth, Bertrand, b. Degersheim, St. Gallen**, Feb. 12, 1855. Pianist; pupil of Leipzig Cons. and Liszt, teacher at the Hoch Cons., Frankfurt; founded, with Schwarz and Fleisch, the Raff Cons. in 1882; from 1885-90, taught at the Cons. in Dresden, where he opened a private music-school in 1890.

**Ro'toli, Augusto, b. Rome, Jan. 7, 1847**. Pupil of Lucchesi; choir-boy at St. Peter's. Founded the "Società corale de' concerti sagri," which he conducted. Singing-master to Princess Margherita, 1876; *maestro* of the Cappella reale del Sudario in 1878. Having achieved a high reputation as a concl., singing-teacher, and song-composer, he was called to Boston, Mass., in 1885 as vocal instructor in the New Eng. Cons.—Chevalier of the Ital. Crown, etc.—Works: *Mass a 4* (for the funeral of Victor Emmanuel, 1878); "Salmo elegiaco" on the same, f. bar. solo, ch. and orch. (1878); many songs w. pf.

**Rot'ter, Ludwig, b. Vienna, Sept. 6, 1810**; d. there Apr. 5, 1895. Beginning his career in 1830 as a pianist and accompanist, he became organist of various churches, and in 1867 succeeded Sechter as court organist, with the title "Imp. Royal Vice-Kapellmeister."—Sacred choral works (masses, requiems, Te Deums, offertories, graduals, etc.); organ-music; pf.-pieces. Wrote a Thorough-bass Method.

**Rott'manner, Eduard, b. Munich, Sept. 2, 1809**; d. Speyer, May 4, 1843, as cathedral-organist.—Many MS. works: 2 masses a 4, w. org.; 1 mass a 16; a Requiem; a Stabat Mater w. organ and strings; etc. (an Ave Maria a 4, w. strings, organ, and 2 horns ad lib., was publ.).

**Rouget de l'Isle, Claude-Joseph**, composer of the "Marseillaise"; b. Lons-le-Saulnier, Jura, May 10, 1760; d. Choisy-le-Roy, June 27, 1836. He wrote the famous national hymn in 1792, while a military engineer at Strassburg. Imprisoned for refusing to take the oath against the crown, he went to Paris after Robespierre's downfall, and comp. a "Hymne dithyrambique sur la conjuration de Robespierre . . ." (1794), "Chant des veuveances" (1798), and a "Chant du combat" for the army in Egypt (1800). He publ. "50 Chants français" in 1825; and wrote several opera-libretti.



**Rousseau, Jean-Jacques**, b. Geneva, June 28, 1712; d. Ermenonville, n. Paris, July 3, 1778. Without other musical training than desultory self-instruction, this great philosopher and author made his début in Paris at the age of 29, as a reformer of mus. notation, reading a paper before the Académie, in 1742, which was revised and publ. as a "Dissertation sur la musique moderne" (1743). His opera, *Les Muses galantes*, had only one private representation, at the house of La Popelinière in 1745; his revision of the intermezzo *La reine de Navarre* (by Voltaire and Rameau) was a flat failure in Paris; but his opera *Le Devin du village* (Grand Opéra, 1752) was very successful, and was on the repertory for some 60 years. In the meantime his hastily written musical articles for the "Encyclopédie" had evoked scathing criticisms from Rameau and others; improved by revision and augmentation, they were republ. as his "Dictionnaire de musique" (1768). In 1752 commenced the hot dispute, known as the "guerre des Bouffons," between the partisans of French and Italian opera; R. sided with the latter, publishing a "Lettre à M. Grimm au sujet des remarques ajoutées à sa lettre sur Omphale" (1752), followed by the caustic "Lettre sur la musique française" (1753, to which the members of the Opéra responded by burning him in effigy and excluding him from the theatre) and "Lettre d'un symphoniste de l'académie royale de musique à ses camarades de l'orchestre" (1753). In *Pygmalion* (1773) he created the melodrama; the work met with great success. Six new arias for *Le Devin du village*, and a collection of about 100 romances and duets, "Les consolations des misères de ma vie" (1781), and fragments of an opera, *Daphnis et Chloé*, were publ. posthumously (1780). All his writings on music have been often republ. in editions of his "Collected Works." Despite his deficiencies as a musician, he exercised great influence on contemporary French art.

**Rousseau, Samuel-Alexandre**, b. Neuve-maison, Aisne, June 11, 1853. Pupil of Paris Cons.; won the *Prix Cressent* in 1878, also the 2nd Grand prix de Rome. Prod the 1-act comedy-opera *Dianorah* at the Opéra-Comique, 1879; his opera *Mérovig* won the Prize of the City of Paris in 1891. Since 1892, 1st *chef d'orch.* at the Th.-Lyrique. On June 8, 1898, his 3-act lyric drama *La cloche du Rhin* had a succès d'estime at the Opéra (said to be an unsatisfactory attempt to imitate Wagner's dramatic procedures). Has also written a solemn mass, many songs, etc.



**Rousseau, Jean**, violinist in Paris—Publ. "Traité de la viole" (1687, w. history of the instr.); "Méthode claire . . . pour apprendre à chanter la musique . . ." (1678, etc., with directions for playing graces); and 2 books of pieces f. viola w. exercises, and directions for different tunings (no date).

**Roussier, Abbé Pierre-Joseph**, b. Marseilles, 1716; d. as canon at Écouen, Normandy, about 1790.—Publ. "Sentiment d'un harmoniphile sur différents ouvrages de musique" (1756); "Traité des accords et de leur succession" (1764; suppl. by "L'harmonie pratique . . ." 1775); "Observations sur différents points de l'harmonie" (1765); "Mémoire sur la musique des anciens" (1770); "Notes et observations sur le mémoire du P. Amiot concernant la musique des chinois" (1779); "Mém. sur la nouvelle harpe de M. Cousineau" (1782); "Mém. sur le clavecin chromatique" (1782); "Lettre sur l'acceptation des mots *basse fondamentale* . . ." (1783; "Journal encyclop.", vol i); etc.

**Rovelli, Pietro**, b. Bergamo, Feb. 6, 1793; d. there Sept. 8, 1838, as *maestro* at the church of S. Maria Maggiore, and 1st violin in the theatre-orch. Pupil of R. Kreutzer; teacher of Molique while leader at Munich (1817-19). Publ. excellent études.

**Rovetta, Giovanni**, pupil of Monteverde, and his successor in 1644 as 1st *maestro* at San Marco, Venice, where he died in Aug., 1668.—Works: 2 operas, *Ercole in Lidia* (1645) and *Argiope* (1649; finished by Learldini d'Urbino); publ. much church-music: Salmi concertati per vespri (1626); Madrigali concertati (1627; others in 1640 and 1645); Mottetti concertati . . . ed una messa concertata (1635); Salmi a 1-4 voci con una messa (1642); Salmi a 5-6 con 2 violini; Salmi a 8 (1644); Mottetti concertati a 2-3 con litanie a 4 (1647); Salmi per i vespri e completa a 8 (1662).

**Roze, Abbé Nicolas**, b. Bourg-Neuf, n. Châlons, Jan. 17, 1745; d. St.-Mandé, n. Paris, Sept. 30, 1819. From 1807, Langlé's successor as librarian of the Conservatoire.—Publ. a "Méthode de plain-chant"; also vocal church-music.

**Rozkošný [-kôsh'-], Josef Richard**, b. Prague, Sept. 21, 1833. Pupil of Jiranek, Tomaschek, and Fr. Kittl. In 1855 he made a successful pianistic tour through Austria, Hungary, Rumania, etc.; resides in Prague.—Works: The Bohemian operus *Ave Maria, Mikuldš* [St. Nicholas] (1870), *Svatojanské* [St. John's Rapids], *Zavřš Falkenštejna* [Zavřš of Falkenstein], *Pýldci* [The Poachers], *Popelka* [Cinderella] (1885), *Libba, Kubenahl* (1889), and *Satanella* (1898); all at Prague; also overtures, 2 masses f. male voices, many songs and choruses, and pf.-music.

**Rubi'ni, Giovanni Battista**, celebrated tenor; b. Romano, Bergamo, Apr. 7, 1795; d. at his castle near Romano, March 2, 1854. His teacher was Rosio of Bergamo; début at Pavia, 1814, after which he sang for a time at Naples;

became famous during a season in Vienna (1824), was in Milan 1825, and went thence to Paris, singing with triumphant success at the Théâtre Italien 1825-6. After further successes in London and Paris, the impresario Barbaja secured him for Italy, paying him finally 60,000 francs. From 1832-43 he sang alternately at London and Paris; accompanied Liszt to Berlin in 1843, visited St. Petersburg twice more, and in 1845 returned to Italy as a millionaire. Mario was his pupil. He publ. "12 Lezioni di canto moderno per tenore o soprano"; and an album of 6 songs, "L'Addio."

**Ru'binstein** [roo'bin-stĭn], **Anton Gregorovich**, b. Wechwotynecz, Bessarabia, Nov. 30, 1830; d. Peterhof, n. St. Petersburg, Nov. 20, 1894. Soon after his birth, the family went to Moscow, where his father established a pencil-factory. His first teacher was his mother; at 7 he began the study of the piano under Alexander Villoing, who was thereafter his sole instructor on that instr. Villoing took him to Paris toward the end of 1839, and in 1840 R. played before Chopin, Liszt, and others. Liszt, fully recognizing his wonderful talent, advised him to complete his studies in Germany. From Paris master and pupil proceeded to Holland, England, Scandinavia, and Germany, giving concerts by the way; and arrived at Moscow in 1843. As Anton's brother, Nikolai [Nicholas], evinced talent for composition, both boys were taken to Berlin in 1844, where, on Meyerbeer's recommendation, Anton studied composition under Dehn. The father's illness (1846) caused the mother to return to Moscow with her younger son; Anton remained in Berlin, whence he visited Vienna, and made a tour through Hungary with the flutist Heindl. Returning to Russia on the outbreak of the revolution of 1848, he settled in St. Petersburg. Here he enjoyed the liberal patronage of the Grand Duchess Helen, and produced 2 Russian operas, *Dimitri Donskoi* (1852) and *Sibirskije Ochtotnikie* [The Siberian Hunters] (1853; 1 act). In 1854, on the advice and with the assistance of Count Wielhorski and the Grand Duchess, R. undertook a journey for the purpose of making himself and his works better known. He found publishers in Berlin, and gave concerts of his own works at London and Paris, exciting admiration as a composer and pianist; on his return in 1858, he was appointed court pianist, and conductor of the court concerts. He assumed the direction of the Russian Musical Society in 1859; in 1862 he founded the Imp.



Cons. at St. Petersburg, remaining its director until 1867. In 1865 he married Vera Tschekuanoff. For 20 years he held no official position; from 1867-70 he toured Europe, winning fame as a pianist hardly second to that of Liszt; 1872-3 he extended his triumphs over the American continent, playing in 215 concerts, for which he was paid \$40,000; but the artistic wretchedness then endured was such that he could never again be persuaded to cross the ocean, refusing even an offer of \$125,000 for fifty concerts. Otherwise his time was chiefly devoted to composing, and to bringing out his works for the stage. On Davidoff's resignation in 1887, R. resumed the directorship of the St. Petersburg Cons. for 3 years; after which he lived principally in Berlin and (from 1892) in Dresden.—From the Czar Rubinstein received the Order of Vladimir, carrying with it nobility, and the title of Imp. Russian State Councillor; he was an Officer of the Legion of Honor, a Knight of the Prussian Ordre pour le mérite, etc., etc.

It was R.'s most cherished desire to be recognized as a great dramatic composer; but, although several of his 13 best-known operas (especially *Nero*, *The Macabees*, *The Demon*) have many admirers,—though his chief bid for immortality, the "new form" of the so-called Sacred Opera, (*The Tower of Babel*, *Paradise Lost*, *Moses*, *Christus*,) has features of marked originality and powerful ideality,—though his "Ocean" symphony, his piano-concertos in D minor and G, and many beautiful piano-compositions in the most diverse styles, have been received with the warmest enthusiasm,—and though he was feted and adored as few musicians have been,—nevertheless he died disappointed, and unhopeful for the future of musical composition. Wagner, his successful rival in dramatic composition, he never appreciated. For him, musical creation died with Chopin; and he thought the outlook but gloomy for its resurrection.

**OPERAS** (including the ORATORIOS): *Dimitri Donskoi*, Russian opera (St. P., 1852); *Sibirskije Ochtotnikie*, do. (St. P., 1852); *Foma Duratchok* [Foms, the Fool], do. (St. P., 1858); *Mst* [Revenge], do. (St. P., 1858); *Die Kinder der Haide*, 5-act German grand opera (Vienna, 1861); *Perramors, oder Lalla Rookh*, 3-act Ger. lyric opera (Dresden, 1863); *Der Thurm zu Babel*, Ger. sacred opera (Königsberg, 1870); *The Demon*, 3-act Russ. fantastic opera (St. P., 1875); *Die Makkabäer*, 3-act Ger. opera (Berlin, 1875); *Das wälorene Paradies*, Ger. sacred opera (Düsseldorf, 1875); *Nero*, 4-act Ger. opera (Hamburg, 1879); *Kalashnikoff Moskouski Kupets* [The Merchant of Moscow], 3-act Russ. opera (St. P., 1880); *Sulamith*, Ger. Biblical stage-play (Hamburg, 1883); *Unter Rübelen*, 1-act Ger. comic opera (Hamburg, 1883); *Der Papagei*, do. (ibid., 1884); *Moses*, Ger. sacred opera (1887); *Gorjushka*, 3-act Russ. opera (St. P., 1889); *Christus*, Ger. sacred opera (Bremen, 1895); also a ballet, *La Vigne* [Die Rebe].

VOCAL W. ORCH.: 2 cantatas, *Die Nixe* (op. 63, f. alto solo and female ch.) and *Der Morgen* (op. 74, f. male ch.), scene and aria f. sopr., "E dunque vero," op. 58; 2 scenes f. alto, "Hecuba" and "Hagar in der Wüste," op. 92, Nos. 1 and 2.

FOR ORCHESTRA: 6 symphonies (op. 40, in F; op. 42 ["Ocean," in C, 7 movem.]; op. 56, in A; op. 95, in D min. ["dramatic"]; op. 107, in G min. [in memory of Gr. Duch. Helen]; op. 111, in A min.); the mus. "character-pictures," "Faust" (op. 68), "Ivan IV." (op. 79), and "Don Quixote" (op. 87); 3 concert-ouvertures, op. 43 ("trionphale"), op. 60, and op. 116 ("Anthony and Cleopatra"); a Suite in 6 movements, op. 119 (his last work); symphonic poem "La Russie."

INSTRUMENTAL: 5 pf.-concertos (op. 25, in E; op. 35, in F; op. 45, in G; op. 70, in D min; op. 94, in E♭); pf.-fantasia w. orch., op. 84; Caprice russe f. do, op. 102; "Fantasia eroica" f. do., op. 110; violin-concerto in G, op. 46; Romance and Caprice f. vln. w. orch., op. 86; 2 cello-concertos (op. 65, in A min.; op. 96), octet f. pf., strings, and wind, op. 9; string-sextet, op. 97; quintet f. pf. and wind, op. 55; pf.-quintet, op. 99; pf.-quartet, op. 66; 5 pf.-trios, op. 15 (Nos. 1-2), 52, 85, 108; 3 violin-sonatas, op. 13, 19, 28; 2 cello-sonatas, op. 18, 39; 1 viola-sonata, op. 49 (arr. f. violin by David);—for piano solo: Suite, op. 38; 4 sonatas, op. 12, 20, 41, 100; 6 Preludes, op. 24, 6 Études, op. 23; 6 do., op. 81, 5 Barcarolles; "Kamenoi-Ostrow" ["Isle of Kamenoi" in the Neva, w. palace; a series of 24 "pictures"], op. 10; "Soirées de St.-Petersbourg," op. 44 (3 books); "Miscellaneous" op. 93 (9 books); "Le Bal," op. 14 (10 pieces); "Album de Peterhof," op. 75; etc.;—for pf. 4 hands: Sonata, op. 89; "Bal costumé," op. 103; 6 Charakterbilder, op. 50; Fantasia f. 2 pfs., op. 73.

SONGS, etc.: Over 100 songs w. pf., op. 1, 8, 27, 32 ("Asra" is No. 6), 33, 34 [Mirza Schaffy], 36, 57, 64 (5 Fables), 72 (one is "Es blinkt der Thau"), 76, 78, 83, 91 [Wilhelm Meister], 101, 105, 115;—"Songs and Requiem for Mignon" [Wilh. Meister], f. soli, ch., and pf., op. 91; 18 duets w. pf., op. 48, 67; 9 male choruses, op. 31, 61; 6 mixed choruses, op. 62.

Biographical: "Memoirs" (St. Petersburg, 1889, in Russian; Leipzig, 1893, 2nd ed. 1895, in German as "Erinnerungen aus 50 Jahren, 1839-89"). Also a "Life" by MacArthur (London, 1889).

As a writer, besides the "Memoirs," R. publ. "Die Musik und ihre Meister" (1892), followed by "Gedankenkorb" as a sort of supplement (Leipzig, 1897); in both he shows himself a master in satire.

RUBINSTEIN PRIZE. Competition open only to young men between 20 and 26 years of age, of any nationality, confession, or condition. Two prizes of 5,000 francs each are offered, one for composition, the other for pf.-playing.

Quinquennial competitions: 1890 at St. Petersburg, 1895 at Berlin, 1900 at Vienna, 1905 at Paris; then 1910 at St. Petersburg, and so forth.

**Rubinstein, Nikolai [Nicholas]**, brother of Anton; b. Moscow, June 2, 1835; d. Paris, Mar. 23, 1881. Pupil, 1844-6, of Kullak (pf.) and Dehn (comp) at Berlin. His brother declared him to be a better pianist than himself—an opinion not shared by the general public. He founded the Moscow Mus. Soc. in 1850, and this Society opened, in 1864, the Moscow Cons., of which R. was Director until death. He gave annual concerts in St. Petersburg; and in 1878 cond. 4 Russian concerts at the Paris Exposition.—Publ. tasteful and original pf.-pieces, among them op. 11, Mazurkas 1 and 2; op. 13, Bolero; op. 14, Tarentelle; op. 15, Polka; op. 16, Valse de salon; op. 17, Polonaise; Scène de bal; etc.

**Rubinstein, Joseph** [no relation to the preceding], b. Staro-Constantinow, Russia, Feb. 8, 1847; d. (by suicide) Lucerne, Sept. 15, 1884. Pianist; pupil of Hellmesberger, Dachs, and Liszt. Friend and admirer of Wagner; in 1874, etc., he was the pianist for the piano-rehearsals of the *Ring des Nibelungen* at Bayreuth; also made excellent pf.-transcriptions from that music-drama.

**Rüb'ner, Cornelius**, b. Copenhagen, Oct. 26, 1853. Pianist, pupil of Gade and Reinecke; since 1892, cond. of the Karlsruhe Philhar. Soc.—Works: A symphonic poem, a "Festouvertüre," a pf.-trio, pf.-music, songs, etc.

**Ruckers**. Celebrated family of clavecin-makers at Antwerp, their harpsichords being the finest ever made. **Hans** (senior), member of the Guild of St. Luke in 1579, d. about 1610; his 4 sons were **Franz**, b. 1576; **Hans** (junior), b. 1578; **Andries** (senior), b. 1579; and **Anton**, b. 1581; the last manufacturer was **Andries** (junior) [1607-67].

**Rudersdorff, Hermine**, famous stage-soprano; b. Ivanowsky, Ukraine, Dec. 12, 1822; d. Boston, Mass., Feb. 26, 1882. A pupil of Bordogni at Paris and of de Micherout at Milan, she sang at first in concerts in Germany (1840); from 1841 she sang in opera at Karlsruhe, then at Frankfort (where she married Dr. Küchenmeister in 1844) and Breslau; 1852-4, at the Friedrich Wilhelmstädtisches Th., Berlin; and in London 1854-65, at the Drury Lane Th., the Italian Opera, and in concerts. Engaged at the Boston Jubilees of 1871-72, she settled in Boston, becoming renowned as a teacher (Emma Thursby was her pupil). She was eminent both in opera and oratorio.

**Rudorff, Ernst Friedrich Karl**, b. Berlin, Jan. 18, 1840. Pupil of Bargiel 1852-7 (pf.); from 1859 of the Leipzig Cons. (Moscheles, Plaidy, Rietz), also a private pupil of Hauptmann and Reinecke. 1865, pf.-teacher in Cologne Cons.; founded the Bach-Verein in 1867;

became head pf.-teacher in the Berlin Hochschule, 1869, also succeeding Bruch as cond. of the Stern *Geangerein* in 1886 (resigned 1890).—Works: Symphony No. 1, op. 31, in B $\flat$ ; No. 2 (1891), in G min.; Scenade and var.s f. orch.; overtures to *Otto der Schutz*, and to Tieck's *Marchen vom blonden Ekbert*; Ballade in 3 movem., f. orch.; *Der Aufzug der Romanze* [Tieck], f. solo, ch., and orch.; "Gesang an die Steine" [Ruckert], f. 6 voices w. orch.; string-sextet; many part-songs, songs, etc.

**Rüfer, Philippe (-Barthélemy)**, b. Liège, June 7, 1844 [son of a German organist, Philipp R.]. Pupil of Liège Cons.; 1869-71, mus. dir. at Esen; since then he has lived in Berlin as pf.-teacher at Stern's Cons., Kullak's Cons., and from 1881 at Schauwenka's.—Works: Opera *Morlin* (Berlin, 1887); 4-act opera *Irge* (Berlin, 1896; fairly succ.); symphony in F, op. 23; 3 overtures; 2 string-quartets; a trio; 2 suites f. pf. and cello; a violin-sonata, an organ-sonata, pf.-music, songs.

**Ruffo, Vincenzo**, d. as *maestro* of the cathedral at Verona, his native town.—Publ. motets a 5 (1551), masses a 5 (1557), motets a 6 (1555), 4 books of madrigals a 5 (1550-60; often republ.), "Madrigali cromaticei a 6-8, con la giunta di 5 canzoni" (1554), 4 books of chrom. madrigals a 5 (1555-60), 3 other books of madrigals (1557-60); psalms a 5 (1574-88), Magnificats a 5 (1578).

**Rufina'tscha, Johann**, b. in the Tyrol, 1812; d. Vienna, May 25, 1893. Excellent teacher (Brüll was his pupil); comp. 5 symphonies, 4 overtures, a pf.-concerto, songs, etc.

**Rugge'ri [Ruggieri], Giovanni Maria**, Venetian comp.; brought out ten operas 1696-1712; publ. "Scherzi geniali ridotti a regola armonica in 10 sonate da camera a 3, cioè 2 violini e violone o cembalo" (1699); "Suonate da chiesa a due violini e violone o tiorba, con il suo basso continuo per l'organo" (1693); 1 book of do. w. cello instead of violone (1697); also 12 Cantate with and without violin (1706).

**Rug'gi, Francesco**, b. Naples, Oct. 21, 1767; d. there Jan. 23, 1845. Pupil of Fenaroli at the Cons. di S. Loreto. Appointed *maestro di cappella* extraordinary to the City of Naples in 1795; succeeded Tritto as prof. of counterpoint and comp. at the R. Cons. in 1825. He prod. 3 operas; also an oratorio and other church-music. Was the teacher of Bellini and Carafa.

**Ruhl'mann, (Adolf) Julius**, b. Dresden, Feb. 28, 1817 (16?); d. there Oct. 27, 1877. Pupil of Tillmann and Jul. Otto; in 1841, tenor trombone in the royal orch.; 1873, R. Inspector of Instr.s; co-founder, and from 1855 president, of the Dresden *Tonkünstlerverein*; from 1856, prof. of pf. and the history of music at the Cons. A series of valuable historical essays appeared in the "Neue Zeitschrift für Musik"; his illustrated "Geschichte der Bogeninstrumente" was publ. in 1882.

**Rum'mel, Christian**, b. Brichsenstadt, Bavaria, Nov. 27, 1787; d. Wiesbaden, Feb. 13, 1849, where he was *Kapellm.* 1815-41. Performer on the pf., violin, and clarinet; publ. a clar.-concerto, 2 quintets, etc.—His son **Joseph**, b. Wiesbaden, 1818, d. London, Mar. 25, 1880, was court pianist to the Duke of Nassau. Publ. pf.-music.—A second son, **August**, b. Wiesbaden, Jan. 14, 1824, d. London, Dec. 14, 1886, was also a good pianist.

**Rum'mel, Franz**, son of Joseph R.; b. London, Jan. 11, 1853. Distinguished pianist, pupil of Louis Brassin at Brussels Cons., winning the 1st prize in 1872. 1877-8, tour through Holland with Ole Bull and Minnie Hauck. First American tour, 1878; second, 1886. Taught 1884-5 at Stern's Cons., then at Kullak's, in Berlin. Gave his first concert in Brussels, Nov. 24, 1872. In 1897 he received the title of "Professor" from the Duke of Anhalt. His third tour in America began in New York, Feb. 1, 1898. Up to that time he had played in about 700 concerts.

**Rung, Henrik**, b. Copenhagen, Mar. 3, 1807; d. there Dec. 13, 1871, as chorus-master at the opera and cond. of the Cecilia Soc. for old church-music, which he founded in 1852.—Works: 7 operas; incid. music to plays; popular songs.

**Rungenha'gen, Carl Friedrich**, b. Berlin, Sept. 27, 1778; d. there Dec. 21, 1851. Pupil of Benda; in 1815, vice-cond. of the *Singakademie*, succeeding Zeller in 1833 as first cond., also being elected a member of the Berlin Academy. Soon app. teacher in the School of Composition; in 1843, "Professor."—Works: 4 operas, 3 oratorios, several sacred and secular cantatas, a mass f. male voices, a Te Deum, 30 motets, 30 4-part songs and chorals, over 100 sacred and 1000 secular songs; also symphonies, quartets, etc.

**Russell, William**, b. London, Oct. 6, 1777; d. there Nov. 21, 1813. Pupil of Arnold, Shrubsole, and others; from 1780-93, deputy-organist at St. Mary's, Aldermanbury; finally, from 1801, at the Foundling Hospital. Pianist at Sadler's Wells Th., 1800; at Covent Garden, 1801. Mus. Bac., (Oxon.), 1808.—Works: Several operas; 3 oratorios; a mass; psalms, hymns, and anthems; a morning and evening service; various odes, glees, and songs; 12 Voluntaries f. org. or pf.; etc.

**Russell, Louis Arthur**, b. Newark, N. J., Feb. 24, 1854. Pupil of S. P. Warren, G. F. Bristow, and C. C. Müller, New York; of J. Higgs, B. Tours, W. Shakespeare, and G. Henschel, London. From 1878-95, organist and choir-master of South Park Presb. Ch., Newark; since 1879, cond. of the Schubert Vocal Soc.; since 1885, of the Easton (Pa.) Choral Soc. Founded in 1885 the College of Music of Newark, of which he is the mus. Director, and

in which he teaches singing, pf.-playing, and theory. Organized the Newark Symp. Orch. in 1893.—Works: "The Embellishments of Music", "How to read Modern Music"; "Problems in Time and Tune"; "Development of Artistic Pianoforte Touch";—the cantata *A Pastoral Rhapsody*, f. sopr. solo, ch., and orch.; orch. l. pieces, anthems, quartets, songs, pf.-music, etc.

**Rust, Friedrich Wilhelm**, b. Worlitz, n. Dessau, July 6, 1739; d. Dessau, Feb. 28, 1796. Student of law at Leipzig until 1762; then a pupil of the violinist Hockh at Zerbst and (1763) of Franz Benda at Berlin, under the patronage of Prince Leopold III. of Anhalt-Dessau, whom he accompanied to Italy (1765-6), and who appointed him court mus. dir. in 1775. Eminent violinist and composer; he brought out several stage-pieces, wrote incid. music to plays, and considerable instr. l. music. David, Singer, and Wilhelm Rust have publ. several of his violin-pieces. A list of works is in Hosäus' monograph on Rust and music in Dessau from 1766-99 (1802); another list, with biogr. notes, is in E. Prieger's pamphlet "F. W. R., ein Vorgänger Beethoven's" (Cologne, 1894).—His son, **Wilhelm Carl**, b. 1787, d. 1855, was organist at Vienna 1819-27; then teacher in Dessau. Publ. pieces f. pf. and organ.

**Rust, Wilhelm**, b. Dessau, Aug. 15, 1822; d. Leipzig, May 2, 1892. Pupil of his uncle, W. C. Rust (pf. and org.); later of Fr. Schneider (1843-6). From 1845-8 he was music-teacher in an Hungarian nobleman's family. He went to Berlin in 1849, taught there, entered the *Singakademie* in 1850, joined the Leipzig Bach-Verein in 1850, played in numerous concerts, became organist of St. Luke's in 1861, cond. of the Berlin Bach-Verein from 1862-74, "Royal Mus. Director" in 1864, and received the title of *Dr. phil. hon. causa* from the Marburg Univ. in 1868; in 1870, teacher of theory and comp. at the Stern Cons.; in 1878, organist of the Thomaskirche at Leipzig, and teacher in the Cons. there; in 1880 he succeeded Richter as cantor of the Thomasschule.—As editor of several volumes of the Bach edition prepared by the Bach-Gesellschaft, he displayed great erudition and precision. His comp.s include motets, sacred choruses, part-songs f. male or mixed chorus, vocal soli w. orch. or organ, songs; also some pf.-music.

**Ru'ta, Michele**, b. Caserta, 1827; d. Naples, Jan. 24, 1896. Pupil, at Naples Cons., of Lanza (pf.), Crescentini the younger and Cimara (voice), and Conti (comp.). Eminent teacher, prolific composer, and writer on music; mus. editor of the "Corriere del Mattino"; founder and editor of "La Musica." He prod. several operas at Naples; a ballet; *entr'acte* music; many masses, a Te Deum, motets; patriotic songs; vocal chamber-music.—Wrote "Trattato d'Armonia"; "Corso completo di

composizione"; do. of "Canto corale"; "Breve metodo di canto", etc.

**Ru'thardt [roo'tart], Friedrich**, b. 1800; d. 1862 as oboist in the Stuttgart court orch.—Publ. 2 books of chorals; comp. f. oboe and f. zither.—His sons are the two following:

**Ru'thardt, Julius**, b. Stuttgart, Dec. 13, 1841. Violinist in the court orch., 1855; *Kauffmann*. in the theatre at Riga (1871), at Leipzig (1882), and since 1885 at Bremen.—Works Incid. music to Bjornson's *Idludv*; songs.

**Ru'thardt, Adolf**, b. Stuttgart, Feb. 9, 1849. Pupil of the Cons.; was a music-teacher in Geneva 1868-1885, then returning to Germany, since 1886, teacher of pf. at the Leipzig Cons., as which he enjoys a high reputation.—Works: Excellent pf.-music; Op. 4, Menuet; op. 6, Romanze; op. 11, six Morceaux de genre; op. 14, six Preludes; op. 15, two Preludes and Fugues; op. 16, Nordisches Ständchen; op. 17, 3 Rondos; op. 18, Deux mélodies intimes; op. 20, Soirée dansante; op. 21, six waltzes; op. 24, Introd. et scène de bal; op. 27, "Schritt für Schritt" (12 4-hand pieces); op. 31, sonata f. 2 pf.s; op. 34, Trio pastorale f. pf., oboe, and viola.—Also wrote "Das Klavier: ein geschichtlicher Abriss"; a "Chormeisterbüchlein" of short biographies; and prepared the 3rd and 4th ed.s of Eschmann's "Wegweiser."

**Ryan, Thomas**, b. Ireland, 1827. He went to the United States in 1844, pursued his studies in Boston, and in 1849, with August Fries (1st violin), Francis Kziha [Riha] (2nd violin), Eduard Lehmann (viola and flute), R. (viola and clarinet), and Wulf Fries (cello), the newly organized "Mendelssohn Quintette Club" gave its first Boston concert on Dec. 14, at the Chickering warerooms. [For membership of the Club as an amateur organization, cf. WULF FRIES.] From this time R.'s fortunes were inseparably bound up with those of the Club, of which, after half a century of pioneer work for the highest class of chamber-music, he is the sole remaining original member. This little band of excellent musicians has visited every town of any size in the United States. Details will be found in R.'s book, "Recollections of an Old Musician" (New York, 1899). He is a virtuoso on the clarinet and viola; and has comp. several quintets, quartets, numerous songs, etc.

**Ryba, Jakob Jan**, b. Przeštitz, Bohemia, Oct. 26, 1765; d. Koczmittal, 1815, as rector of the gymnasium.—Comp.s: Many masses, motets, offertories, and other church-music; 6 comic operas and melodramas; 35 symphonies; 38 concertos f. different instr.s; a vast amount of chamber-music; etc., of no enduring value.

**Ryder, Thomas Philander**, b. Cohasset, Mass., June 29, 1836. Pupil of Gustav Sutter. For many years organist at Tremont Temple, Boston. Composer of light and popular piano-music.

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**Saar, Louis Victor Franz**, b. Rotterdam, Dec. 10, 1868. Pupil 1886-9 of Rheinberger and Abel, at Munich Cons.; spent one winter with Brahms in Vienna; lived in Leipzig and Berlin; was eng. 1892-5 by Abbey & Grau as opera-accompanist in New York; 1896-8, teacher of cpt. and comp., at the National Cons., N. Y.; from 1898, do. at the College of Music. Critic for the "Staats-Zeitung" and the "New York Review." In 1891 he took the Mendelssohn composition-prize for a pf.-suite and songs. Works: Many songs (op. 1-5, 10-16, 19, 21, 24); pf.-music (op. 6, Suite; op. 9, "Tagebuchblätter"; op. 17, Canzonetta w. vln.; op. 18, 2 Ballades, op. 20, 5 4-hand pieces; op. 22, 4 Klavierstücke; op. 23, 10 do.); op. 8, four 4-part songs (Vienna "Tonkünstlerpreis").

**Sabbatini, Galeazzo**, b. Pesaro; *maestro* to the Duke of Mirandola.—Publ. 2 books of madrigals a 2-5 (1627, 1636); 2 of "Sacrae laudes" a 2-5 (1637, 1641); 1 do. w. organ (1642); 3 of "Madrigali concertati" a 2-5, w. instrs (1630, 1636); Litanies a 3-6 (1638); "Sacri laudi e motetti a voce sola" (1639).

**Sabbatini, Luigi Antonio**, b. Albano Laziale, n. Rome, 1739; d. Padua, Jan. 29, 1809. Pupil of Padre Martini at Bologna, and Vallotti at Padua, succeeding the latter as *maestro* at the Antonius Basilica in 1780.—Publ. "Gli elementi teorici della musica colla practica de' medesimi in duetti e terzetti a canone" (1789; part transl. into French by Choron); "La vera idea delle musicali numeriche signature" (1799; gives an epitome of Vallotti's system); "Trattato sopra le fughe musicali" (1802; w. fine examples by Vallotti); and "Notizie sopra la vita e le opere del R. P. Fr. A. Vallotti" (1780).

**Sacchi, Don Giovenale**, learned musicograph; b. Barbio, Como, Nov. 22, 1726; d. Milan, Sept. 27, 1789. A Barnabite monk, and excellent musician.—Publ. "Del numero e delle misure delle corde musiche e loro corrispondenza" (1761); "Della divisione del tempo nella musica, nel ballo e nella poesia" (1770); "Della natura e perfezione dell' antica musica de' Greci . . ." (1778); "Delle quinte successive nel contrappunto, e delle regole degli accompagnamenti" (1780); "Don Placido, dialogo dove cercasi se lo studio della musica al religioso convenga o disconvenga" (1786); "Vita di Benedetto Marcello" (1789); etc.

**Sacchi, Antonio Gasparo**, noted dram. composer of the Neapolitan school; b. Pozzuoli, n. Naples, June 23, 1734; d. Paris, Oct. 8, 1786. The son of a poor fisherman, Durante was charmed with his singing, and had him admitted to the Cons. di Sant' Onofrio, where he studied under Fiorenza (vln.), Manna (singing), and Durante (harp, org., and comp.).

He prod. an intermezzo at the Cons. theatre in 1756, *Fra Donato*, with good success; then several small operas in Neapolitan dialect at minor theatres, in 1762 his *Semiramide* met with so warm a reception at the Argentina Th., Rome, that he remained in that city for 4 years in competition with Piccini. The great success of *Alessandro nell' Indie* at Naples and Venice (1768), caused his appointment as director of the Cons. dell' Ospedaletto (for girls) in Venice. In 1771, having written over 50 dramatic works, he went *via* Munich and Stuttgart (where he prod. 2 operas) to London, where he lived ten years (1772-82) as a successful opera-composer, but ran into debt, and fled from his creditors to Paris. His fame had preceded him, and some of his operas, in French versions, were produced at the Opéra (*Armida e Rinaldo* as *Renud*, 1783; *Il gran Cid* as *Chimène*, 1784); he also wrote two new operas, the "tragédie lyrique" *Dardanus* (1784), and *Edipe à Colone* (1786, his masterpiece, and still played in 1844); and left a third, *Arvire et Evellina*, unfinished (Rey added Act iii, and it was successfully prod. in 1788). Besides operas, he wrote 6 oratorios, masses, and much other church-music; 2 symphonies, chamber-music (6 string-quartets, 6 trios f. 2 violins and 'cello); 12 sonatas f. harpsichord, violin-sonatas, etc.

**Sachs [zähks], Hans**, foremost poet of the Meistersinger; b. Nuremberg, Nov. 5, 1494; d. there Jan. 19, 1576. He wrote over 4,000 poems ("Meisterschulgedichte"), 1,700 tales, etc., and 200 dramatic poems; also invented numerous "Weisen" (melodies) [cf. Gené, "Hans Sachs und seine Zeit"]. He is the central figure in Wagner's opera, *Die Meistersinger von Nürnberg*.

**Sachs, Melchior Ernst**, b. Mittelsinn, Lower Franconia, Feb. 28, 1843. Pupil of the Munich Cons. 1863-5, and of the reorganized R. School of Music, under Rheinberger's special tuition, 1867-9. Cond. of the *Liederkränz* 1868-72; in 1871, teacher of harm. at the Sch. of Music, also founded and still conducts the concerts of the *Tonkünstlerverein*.—Works: Opera *Pakstrina* (Ratisbon, 1886); ballade *Das Thal des Esplinge*, f. ch. and orch.; a Paternoster; has publ. pf.-music and songs.

**Sachs, Julius**, b. Waldhof, Meiningen, Dec. 12, 1830; d. Frankfort-on-Main, Dec. 30, 1888. Gifted pianist and comp.; pupil of Ferd. Kessler and Ed. Rosenhain at Frankfort. Successful tours.—Publ. pf.-music (op. 4, three pieces; op. 40, suite; op. 51, Herceuse); etc.

**Sachse-Hofmeister, Anna**, dramatic soprano; b. Gumpoldskirchen, n. Vienna, July 26, 1852. Pupil of Frau Passy-Cornet at Vienna Cons.; studied privately with Proch; début Würzburg, 1870, as Valentine in *Les Huguenots*; sang at Frankfort 1872-6, then in Berlin, where she married (1878) the tenor Sachse. Eug. at

Leipzig 1880-82; then at the Berlin Court Opera as prima donna

**Saffieddin, Abdolmumin**, Ben Fachir el Ormeve el Bagdadi, the greatest Arabico-Persian mus. theorist of the 13th-14th centuries; called "the Zarlino of the East" Arabian by birth, but founder of the Persian school. He wrote for Sherefeddin Harun, son of the Mongolian vizier Shemseddin, a great musico-theoretical work, the "Shereffie," quoted as an authority by all succeeding Arabico-Persian theorists.

**Ságh, Joseph**, b. Pesth, Mar 13, 1852. Publ. an Hungarian dictionary of musicians (1877). Founder (1885) and editor of the mus. paper "Zenelap."

**Sagitta'rius**. See SCHÜRZ.

**Sah'la, Richard**, b. Graz, Sept. 17, 1855. Violinist; pupil of David at Leipzig Cons., 1868-72; début at a Gewandhaus concert in 1873; since 1888, court *Kapellm.* at Buckeburg, where he organized an oratorio-society. Has publ. a Rumanian Rhapsody, concert-pieces f. violin, songs, etc.

**Saint-Amans, Louis-Joseph**, b. Marseilles, June 26, 1749; d. Paris, 1820. Composer of comic operas in Paris, 1769; cond. of the Brussels opera 1778-9; from 1784-1802, teacher in the Paris Cons. Wrote 24 operas and ballets, also oratorios, cantatas, and chamber-music.

**Saint-Georges**, —, Chevalier de, b. Guadeloupe, Dec. 25, 1745; d. Paris, June 12, 1799. Eccentric violinist; pupil of Leclair. — Publ. violin-sonatas w. bass (op. 1), 2 books of triosonatas f. 2 violins and bass, 5 violin-concertos, and 6 concertantes f. 2 violins w. orch.

**Saint-Huberty**, (Antoinette-Cécile Clavel, called St.-Huberty), b. Toul., about 1756. Celebrated soprano singer at the Grand Opéra, Paris, 1777-89. In 1790 she married the Count d'Entraigues; they were assassinated at their country-seat, near London, July 22, 1812, probably from political motives.

**Saint-Lambert, Michel de**, harpsichord-teacher at Paris. Publ. a "Traité de l'accompagnement du clavecin, de l'orgue et de quelques autres instr.s" (1680; 2nd ed. 1707), and "Principes du clavecin" (1697; 2nd ed. 1702).

**Saint-Lubin, Léon de**, b. Turin, July 5, 1805; d. Berlin, Feb. 13, 1850. Violinist, playing at Berlin and Dresden in 1817; then studied with Polledro (Dresden) and Spohr; in 1827, leader at the Josephstädter Th., Vienna. From 1830-47, leader at the Königstädter Th., Berlin. — Works: 2 operas, *König Branors Schwert* (Berlin, 1830), and *Der Vetter des Doctor Faust*; a melodrama, ballets, and pantomimes; 5 violin-concertos, 19 string-quartets, an octet, etc.

**Sainton, Prosper** (-Philippe-Cathérine), b. Toulouse, June 5, 1813; d. London, Oct. 17, 1890. Pupil of Habeneck at Paris Cons. from 1832, winning 1st prize for violin-playing in 1834;

orch.-player at the Opéra and the Cons concerts for two years; after extended continental tours, prof. at Toulouse Cons. 1840-4. Visited England in 1844, app. prof. at the R. A. M. in 1845; leader of the Philharm. 1846-54; also of other societies; at Covent Garden 1847-71; at II. M.'s Th. 1871-80. Among his pupils are Weist Hill and A. C. Mackenzie. He married Charlotte Helen Dolby [see below] — Works: 2 violin-concertos; a concert-solo f. violin w. orch., op. 16; solos f. violin w. pf. (3 Romances, op. 18; Tarantella, op. 20; airs w. variations, fantasias, etc.).

**Sainton-Dolby, Charlotte Helen**, (*née* Dolby), b. London, May 17, 1821; d. there Feb. 18, 1885. Distinguished contralto singer in oratorio and concert; pupil of Mrs. Montague, and of J. Bennett, Elliott, and Crivell at the R. A. M. from 1832, winning the King's scholarship in 1837. Début at a Philharm. concert, 1841; sang in oratorio, etc., till 1846, then appearing in the Gewandhaus, Leipzig, and making concert-tours in Holland and France. Married Prosper Sainton in 1860. For ten years a leader in English concerts, retiring in 1870. Establish. a Vocal Academy at London in 1872. — Works: Cantatas, *Legend of St. Dorothea* (1876), *Story of the Faithful Soul* (1879), *Florimel*, 1. female voices (1885); songs; a "Tutor for English Singers . . ." (n. d.).

**Saint-Saëns, Charles-Camille**, one of the first, if not the foremost, of living French composers; b. Paris, Oct. 9, 1835. At the age of 24 years he began the study of the piano; at 5 he could easily play a Grétry opera from the score; at 7 he entered the Conservatoire, being taught by Stamary (pf.), Maleden and Halévy (comp.), and Benoist (organ), taking 1st organ-prize in 1851. Organist of Saint-Méry, 1853; at the Madeleine, in 1858; also piano-teacher at the Niedermeyer School for some time; in 1870 he resigned his position, in order to devote himself wholly to composition and concert-giving. A remarkable pianist, he frequently visits Germany, Austria, and England, and has played in Russia, Spain, and Portugal; he has produced his compositions in many European cities, acting either as executant or conductor. He brought out his first symphony at 16. As a composer, more particularly in his orchestral and grand choral works, he shows marked originality; his instrumentation (he is a disciple of Berlioz) is peculiarly brilliant and effective. His operas have not met with really striking success. In



1894, Commander of the Legion of Honor.—Works: The operas *La princesse jaune*, 1 act (Op.-Com., 1872); *Le timbre d'argent*, 4 acts (Th.-Lyr., 1877); *Samson et Dalila*, 4 acts (Weimar, 1877; Rouen, 1890; Paris, Opéra, 1892); *Etienne Marcel*, 4 acts (Lyons, 1879); *Henri VIII* (Paris, Opéra, 1883; very succ. at London, 1898); *Proserpine*, 4 acts (Op.-Com., 1887); *Ascanio*, 5 acts (Opéra, 1890); *Phyml*, 2 acts, comic (Op.-Com., 1893), *Fridégonde*, 5 acts [left unfinished by Guiraud; Saint-Saëns wrote the last 2 acts] (Opéra, 1895); the ballets *Thibaut* (1895) and *Favotte* (1896); also the music to *Antigone* (Comédie-Française); and the music to Louis Gallet's drama *Djannie* (first perf. at Béziers, Oct. 28, 1898, in the open air, with orch. of 250, chorus of 200, and ballet-corps of 60).—Further, a Christmas oratorio, op. 12; the "Biblical opera" *Le Déluge*, op. 45; 2 masses; ode (by V. Hugo) *La lyre et la harpe* (Birmingham Fest., 1879); "Ode à Sainte-Cécile," f. solo, ch., and orch.; *Les noces de Prométhée* (1867; cantata); Hymn to Victor Hugo (1884); Psalm 19, f. solo, ch., and orch. (London, 1885);—5 symphonies; 4 symphonic poems ("Le rouet d'Omphale," "Phaëton," "Danse macabre," "La jeunesse d'Hercule"); "La jota aragonese" f. orch.; 5 pf.-concertos; 3 violin-concertos; 1 'cello-concerto; septet f. trumpet, pf., and strings; pf.-quintet; pf.-quartet; 2 orch. suites (No. 1, "algérienne"); pf.-trio;—"Rhapsodie d'Auvergne" f. pf. w. orch.; "Morceau de concert" f. violin, pf., and orch. (op. 62); much other chamber-music; pf.-music (march f. 4 hands, op. 25; var. s.f. 2 pfs., op. 35; Polonaise f. 2 pfs., op. 77; 2 Gavottes, 3 Mazurkas, a Berceuse, a Feuillet d'album, a Marche héroïque, 6 études, an Allegro appassionato, etc.).

**Sa'la, Nicola**, b. near Benevento, Italy, in 1701; d. Naples, 1800. A pupil of Fago, Abos, and L. Leo at the Cons. della Pietà de' Turchini, Naples; teacher of comp. there for some 60 years, succeeding Fago as second *maestro*, and Cafaro as first (in 1787). His most celebrated work is the "Regole del contrappunto pratico" (3 vol.s, 1794; reprinted by Chorin in Paris, 1808). He prod. several operas: *Vologeso* (Rome, 1737), *Zenobia* (Naples, 1761), and *Alerope* (Naples, 1769); an oratorio *Giuditta* (1786); masses and litanies; solfeggi, arias, etc.

**Sal'aman, Charles Kensington**, b. London, Mar. 3, 1814. Pianist; pupil of Rimbault and Charles Neute. Début 1828, after which he went to Paris, and studied with Henri Herz. Settled in London as a teacher in 1831, giving annual orch. concerts; in 1835 he founded, with Lucas, Blagrove, and others, the Concerti da camera. He played in Munich, Vienna, etc., in 1836; lived in Rome 1846-8; founded an amateur choral society in London, 1849; began a series of mus. lectures in 1855; was a founder (1858) and until 1865 Hon. Secretary of the Mus. Soc. of London; also of the Mus. Assoc. in 1874. Contributor to the "Concordia," "The Mus.

Times," etc.; critic for the "Circle."—Works: Orchestral and vocal music; many songs; pf.-pieces, several of which are favorites.

**Sal'blinger [Sal'minger], Sigismund**, monk; schoolmaster at Augsburg; publ. the interesting coll. s "Selectissimæ nec non familiarissimæ cantiones . . ." ; "Concentus" a 4-8 (Augsburg, 1545); "Cantiones 7, 6 et 5 vocum longe gravissimæ" (1545); and "Cantiones selectissimæ" a 4 (2 books; 1548, '49).

**Saldo'ni, Don Baltasar**, eminent singing-teacher, composer, and writer; b. Barcelona, Jan. 4, 1807; d. Jan., 1890. Choir-boy, and pupil of Andrevi, at Santa Maria del Mar; then studied (1818-22) at Monserrat monastery, brought out some sacred music, and was app. organist at S. M. del Mar. Going to Madrid in 1820, he was app., on the opening of the Cons. in 1820, teacher of solfeggio and vocalization. In 1830 he studied the vocal method at the Paris Cons., where he was well received by Cherubini, Bordogni, and others. The next year he was made 1st prof. of singing at the Madrid Cons.—Publ. "Reseña histórica de la . . . colegio di música . . . de Monserrat" from 1456 (1856), "Esfemerides de músicos españoles" (1860; biographical notes), and his singing-method, "Nuevo método de solfeo y de canto," and 24 vocalises;—he comp. Italian operas and Spanish zarzuelas; a symphony "A mi patria" f. orch., military band, and organ; 14 charact. pieces f. orch.; a cantata, "Himno al Dios de las artes" (1843); etc.;—also excellent church-music with and without orch. and organ (masses, motets, hymns, Stabat Mater, Misereres); organ-pieces, part-songs, songs, pf.-music, etc.

**Salé, François**, Belgian composer; in 1589 in the service of the Austrian princess Magdalena at Hall, Tyrol; in 1594, tenor chapel-singer to Emperor Rudolf II. at Prague, under Filippo de Monte.—Publ. masses (as Vol. i of the "Patrocinium musicæ" printed for the Elector of Bavaria, 1589); motets (1593); 3 books of introits (1594, '96); a Christmas motet, and a mass (in "Patroc. mus.," 1598); and "Oratio ad Sanctam B. V. Mariam, Wincelbaum, Adalbertum, etc." (prayers a 6 to the Virgin and the patron saints of Hungary and Bohemia; 1598).

**Saléza, Albert**, b. Bruges, Béarn, 1867. Fine dramatic tenor; studied at Paris Cons. 1886-8, taking 1st prize in singing, and in opera. Début at the Opéra-Comique, 1888, as Mylio in *Le roi d'Ys*; sang 1889-91 at Nice, creating the rôles of Eneas in Berlioz's *Prise de Troie*, and Richmond in Salvayre's *Richard III*. From 1892, eng. at the Grand Opéra, Paris.—Rôles: Faust, Masaniello, Don José (*Carmen*), Roméo, Jean (*Prophète*), Siegmund (*Walküre*), Otello, etc.

**Salie'ri, Antonio**, noted dramatic composer; b. Legnago (Verona), Aug. 19, 1750; d. Vienna, May 7 (12?), 1825. Pupil of his brother Francesco (violin) and the organist Simoni. His father died about 1765, leaving the family destitute;



S. went to Venice, and was received into the San Marco singing-school, studying harmony under Pescetti, and singing under Pacini. On the recommendation of Giovanni Mocenigo, Gassmann, who had come to Venice to bring out an opera, took S. back with him to Vienna, and provided there for his education. During Gassmann's absence in Rome, 1770, S. took his place as conductor, and produced his first opera, *Le donne letterate*, at the Burg Th., with marked success. From 1770-74, he brought out 9 operas in the Italian style, the last being *La calamità de' cuori*; on Gassmann's death he succeeded him as chamber-composer and cond. of the Italian opera; he began a serious study of Gluck's style under the master's own direction, the latter aiding him to bring out at Paris an opera, *Les Danaïdes*, as their joint work, and giving S. full credit after the twelfth successful representation. S. then returned to Vienna, brought out five operas within a year, and in 1786 made a second venture in Paris with *Les Horaces*, which failed; *Tarare*, however, made a sensation in 1787 (it was given at Vienna in a revised version as *Azur, re d'Ormus*). In 1788 he succeeded Bonno as court *Kapellmeister* at Vienna, retaining this post until 1824. He was an excellent teacher; Fr. Schubert was his pupil. His 40 operas were very popular at the time, and his style was extensively imitated in Germany; but he soon disappeared from the stage, although he was a master of melody and dramatic effect, and treated the vocal parts admirably. Besides operas he wrote a dozen oratorios and cantatas, 5 masses, a Requiem, several Te Deums, motets, psalms, offertories, graduals, vespers; numerous vocal canons, etc., etc.—also a symphony, an organ-concerto, 2 pf.-concertos, a concerto f. flute and oboe, a symphonic concertante f. violin, oboe, and 'cello; etc.—J. von Mosel wrote "Ueber das Leben und die Werke des Anton Salieri" (Vienna, 1827).

**Salimbeni, Felice**, celebrated stage-soprano (*musico*); b. Milan, about 1712; d. Laibach, Aug., 1751. A pupil of Porpora, he sang at first in Italy, from 1733-7 in the Vienna court chapel, again in Italy, and from 1743-50 at the Italian Opera, Berlin; then in Dresden for about a year.

**Salinas, Francisco**, b. Burgos, Spain, about 1512; d. 1590 as prof. of music at the Univ. of Salamanca.—Publ. "De musica libri VII . . ." (1577).

**Sallantin, Antoine**, oboe-virtuoso; b. Paris, 1754. Member of the Opéra orch. 1773-1813; oboe-teacher at the Cons. 1794-1813, then retiring. He died a few years later.—Publ. a flute-concerto.

**Salò, Gasparo da.** See GASPARO.

**Saloman, Siegfried**, b. Tondern, Schleswig, in 1818; d. Stockholm, in Aug., 1899. Pupil in comp. of Siboni, Copenhagen, and Fr. Schneider, Dessau; in violin-playing of Lipinski, Dresden (1841). Lectured on music in

Copenhagen, and produced several operas (*The Diamond Cross*, 1847), toured Russia, Germany, and Holland 1847-50, then marrying the singer Henriette Nissen, travelling with her, and settling in St. Petersburg in 1850. He wrote overtures, also pieces f. violin, and songs, a few of which have been publ.

**Salomé, Théodore-César**, b. Paris, Jan 20, 1834; d. St.-Germain, July, 1896. Pupil of Ambr. Thomas and Bazin at the Paris Cons., winning 2nd Grand prix de Rome in 1861. Second organist at La Trinité. Wrote a symphony and many organ-pieces.

**Salomon, Johann Peter**, b. Bonn, Jan 1745; d. London, Nov. 28, 1815. Violin-virtuoso; member of the Electoral orch. at Bonn, 1758-65; after a successful concert-tour, *Concertmeister* to Prince Henry of Prussia at Rheinsberg; settled in London, 1781, as a concert-player (he had hardly a rival in quartet-playing) and leader in various orchestras. In 1786 he gave a series of concerts (symphonies by Mozart and Haydn, etc.). While on the Continent in 1790 to engage singers for the Italian opera, he persuaded Haydn to make his first visit to London; the latter wrote his last quartets expressly for S. He founded the London Philham. Soc. in 1813.

**Salomon, Moritz**, mus. dir. at Wernigerode, Harz; publ. "Ueber Natorp's Anleitung zur Unterweisung im Singen" (1820; unfavorable to N.'s system); and a mus. novel, "Eduards letzte Jahre" (1826; 2 vol.s).

**Salomon, M.**, b. Besançon, 1786; d. there Feb. 19, 1831. Guitar-player; invented the 3-necked "Harpolyre," the middle neck with fretted fingerboard strung like the ordinary guitar, the other necks with free strings. He publ. pieces for guitar.

**Salomon, Hector**, b. Strassburg, May 29, 1838. Pupil of Jonas and Marmontel (pf.), Bazin (harm.), and Halévy (comp.). Accompanist at the Bouffes-Parisiens; from 1860 at the Th.-Lyrique; in 1870, 2nd chorusmaster, now (1899) *chef de chant*, at the Grand Opéra. Has prod. a few short operas, etc., and publ. many songs, pf.-pieces with and without violin or 'cello, etc.

**Salter, Sumner**, b. Burlington, Iowa, June 24, 1856. Studied at Amherst College, and under prominent Boston teachers. Organist and musical director.—Works: Church-music, songs, etc.

**Salvayre, (Gervais-Bernard-) Gaston**, b. Toulouse, June 24, 1847. Pupil of the cathedral-*maîtrise*, then of Toulouse Cons., and finally of Paris Cons. (Benoit, org.; Bazin, cpt.; Thomas, comp.), taking the Grand prix de Rome in 1872 with the cantata *Calypso*. Chorusmaster at the Opéra-Populaire, 1877, since then producing several operas; went to Serbia in 1894 to reorganize military music; is mus. critic to the "Gil Blas"; Chev. of the Legion of Honor;

etc.—Works: The 4-act comic opera *Le Bravo* (1877); ballet *Le Fandango* (Opéra, 1877); 4-act opera *Richard III* (St. Petersburg, 1883); 4-act lyric drama *Egmont* (Op.-Com., 1886); 5-act opera *La Dame de Montsouan* (Opéra, 1888); others in preparation. Also the Biblical symphony "La Résurrection"; a symphonic overture; the 113th Psalm f. soli, ch., and orch.; a *Stabat Mater* (*œuvre de Rome*); songs, etc.

**Samara, Spiro**, diam. comp.; b. Coifu, Nov. 29, 1861. Pupil of Enrico Stancampiano in Athens; later of Léo Delibes at the Paris Cons. —First opera, *Flora mirabilis* (Milan, 1886; in other Ital. cities, and in Corfu, with much success); *Médée* (Rome, 1888); *Lionella* (Milan, 1891); 3-act opera seria *La Martire* (Naples, 1894; Paris, 1898); lyric comedy *La Furia domata* (Milan, 1895).—*Flora mirabilis*, also numerous songs and pf.-pieces, have been publ.

**Sammarti'ni, Pietro**, court musician at Florence; publ. 3 books of motets (1635-43), and "Salmi concertati" a 8 (1643), and "Salmi brevi concertati" a 4 (1644).

**Sammarti'ni, Giovanni Battista**, b. Milan, about 1705; d. about 1775. Organist in 2 Milanese churches; *m. di capp.* 1730-70 at the convent of Santa Maria Maddalena. Precursor of Haydn in symphonic composition and chamber-music; prod. his first symphony in 1734. Most prolific comp.; he publ. 24 symphonies, 12 trios f. 2 violins w. bass, and some nocturnes f. flute and violin. Gluck was his pupil.—His brother **Giuseppe** d. 1740 in London as chamber-musician (oboist) to the Prince of Wales; he publ. 12 sonatas (trios) f. 2 oboes and bass; 6 flute-sonatas; 6 Concerti grossi; and 8 overtures.

**Samuel, Adolphe**, b. Liège, July 11, 1824; d. Ghent, Sept. 11, 1898. Pupil of Conservatories at Liège and Brussels, winning at the latter the Grand prix de Rome in 1845, and becoming prof. of harmony in 1860; from 1871, Director of Ghent Cons. He founded the Brussels Popular Concerts in 1865; and in 1869 organized the first of the annual grand mus. festivals (orch. of 450, chorus of 1200).—Works: 5 operas (*Il a révé*, '45; *Giovanni da Procida*, '48; *Madeleine*, '49; *Les deux prétendants*, '51; *L'Heure de la retraite*, '52); music to Potvin's *Les Gueux*; choruses w. orch. to Racine's *Esther*; several cantatas; etc.—7 symphonies (No. 6 in D min., 1891; No. 7, "Christ," in 1895); a symphonic fragment, "Roland à Roncevaux"; overtures; string-quartets; pf.-pieces;—"Cours d'harmonie pratique et d'accompagnement de la basse chiffrée"; report on the mus. instrs. at the Paris Exposition, 1878 (in "La Belgique à l'Exposition universelle de 1878"); etc.

**Sanctis, Cesare de**. See DE SANCTIS.

**Sand'berger, Adolf**, b. Würzburg, Dec. 19, 1864. From 1881-7 he studied comp. at the K. School of Music there, and at Munich; also mus. science at the Universities of Würzburg and Berlin (under Spitta); *Dr. phil.*, 1887. In

1889 provisional, 1892 regular, custodian of the mus. department of the Munich Library, also lecturer at the Univ. from 1893; in 1898, succeeded Adler as prof. of music at Prague Univ.

—Works: 3-act opera *Lindweg der Springer* (Koburg, 1895; v. succ.); overture (op. 8); chorus w. orch. (op. 5); choruses f. mixed voices; songs; a violin-sonata (op. 10);—"Leben und Werke des Dichtermusikers P. Cornelius" (1887); "E. Chabrier's *Gréendoline*" (1892); "P. Cornelius' *Cid*" (1893); "Beiträge zur Geschichte der bayerischen Hofkapelle unter Orlando di Lasso" (3 vols.: Vol. 1, Life, 1893; Vol. iii, Documents, 1894; Vol. ii not yet publ.); many essays and articles in papers.—S. is the editor of the complete ed. of Orlandi Lasso's works.

**San'der, Constantin**. See LIEUCKART.

**Sanderson, Lillian**, mezzo-soprano; b. Milwaukee, Oct. 13, 1867. At 14 her singing in church attracted attention; she studied with Stockhausen in Frankfurt-on-Main, début as concert-singer at Berlin, 1890; since then, successful tours to the chief cities of Europe. Married Herr Rummel. Living in Berlin.

**Sanderson, Sibyl**, soprano opera-singer; b. Sacramento, Cal., in 1865. Studied in Paris. Very successful début at the Opéra-Comique, 1889.

**Sando'ni**. See CRIZZONI.

**Sandt, Max van de**, b. Rotterdam, Oct. 18, 1863. Pianist; pupil of his father, and of Liszt (1884-6). Toured Germany, Austria, Switzerland, France, etc., with conspicuous success; in 1889 succeeded Bischoff as pf.-teacher at the Stern Cons., Berlin.

**Sangiovan'ni, Antonio**, noted singing-teacher; b. Bergamo, Italy, Sept. 14, 1831; d. Milan, Jan., 1892. Pupil of Milan Cons., 1842-9; from 1854, prof. of singing there.

**Santi'ni, Abbate Fortunato**, b. Rome, Jan. 5, 1778; d. (?). Noted as the collector of one of the finest mus. libraries ever formed, of which he publ. a catalogue in 1820; a Russian amateur, Vladimir Stassow, publ. in 1854 "L'abbé Santi'ni et sa collection musicale à Rome."

**Sant'ley, Charles**, baritone singer in opera and concert; b. Liverpool, Feb. 28, 1834. A chorister and amateur singer, he studied with Nava in Milan, 1855-7, then with Garcia at London, and made his professional début as Adam in Haydn's *Creation*, Nov. 16, 1857. Since then he has been the foremost concert-baritone of England, taking part in most prominent festivals (e.g., those of the Three Choirs, 1863-94). His stage-début was at Covent Garden, Oct. 1, 1859, as Hoël in *Dinorah*; he joined the Carl Rosa Company in 1875, and toured with it for several years with great success. He visited America in 1871 and 1891; Australia in 1889-90. He has comp. a mass f. soli, ch., and orch.; an offertory, an Ave Maria,

etc.; a Berceuse f. orch. (1890); a madrigal and some songs have been publ. under the pseudonym "Ralph Betterton."—His wife was the soprano vocalist **Gertrude Kemble** (Charles Kemble's granddaughter); she died Sept. 1, 1882. Their daughter **Edith** is also a soprano of some note; she retired after her marriage in 1884.

**Santuc'ci, Marco**, b. Camajore, July 4, 1762; d. Lucca, 1843, as *maestro* and canon at the cathedral. He was Anfossi's successor (1797-1808) as *maestro* at S. Giovanni in Laterano, Rome. A motet *a 16*, for 4 choirs, received a prize from the Accad. Napoleone in 1806. He also wrote masses, motets, psalms, canons up to 7 parts, symphonies, organ-sonatas, etc.

**Sapell'nikoff, Wassily**, b. Odessa, Oct. 21, 1868. Pianist; pupil of Franz Kessler, and then (with a stipend from the city of Odessa, given on A. Rubinstein's recommendation) of L. Brassin and Sophie Menter at the St. Petersburg Cons., for 5 years. In 1888 he made his debut at Hamburg with the Tschaikowski concerto in B $\flat$ , played under the composer's direction. Since then he has made tours; also to England.

**Saran, August (Friedrich)**, b. Altenplathow, Province of Saxony, Feb. 28, 1836. Pupil of Friedrich Ehrlich at Magdeburg, and (1854) of R. Franz in Halle, where he went to study theology; became a teacher, army-chaplain, and (1873) Superintendent at Zehdenick, Brandenburg; since 1885, at Bromberg, where he conducts the church choral society. His comp. pf.-pieces and songs; wrote a pamphlet, "Robert Franz"; has made excellent arr.s of Old German songs.

**Sarasa'te, Pablo de [Pablo Martin Meliton Sarasate y Navascuez]**, remarkable violin-virtuoso; b. Pamplona, Spain, Mar. 10, 1844. At the age of ten he played before Queen Isabella, who presented him with a fine Stradivarius. After successful concerts in Spain he studied 1856-9 at the Paris Cons. under Alard, taking the 1st prize in the violin-class in 1857, and a *premier accessit* in 1859. He soon renounced the study of composition (under Reber) for the career of a virtuoso; he is unexcelled in purity and beauty of tone, and perfection of technique. He has played in all European countries, visiting London in 1874, 1877-8, and 1885-6; went to America in 1889 (his



second visit) with d'Albert. Lalo wrote for him his 1st violin-concerto and the "Symphonie espagnole"; Bruch, the 2nd concerto and the Scotch Fantasia, A. C. Mackenzie, the "Pibroch" Suite. Besides many fantasias on operatic airs, S. has publ. "Zigeunerweisen" f. violin and orch., op. 20, Spanische Tanze f. vln. and pf., 6 books, op. 26, a Sérénade andalouse f. vln. and pf.; several solo pieces for violin; etc.

**Sarmien'to, Salvatore**, b. Palermo, 1817; d. Naples, May 13, 1869. St. at Naples Cons. under Furno, Zingarelli, and Donizetti. From 1854, *m. di capp.* to the King—Operas (1837-52): *Valeria la cieca*; *Il Corsaro*; *Il Tramonte del sole*; *Costanza d'Alagona*; *Guilhéry le trompette* (Paris, 1852).—A cantata, *Le tre ore dell'agonia*; a Requiem; songs.

**Sáro, J. Heinrich**, b. Jessen, Prov. of Saxony, Jan. 4, 1827; d. Berlin, Nov. 27, 1891. In 1859, bandmaster of the Emperor Franz Regiment in Berlin; in 1867 his band won the victory in the international contest at the Paris Exposition; in 1872 he was awarded a gold medal at the Boston Jubilee. He was "Royal Music-Director."—Works: *Die beiden Bräutigappen*, opera; a symphony; overtures; string-quartets; military music; and a "Lehre vom musikalischen Wohlklang und Tonsatz."

**Sarrette, Bernard**, the founder of the Paris Conservatoire; b. Bordeaux, Nov. 27, 1765; d. Paris, Apr. 13, 1858. A captain in the national guard at Paris, he brought together, after the 14th of July, 1789, 45 musicians to form the nucleus of the Parisian band of the national guard. In 1790 the City of Paris assumed the expenses of this band, which was increased to 70 members, among them artists of distinction. In 1792 the financial embarrassments of the commune led to a suspension of payment; but S. held the band together, and, with the aid of the municipality, established a free school of music employing all the members as teachers. From this school came the musicians employed in the fourteen armies of the Republic. Its energetic principal soon had it converted into a national Institute of Music; and in Sept., 1795, it was definitively organized as a Conservatory. Sarrette, having attained his end, assumed the captaincy of the 103rd Regiment; but the board of directors (5 Inspectors and 4 professors) proved so incompetent, that he was recalled to the Directorship of the Conservatoire in 1796. By introducing advanced methods of instruction, establishing the school of declamation, the concert-hall, the grand library, etc., he raised the Cons. to an institution of the first rank. At the Restoration in 1814 he was deprived of his position; nor would he accept it after the revolution of 1830, not wishing to oust his friend Cherubini.—Pierre Constant wrote "B. Sarrette et les origines du Conservatoire national de musique et de déclamation" (Paris, 1895).

**Sar'ri, Domenico**, b. Trani, Naples, 1678; d. after 1741. Pupil (1688-97) of Salvatori and Provenzale in the Cons. della Pietà; in 1706 2nd, in 1713 1st *maestro* at the Naples court. He prod. a score of operas, several oratorios; a cantata; 3 serenades, a concerto f. 2 violins, flute, viola, 'cello, and d.-bass; etc.

**Sar'ti, Giuseppe**, called *il Domenichi'no*, b. Faenza, Dec. 1, 1720; d. Berlin, July 28, 1802. A pupil of Padre Martini at Bologna, he was organist at Faenza Cath. 1748-50, in this town his first opera, *Pompeo in Armenia*, was successfully produced (1751). *Il re pastore* (Venice, 1753), and others, made him so famous, that in 1753 he was called to Copenhagen as director of the Italian opera and conductor to the Crown Prince. On the closing of the opera 2 years later, S. was made court cond.; in 1765 he was commissioned to engage singers in Italy for a new company, but the king's death, and other matters, kept him there for three years; he returned to Copenhagen in 1768, conducted the court opera 1770-5, and was then dismissed for political reasons. For 4 years he was director of the Cons. dell' Ospedaletto at Venice. In a competition with the leading musicians of Italy, held at the Naples Cons. in 1779, he obtained the position of *maestro di cappella* at Milan Cathedral, vacated by Fioroni's decease. This victory so increased his reputation, that many students of distinction sought his instruction, among them Cherubini. This was also the period of his greatest dramatic success; of some 15 operas prod. from 1776-84, the finest were *Le gelose villane* and *Parnace* (Venice, 1776), *Achille in Sciro* (Florence, 1779), *Giulio Sabino* (Venice, 1781), and *Le nozze di Porina* (Venice, 1782). In Milan he also wrote several grand cantatas, and, for the cathedral, several masses, a Miserere a 4, and some important motets (most are in MS. at the cathedral). Invited to St. Petersburg by Catherine II., he passed through Vienna, where he was royally received by the Emperor, and met Mozart; his pedantic strictures on the latter's music (quartets) go far to explain the comparatively short life of most of his own works. In St. Petersburg he lived for 18 years, excepting a brief period of disgrace owing to the machinations of the Todi, then a prime favorite with the Empress. He raised the Italian opera to an unexampled state of efficiency, and composed valuable works for the court choir, among them a *Te Deum* (on the taking of Otchakow by Potemkin) in which the martial effect of the music was reinforced by cannon-shots. His opera *Armida* (1786) obtained sweeping success. In 1793 he was app. director of the Cons. at Jekaterinoslav, organized on the Italian plan. He was ennobled in 1795. He died on the homeward journey, undertaken because of failing health.—(Of his 40 operas, not one is now played; some of his masses are still performed, but all the rest of his music is practically forgotten, and very little was ever printed.)

**Sarto'rio, Antonio**, b. Venice, about 1620; d. there about 1681. Dram comp; from 1676 asst. *m. di capp* at San Marco. From 1652-81 he prod. 14 operas in Venice; also publ. *Psalms a 8* (1680).

**Sass [Sax], Marie-Constance**, French operatic soprano; b. Ghent, Jan. 26, 1838. "Discovered," while a chansonette-singer in a Paris café, by Mme Ugalde, who taught her, and recommended her to Carvalho; début as the Countess in *Figaro* at the Th.-Lyrique, 1859; sang with great success at the Opéra from 1860-71, then in Italy. Married Castelmary in 1864; divorced 1867.

**Sat'ter, Gustav**, b. Vienna, Feb. 12, 1832. Pianist; trained as an amateur in Vienna, then in Paris, whither he had gone to study medicine. He threw over the latter profession, toured the United States and Brazil with much success in 1854-60, and returned to Paris, where Berlioz warmly praised his compositions; he resided successively in Vienna, Dresden, Hanover, Gothenburg, and Stockholm, later revisiting America.—Works: An opera, *Olanthe*; overtures "Lorelei," "Julius Cæsar." "An die Freude"; 2 symphonies; a symphonic tone-picture, "Washington"; pf.-quartets; trios; many pf.-pieces (sonatas op. 104, 107, 157; Six Grand Studies, op. 158; 4 Valses de concert, op. 111, 113, 114, 117; a Saltarello, op. 147; etc.).

**Sat'tler, Heinrich**, b. Quedlinburg, Apr. 3, 1811; d. Brunswick, Oct. 17, 1891. From 1861, music-teacher at Oldenburg Seminary.—Publ. an Organ-Method; methods for harmony and for school-singing; a work on "Die Orgel" (5 editions);—comp. an oratorio, *Die Sachtentaufe*; a cantata, *Triumph des Glaubens*; Schiller's "Der Taucher"; a mass f. 3 female voices; chamber-music; organ-pieces; etc.

**Sau'ér, Wilhelm**, famous German organ-builder, establ. since 1857 at Frankfort-on-Oder; b. Friedland, Mecklenberg, Mar. 23, 1831.

**Sau'ér, Emil**, piano-virtuoso; b. Hamburg, Oct. 8, 1862. Pupil of his mother; then of N. Rubinstein at Moscow, 1879-81, and of Liszt at Weimar, 1884-5. Since 1882 on tour—Germany, Austria, Rumania, Russia (3 times), Sweden, Denmark, Spain, Italy, and England; in the United States 1898-9. Both in technique and expression he vies with the best pianists of the time.—Works: Suite moderne (5 movem.); "Aus lichten Tagen," 5 pieces; Concert-étude; Romance sans paroles; Valse de concert; etc. (all f. pf.).

**Saurel, Emma**, b. Palermo, 1850. Opera-singer; brilliant début at Pisa; sang in Italy, then in South America and Mexico with Tamberlik, and at New York with Nilsson; later in Portugal and Russia, and 1878-9 at Berlin.

**Sauret, Émile**, superb violinist; b. Dun-ld-Roi, Cher, France, May 22, 1852. Studied in

the Conservatories at Paris and Brussels (he was de Bériot's last pupil). From the age of 8



he travelled in France, Italy, and Austria with success; his London début was at Covent Garden, 1866; he made American tours in 1872, 1874-6, 1877, and 1895. Teacher in Kullak's Acad., Berlin, 1880-1; lived ten years in Berlin, and in 1890 was app. violin-prof. at the R. A. M., London, to succeed Sainton. His concert-repertoire embraces 70 concertos, and about 400 other works.—Works: "Gradus ad Parnassum du violoniste" (Leipzig, 1894); 2 violin-concertos (E maj. and G min.); about 130 other pieces f. violin, w. or without orch.; about 25 transcriptions; 20 Grandes études; 12 Études artistiques.

**Sauveur, Joseph**, b. La Flèche, Mar. 24, 1653; d. Paris, July 9, 1716. A deaf-mute, learning to speak in his 7th year, he became a remarkable investigator in the realm of acoustics; in 1696, member of the Académie.—Works: "Principes d'acoustique et de musique" (1700-1); "Application des sons harmoniques à la composition des jeux d'orgue" (1702); "Méthode générale pour former des systèmes tempérés . . ." (1707); "Table générale des systèmes tempérés" (1711); "Rapports des sons des cordes d'instr.s de musique aux flèches des cordes . . ." (1713) [all publ. in the Mémoires of the Académie]. He was the first to calculate absolute vibration-numbers, and to explain scientifically the phenomena of overtones.

**Sauzay, (Charles-) Eugène**, violinist; b. Paris, July 14, 1809. Private pupil of Vidal; studied later under Baillot in the Conservatoire, playing 2nd violin, and afterwards viola, in the latter's quartet. With Norblin he organized chamber-music soirées; in 1840, solo violinist to Louis Philippe, later leader of second violins in the orch. of Napoleon III; in 1860, Girard's successor as violin-prof. at the Cons.—Publ. a string-trio; pieces f. pf., violin, and 'cello; "Études harmoniques" f. violin; fantasias, etc., f. violin and pf.; pf.-pieces;—also "Haydn, Mozart, Beethoven, étude sur le quatuor" (1861); and "L'école de l'accompagnement" (1869).

**Savard, Marie-Gabriel-Augustin**, b. Paris, Aug. 21, 1814; d. there June, 1881. Prof. of harmony and thorough-bass at Paris Cons.—Works: "Cours complet d'harmonie . . ." (1853); "Manuel d'harmonie"; "Principes de la musique" (1861; 4th ed. 1875); "Recueil de plain-chant d'église" à 3-4; "Premières

notions de musique" (1866; 5th ed. 1868); and "Études d'harmonie pratique," 2 vols.

**Savart, Félix**, b. Mézières, June 30, 1791; d. Paris, March, 1841. Prof. of acoustics at the Collège de France; in 1827, member of the Académie—Works [publ. in the "Annales de physique et de chimie"]; "Mémoire sur la construction des instr.s à cordes et à archet" (1819, separate reprint); "Sur la communication des mouvements vibratoires entre les corps solides" (1820); "Sur les vibrations de l'air" (1823); "Sur la voix humaine" (1825); "Sur la communication des mouvements vibratoires par les liquides" (1826); "Sur la voix des oiseaux" (1826); etc.

**Sax, Charles-Joseph**, b. Dinant-sur-Meuse, Belgium, Feb. 1, 1791; d. Paris, Apr. 26, 1865. Established an instrument-factory at Brussels in 1815, making wind-instr.s, and also pianos, violins, harps, and guitars; his speciality, however, was brass instr.s, of which he materially improved the scale. He joined his son Adolphe in Paris, 1853.

**Sax, (Antoine - Joseph -) Adolphe**, famous instrument-maker, son of preceding; b. Dinant, Nov. 6, 1814; d. Paris, Feb. 9, 1894. At the Brussels Cons. he studied the flute and clarinet; Bender called him his best pupil. A skilful workman from early youth, he made improvements in the clarinet 1835-40, and in 1842 went to Paris with a new instr. invented by himself, the "Saxophone" (a metal wind-instr. with single-reed mouthpiece and conical bore). Berlioz and other prominent musicians speedily recognized the importance of S.'s invention, and warmly advocated its adoption. S., aided by his father, continued his experiments, and evolved two other groups of wind-instr.s, the saxhorns (improved from the bugle-horn and ophicleide by replacing the keys by a valve-mechanism), and the saxotromba, midway in tone between the bugle and the horn. His instr.s were gradually adopted by French military bands; the saxophone is sometimes employed in orchestral and chamber-music. S. was app. teacher of the saxophone at the Paris Cons. in 1857; he publ. a method for that instr. Wierrecht, Čerweny, and others, have disputed the originality of his inventions; but legal decisions have been uniformly in his favor.

**Sax, Marie**. Early stage-name of MARIE SASS.

**Sbol'ci, Jęfte**, b. Florence, Sept. 5, 1833; d. there Dec. 7, 1895. Fine cellist, from 1865 prof. at the Istituto Musicale. Founder and director of the Florentine Società Orchestrale; member of the first famous Florentine Quartet (Buonamici, Bruni, Vannuccini, Sbolci).

**Scac'chi, Marco**, a native of Rome, and pupil of P. Anerio; 1618-48, royal cond. at Warsaw.—Publ. 3 books of madrigals a 5 (1634-7); 1 of masses a 4-6 (1638); a funeral

ode (1647); "Cribrum musicum ad triticum Syfertinum" (criticizing Paul Syfert's settings of psalms; also contains masses, motets, etc., by other musicians); and "Breve discorso sopra la musica moderna" (1647)

**Scal'chi, Sofia**, dram. mezzo-soprano; b. Turin, Nov. 29, 1850. A pupil of Boccabadati, her débuts at Mantua (1866) and London (1868) were very successful. She has sung in Great Britain, St. Petersburg, Moscow, Warsaw, Vienna, and Madrid; also in Rio de Janeiro and New York (1883). She takes mezzo-soprano or alto rôles in operas by Verdi, Donizetti, Cimarosa, Meyerbeer, Nicolai, Massé, etc. Married Signor Lolli in 1875.

**Scalet'ta, Orazio**, a native of Crema; d. at Padua, 1630, as *maestro* at S. Antonio.—Publ. "Villanelle alla romana" a 3 (1590); madrigals a 6; a short Requiem mass; and 2 text-books, "Scala di musica molto necessaria per i principianti" (6 editions up to 1620), and "Primo scalmio della scala di contrappunto" (1622)

**Scandel'li, Antonio**, b. Brescia, 1517; d. Jan. 18, 1580, at Dresden, where he was 2nd *Kapellm.* from 1566, and 1st *Kapellm.* from 1568.—Publ. 2 books of "Canzoni napolitane," each of 24 numbers (1566, a 4; 1577, a 4-5); 12 "Neue teutsche geistliche Liedlein" a 4-5 (1568); 20 "Neue und lustige weltliche deutsche Liedlein," a 4-6 (1570); republ. as "Schöne weltl. u. geistl. n. d. Liedlein" in 1578, '79); 23 "Neue schöne ausserlesene geistl. deutsche Lieder" a 5-6 (1575).—In MS.: Passions (at Grimma; ar. and publ. by other composers); a motet, "Christus vere languores," is at Zwickau (his last work).—*Cf.* "Die Instrumentisten und Maler Brüder de Teia und der Kapellmeister Antonius Scandelus" (1866; in the "Archiv für die sächsische Geschichte").

**Scar'ia, Emil**, highly gifted dramatic bass; b. Graz, Sept. 18, 1840; d. Blasewitz, n. Dresden, July 22, 1886. Pupil of Netzer at Graz, and of Gentiluomo and Lewy at Vienna; successful début in 1860, at Pesth, as Saint-Bris in *Les Huguenots*. In 1862 he studied some months with Garcia at London; was then eng. at Dessau, Leipzig (1863), Dresden (1864), and lastly at the Court Opera, Vienna, from 1872. He excelled in Wagner rôles (created Wotan at Bayreuth in 1876, and Gurnemanz [*Parisfal*] in 1882).

**Scarlatt'i, Alessandro**, founder of the "Neapolitan School" of music; b. Trapani, Sicily, 1659; d. Naples, Oct. 24, 1725. There is no authentic record of his early life and training; in 1680 he conducted his first known opera, *L'Onestà nell'amore*, at the palace of Queen Christina of Sweden in Rome; on the score of another, *Pompeo*, performed there in 1684, he is styled *maestro di cappella* to the Queen. In 1694 he was *maestro* to the Viceroy at Naples. In 1703 he became *asst.-maestro* to Foggia at S. Maria Maggiore, Rome, and succeeded him as chief *maestro* in 1707, resigning in 1709 and

returning to Naples, where he subsequently became *maestro* of the royal chapel. He also taught successively at the Conservatories of San Onofrio, de' Poveri di Gesù Cristo, and the Loreto;

among his distinguished pupils were Durante, Leo, Leo, Logroscino, Hasse, and Porpora. S. produced no less than 115 operas (41 still extant); *La Rosaura* (Rome, about 1690), edited by Eitner, was printed by the "Gesellschaft für Musikforschung," Vol. xiv; in *Trodora* (Rome, 1693) occurs the first orch. ritornello, and an incipient *recitativo obbligato* accompanied by the entire orchestra; also several arias with the first part sung *da capo*, a style which was later generally adopted by operacomposers;—an aria and a duet from *Laodicea e Berenice* (Naples, 1701) have been publ. by J. J. C. Maier, also a terzet and quartet from *Griselda* (Rome, 1721), with German transl. by v. Wolzogen; in *Tigiane* (Venice, 1715; marked by S. himself as his 115th opera) the orch. comprises violins, violas, cello, double-basses, 2 flutes, 2 oboes, 2 bassoons, and 2 horns. Eight oratorios are also known; he is said to have written over 200 masses (up to ten parts), besides much other sacred music ("Concerti sacri," motets a 1-4, w. 2 violins, viola, and organ, were publ. at Amsterdam as op. 1 and 2; a few separate numbers are in the colls. of Choron, the Prince of Moskwa, Commer [a "Tues Petrus"], Delm, Proskow, and Rochlitz; Choron also publ. a Requiem, and Proske a mass); his secular vocal music includes madrigals (one a 4, f. SS.AA., is in Padre Martini's "Esempl. di contrapp. fugato"), serenatas, duets, and a vast number of cantatas f. solo voice w. basso continuo (the Cons. Library at Paris has 8 vols of these in MS.).

**Scarlatt'i, Domenico**, son of preceding; celebrated composer for and player on the harpsichord; b. Naples, 1683 (5?); d. there 1757. He first attracted attention as an arranger (1704) and composer of operas (he was taught by his father and Gasparini); he also early made a reputation as a harpsichord-player, for when Händel visited Rome in 1709, Cardinal Ottoboni chose S., as the foremost Italian harpsichordist and organist, to compete with the great German,



who proved his equal on the harpsichord, and his superior on the organ. In Jan. 1715, S. was app. Bai's successor as *maestro* at St. Peter's, Rome, resigning in 1719 to become *maestro al cembalo* at the Italian Opera, London, where his opera *Narciso* was prod. in 1720; in 1721 he became court cembalist at Lisbon, and music-master to the princesses; was in Naples 1725-9, in Madrid 1729-54, as music-master to the Princess of the Asturias, and then returned to Naples. Owing to his passion for gambling, he left his family in destitution, which Farinelli generously relieved—Domenico Scarlatti's especial claim to renown rests upon his harpsichord-music; he studied the peculiarities of the instrument, and adapted his compositions to them, being the first writer in the "free style" (the homophonic "song-form" with graceful ornamentation, in contrast to the former—contrapuntal—vocal or organ-style). He also obtained novel effects by the frequent crossing of the hands; runs in thirds and sixths; leaps wider than an octave; broken chords in contrary motion; tones repeated by rapidly changing fingers; etc. He has been called the founder of modern piano-forte technique. He publ. only 2 books of "Pièces pour le clavecin . . ." (32 numbers), and "Esercizi per gravicembalo . . .". Modern editions include a coll. by Czerny, of 200 pieces; Breitkopf, 60; Pauer, 50 Harpsichord-lessons, also other pieces in "Alte Meister," "Alte Claviermusik," "Old Italian Composers," and "Merry Musicians"; Köhler, 12 sonatas and fugues; Tausig, 3 sonatas; v. Bulow, 28 pieces in suite-form; Schletterer, 18; André, 28; Banck, 30, Farrenc, 100 (in "Trésor des pianistes"); Peters, in "Alte Claviermusik"—A characteristic of S.'s pieces is their brevity.

**Scarlatti, Giuseppe**, grandson of Alessandro; b. Naples, 1712; d. Vienna, Aug. 17, 1777. Opera-composer, producing his works on Italian stages, and (from 1757) in Vienna.

**Schaab, Robert**, b. Rothera, n. Leipzig, Feb. 28, 1817; d. Mar. 18, 1887, as organist of the Johanniskirche, Leipzig. His teachers were C. F. Becker and Mendelssohn; his organ-works are of value.

**Schackner, Rudolf Joseph**, b. Munich, Dec. 31, 1821; d. Reichenhall, Aug. 15, 1896. Pianist; pupil of Mme. von Fladt and (1837-8) of J. B. Cramer. Played in Vienna (1842), Paris, Leipzig (Gewandhaus), etc.; settled in London 1853 as a teacher; later went to Vienna, often visiting Munich.—Works: Oratorio *Israels Rückkehr von Babylon*; 2 pf.-concertos (op. 6 and 7); Poésies musicales, op. 8 and 9; Romance variée, op. 11; Ombres et rayons, 6 books, op. 13 and 17; La chasse, op. 12; Phantasiestück, op. 15; etc.

**Schacht, Matthias Heinrich**, b. Viborg, Jütland, Apr. 29, 1660; d. as rector at Kierte-minde, Aug. 8, 1700. Gerber utilized part of

his MS. mus. dictionary "Bibliotheca musica . . ." for his lexicon

**Schack [Cziak], Benedikt**, b. Mirowitz, Bohemia, 1758, d. Munich, Dec. 11, 1826. Tenor stage-singer at Prague, Salzburg, Vienna, Graz, and Munich, belonging to Schikaneder's troupe in Salzburg, and Vienna; Mozart wrote for S. the rôle of Tamino. He also prod. some operas, a mass, etc.

**Schad, Joseph**, b. Steinach, Bavaria, Mar. 6, 1812; d. Bordeaux, July 4, 1879. Pianist; pupil of Würzburg Cons., then of Aloys Schmitt at Frankfurt. After concert-tours in Switzerland, he became organist and mus. dir. at Moirges (canton Vaud) in 1834; later teacher at the Geneva Cons.; settled in Bordeaux 1847, where he was in high repute as a teacher.—Publ. much melodious and popular music f. pf.: Le soupir, op. 19; La gracieuse, op. 23 (waltz); La Rose des Alpes, op. 38; Fleur des Alpes, op. 39; Tarentelle, op. 55; a ballet (f. pf.) "Frantzia"; fantasias, transcriptions, etc.

**Schäde [Schadäus], Abraham**, rector in Meissen, Bautzen, etc.; publ. a valuable coll. of 384 motets a 5-8, mostly by German comp.s: "Promptuarium musicum" (1611-13, 1616, in 4 parts)

**Schäde, Carl**, singing-teacher in the town school at Hallberstadt, publ. a series of books for school-classes; "Reihenfolge melodischer, rhythmischer und dynamischer Übungen . . ." (1828); "Singebuch . . ." (1828); "Singebuch für Schulen" a 2-4 (1829); "Elementar-Gesangsbildungslehre" (1831); "Wie der Lehrer N. seine Schule . . . für den Gesang ausbildete" (1837); and "Zweck des Gesangsunterrichts in Schulen" (1831).

**Schäffer, August**, b. Rheinsberg, Aug. 25, 1814; d. Berlin, Aug. 7, 1879. Pupil, from 1833, of Mendelssohn at Berlin, where he spent most of his life. His humorous duets and quartets won great popularity; he also comp. symphonies, string-quartets, pf.-pieces, etc., and prod. a few operas: *Emma von Falkenstein* (Berlin, 1839); *Junker Lubakuk*; etc.

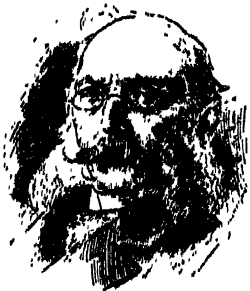
**Schäffer, Julius**, b. Crevese in the Altmark, Sept. 28, 1823. Studied theology at Halle, where intercourse with Franz, and musicians in the near-by city of Leipzig, won him over to music. In 1850 he went to Berlin to study under Dehn; 1855, mus. dir. to the Grand Duke at Schwerin, where he founded and conducted the "Schlosskirchenchor," modelled after the Berlin cathedral-choir. In 1860 he succeeded Reinecke as mus. dir. at the Univ., and cond. of the *Singakademie*, Breslau, with the title of "R. Mus. Dir." in 1871, and "Professor" in 1878; *Dr. phil. hon. causa* (Breslau) in 1872.—Works: Excellent choral-books (1866; 1880); songs and part-songs; in defence of Franz's "additional accompaniments" to scores by Bach and Händel, S. wrote, *versus* Chrysander, "Zwei Beurtheiler von Dr. R. Franz," "Fr. Chrysan-

der in seinen Clavierauszügen zur deutschen Handel-Ausgabe," and "R. Franz in seinen Bearbeitungen alterer Vocalwerke."

**Schaffhäutl, Karl Franz Emil von**, b Ingolstadt, Feb. 16, 1803; d. Munich, Feb. 25, 1890, as prof. of mining, etc., custodian of the State geological coll.s, etc. He was also a student of acoustics, and intimate with Theobald Bohm, whom he advised and aided in the construction of his instr.s.—Publ. "Theorie gedackter cylindrischer und conischer Pfeifen und der Querflöten" (1833, in the "Neue Annalen der Chemie"); "Ueber Schall, Ton, Knall und einige andere Gegenstände der Akustik" (1834, in do.; both separately printed); "Ueber die Kirchenmusik des katholischen Cultus" (1833, in the "Allg. mus. Zeitung"); a report on the mus. instr.s in the Munich Industr. Exhib. (1854); "Ueber Phonometrie" (1854); "Der echte Gregorianische Choral in seiner Entwicklung" (1869); "Ein Spaziergang durch die liturgische Musikgeschichte der katholischen Kirche" (1887; continuation of preceding); Life of Abbt Vogler (1888); also, in the "Allg. mus. Zeitung," 1879, investigations into the phenomena of clang-tints, with results at variance with Helmholtz's theory.

**Scharfe, Gustav**, b. Grimma, Saxony, Sept. 11, 1835; d. Dresden, June 25, 1892. Distinguished singing-teacher; for 11 years baritone in the Dresden Court Opera; teacher of singing at the Cons., 1874; "Professor," 1880.—Publ. "Die methodische Entwicklung der Stimme," a standard work.

**Scharfenberg, William**, b. Kassel, Germany, Feb. 22, 1819; d. Quogue, Long Island, N. Y., Aug. 8, 1895. A pupil of Hummel at Weimar till 1837; returned to Kassel, playing 2nd violin in Spohr's quartet; went to New York in 1838, making his début as a pianist in Hummel's septet, and at once took a leading position in the city as a teacher and concert-player. He was successively secretary, vice-president, treasurer, and (1863) president, of the old "Philharm. Soc." For many years he was musical editor and adviser to the firm of G. Schirmer, and did excellent editorial work.



**Schärnack, Luise**, dramatic mezzo-soprano; b. Oldenburg, about 1860. Pupil of von Bernuth at the Hamburg Cons.; début at Weimar, as Ortrud in *Lehngarin*, led to immediate engagement. Sang successfully in London (1883), in Stanford's *Savonarola*.

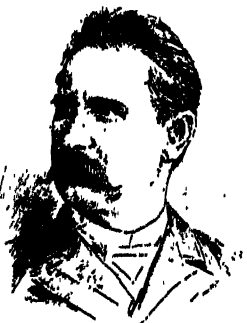
**Scharwen'ka, (Ludwig) Philipp**, b. Samter, Posen, Feb. 16, 1847. Alter a gymnasial

course at Posen, he entered Kullak's Academy at Berlin in 1865, studying chiefly under Wuerst; also had private lessons with H. Dorn. In 1870, teacher of theory and comp. at the Academy; in 1880 he founded, with his brother Xaver, the "Scharwenka Cons.," also accompanied his brother to New York in 1891, but returned in 1892, joining Goldschmidt in the direction of the Cons., which was amalgamated with the Klindworth Cons. in 1893.—Works (full list in Br & H.'s "Mittheilungen," No. 40): *Herbstfeier* and *Sakuntala*, both f. soli, ch., and orch.; 2 symphonies; an "Arkadische Suite" and a "Serenade," f. orch.; festival overture "Derper Tanzweise," f. chorus w. pf.; 3 morceaux de concert, f. cello and pf.; Cavatine f. do.; Romanze and Scherzo f. violin and pf.; many interesting pf.-pieces; songs.



**Scharwen'ka, (Franz) Xaver**, brother of preceding; b. Samter, Jan. 6, 1850. Distinguished

pianist and composer; pupil of Kullak and Wuerst at Kullak's Acad., graduating in 1868, when he was app. teacher there. First public concert at the *Singakademie*, 1869, very successful; for about 10 years he gave an annual series of 3 chamber-concerts there (with Sauret and H. Grünfeld); also arranged and cond. orch. subscription-concerts. In 1874 he gave up his position as teacher, and made pianistic tours through Europe and America. In 1880 he founded the Berlin "Scharw. Cons.," of which he was director till 1891, then establishing his Cons. in New York. In 1898 he returned to Berlin, as Director of the Klindworth-Scharwenka Cons., and head of the pf.-classes. S. is court pianist to the Emperor of Austria, and received the title of "Professor" from the King of Prussia (Emperor Wilhelm II.).—Works: Opera *Mataswintha* (Weimar, 1896; succ.); symphony in G min., op. 60; 3 pf.-concertos (No. 1, 1½ min.; No. 2, G min.; No. 3, C# min.); a pf.-quartet; 2 pf.-trios; 2 pf.-sonatas; many brilliant and fascinating pf.-pieces for 2 and 4 hands; a cello-sonata; a





violin-sonata; numerous songs; church-music (his publ. works number over 80). Also many arrangements. Chopin's B-min. Scherzo, f. 2 pf.s, Hummel's B-min. concerto, and Chopin's Andante and Polonaise op. 22, newly instrumented; a critical edition of Schumann's pf. works.—S. was for some years correspondent of the "Monthly Mus. Record," London.

**Schau'ensee, (Franz Joseph Leonti) Meyer von**, b. Lucerne, Aug. 10, 1720; d. after 1790. After a stirring life, he took holy orders in 1752, and became organist at the "Ludgardstift."—Publ. works: 7 masses; much church-music, chamber-music, and several operas (Fétis gives a full list).

**Schebek, Edmund**, b. Petersdorf, Moravia, Oct. 22, 1819; d. Prague, Feb. 11, 1895, as Imp. councillor, and secretary of the Chamber of Commerce. Wrote the official (Austrian) report on the mus. instr.s at the Paris Exposition of 1855 (separate reprint, 1858); "Der Geigenbau in Italien und sein deutscher Ursprung" (1874); and "Zwei Briefe über J. J. Froberger" (1874).

**Schebest, Agnes**, noted mezzo-soprano stage-singer; b. Vienna, Feb. 15, 1813; d. Stuttgart, Dec. 22, 1869. Studied at Dresden, and sang in the opera there 1832-3, then in Pesth till 1856; again in Dresden, at Vienna, and Karlsruhe, etc. Married D. F. Strauss, author of "Das Leben Jesu," in 1841, and retired.—Autobiogr. "Aus dem Leben einer Künstlerin" (1857).

**Schech'ner-Waa'gen, Nanette**, noted operatic soprano; b. Munich, 1806; d. there Apr. 30, 1860. Sang at first in Italian opera; from 1827 in German opera at Berlin and Munich, being unrivalled in the rôles of *Fidelio*, *Iphigenia (auf Tauris)*, and Spontini's *Vestalin*. Nerve-diseases caused her retirement in 1835.—Her husband was the painter Waagen.

**Schei'be, Johann**, celebrated German organ-builder at Leipzig; d. Sept. 3, 1748. Built the organs in the Paulinerkirche and Johannis-kirche; Bach considered the latter faultless.

**Schei'be, Johann Adolf**, son of preceding, b. Leipzig, 1708; d. Copenhagen, in Apr., 1776. Law-student at Leipzig, but on his father's death had recourse to his mus. training to support himself; failing to obtain the post of organist at the Thomaskirche in the competition (adjudicated by Bach, among others) with Görner, he travelled for a time, and settled in Ham-burg, publishing a mus. paper, "Der critische Musicus," from 1737-40 (in No. 6 is a sharp attack on Bach). In 1740 he became *Kapellm.* to the Margrave of Brandenburg-Culmbach; in 1744, court cond. at Copenhagen, where he was pensioned in 1758. He had continued the publication of "Der critische Musicus," issuing an enlarged edition in 1745, containing discussions of topics broached in that paper.—Publ. "Ab-handlung vom Ursprung und Alter der Musik, insonderheit der Vocalmusik" (1754; maintains

that part-songs originated with Northern peoples); an "Abhandlung über das Recitativ" (in the "Bibliothek der Künste und Wissenschaften," Vol. 5 ii and iii), "Über die musicalische Composition" (only Vol. 1, of the 4 projected, was publ. in 1773); etc.—His publ. comp.s include a Danish opera, *Thusnelda*; tragic cantatas a 2, w. clavicord; songs; "Musicalische Erquickstunden" (6 sonatas f. flute w. continuo); 3 sonatas f. flute w. clavicord. In MS. he left 2 oratorios, about 200 church-works, 150 flute-concertos, 30 violin-concertos, etc.

**Schei'bler, Johann Heinrich**, b. Montjoie, n. Aix-la-Chapelle, Nov. 11, 1777; d. Crefeld, Nov. 20, 1838. A silk-manufacturer at Crefeld, he became interested in acoustic phenomena, and invented an apparatus consisting of 56 tuning-forks, for tuning fixed-tone instr.s according to the equally tempered scale. He publ. several pamphlets to explain his invention: "Der physikalische und musikalische Tonmesser" (1834), "Anleitung, die Orgel vermittelst der Stosse (*vulgo* Schwebungen) und des Metronoms correct gleichschwebend zu stimmen" (1834); etc.—all united as "Schriften über physikalische und musikalische Tonmessung . . ." (1838). His system is more clearly explained by Töpfer (1842), Vincent (1849), and Lecomte (1856). At the Stuttgart Congress of physicists in 1834, S. proposed the pitch of  $a^1 = 440$  (vibrations at 60" Fahr., which was adopted (hence called the "Stuttgart pitch").

**Schei'demann, Heinrich**, b. Ham-burg, about 1590; d. there 1663. Organist; pupil and successor of his father, Hans S., org. of the Katherinenkirche; also studied under Sweelinck at Amsterdam. His successor was Reinken. (Cf. the "Vierteljahrsschrift für Musikwissenschaft," 1891.)

**Schei'demantel, Karl**, distinguished dram. baritone; b. Weimar, Jan. 21, 1859, where he was a private pupil of Bodo Borchers, and was eng. at the court theatre 1878-86; also studied with Stockhausen in the summers of 1881-3; received title of "Kammersänger" in 1885. Member of the Dresden court opera since 1886, in which year he also sang the rôle of Amfortas at Bayreuth.

**Scheidt, Samuel**, b. Halle-on-Saale, 1587; d. there Mar. 14, 1654. Famous organist; pupil of Sweelinck in Amsterdam; organist of the Moritzkirche, and *Kapellm.* to Margrave Christian Wilhelm of Brandenburg, at Halle. Note-worthy as the first to treat the working-out of the choral artistically, and in true organ-style. Principal work, "Tabulatura nova" (1624, 3 vols.; republ., 1892, as Vol. 1 of "Denkmäler deutscher Tonkunst"; contains figured chorals, toccatas, fantasias, passamezzi, a mass, Magnificats, psalms, hymns); further, a "Tabulaturbuch" (1650; 100 psalms a 4; songs); "Cantiones sacræ" a 8 (1620); "Concerti sacri 2-12 vocum, adjectis symphoniis et choris instrumentalibus"

(1621; 1622), "Ludi musici" (2 parts, 1621, '22; Paduane, Ciagliarde, etc.); "Liebliche Kraft-Blumlein" (1625); "Neue geistliche Concerte" *a* 2-3 w fig. bass (1631, ditto, Part II (1634); Part III (1635); Part IV (1640); "70 Symphonien auf Concerten-Manier" *a* 3 w. fig. bass (1644).

**Schein, Johann Hermann**, b Grunhain, Saxony, Jan. 29, 1586; d. Leipzig, Nov. 19, 1630. On the death of his father, the pastor at Meissen, in 1599, he entered the Electoral Chapel at Dresden as a soprano; studied at Schulpoite from 1603-7, then at Leipzig Univ. (jurisprudence); became "Praceptor" and "Hausmusikmeister" to Captain von Wolfersdorf at Weissenfels; court *Kapellm.* at Weimar in 1615; and succeeded Calvisius as cantor of the Thomasschule at Leipzig in 1616.—Works: "Venus-Kränzlein oder neue weltliche Lieder" *a* 5 (1609); "Cymbalum Sionum," sacred songs *a* 5-12 (1615); "Banchetto musico newer amuthiger Padoanen, Ciagliarden" *a* 5 (1617; 20 suites of 5 movem.; interesting early German string-music); "Te Deum" *a* 24 (1618); "Balletto pastorale" *a* 3 (1620); "Musica divina" *a* 8-24 (1620); "Musica boscareccia, Waldliederlein . . ." (1621, '26, '28, etc.); "Pontana d'Israel, Israelis Bräunlein auserselener Kraftspüchlein" (1623); Madrigals *a* 5 (1623); "Diletti pastorali, Hirten-Lust," *a* 5 (1624, '50); Villanelle *a* 3 (1625, '27); "Opella nova, geistliche Concerte" *a* 3-5 (1618, '27); "Studenten-Schmauss" *a* 5 (1626, '34); and his most important work, "Antional oder Gesangbuch Augspurgischer Confession . . ." *a* 4-6 (1627; a 2nd ed. of that year has 27 new numbers, making in all 313 German and Latin sacred songs and psalms).—See A. Bruefer's biography, "J. H. Schein" (1895, w. bibliography).

**Scheible, Johann Nepomuk**, b. Illfingen, Black Forest, May 16, 1789; d. Frankfurt-on-Main, Aug. 7, 1837. Choir-boy at the Marchthal monastery; then a pupil in singing, etc., of Weisse at Donaueschingen, and of Krebs in Stuttgart, where (1812) he was court singer, and teacher at the music-school. From 1813-16 in Vienna as an opera-tenor; intimate with Beethoven, Moscheles, and Spohr; then in Frankfurt, at first as tenor at the opera, 1817-18 cond. of the *Akademie*, then founded the *Cécilien-Verein*. His method for teaching the mus. rudiments, and training the sense of absolute pitch, is still successfully employed.

**Scheile, Johann**, b. Geisingen, Saxony, Sept. 6, 1648; d. Leipzig, Mar. 10, 1701, as cantor at the Thomaskirche, having succeeded Knüpfer in 1676.

**Scheile, Karl Eduard**, b. Biesenthal, n. Berlin, May 31, 1816; d. Vienna, Nov. 16, 1882. From 1864, Hanslick's successor as critic for the Vienna "Presse"; also lectured on mus. history at the Cons., and at Horák's School.—Valuable monograph, "Die päpstliche Sängerschule in Rom, genannt die Sixtinische Kapelle" (1872).

**Scheffer, Jacob**, b. Schettal, Bohemia, May 16, 1759; d. (?) Violinist; pupil of Abbé Vogler at Mannheim; leader in the Duke of Württemberg's orch. at Montbéliard. Noted for skill in harmonics and double-stops.

**Scheffer, Otto**, distinguished dram. baritone; b. Rostock, Apr. 10, 1844. At first actor, later operatic baritone at Bremen, Cologne (1872-6), and then succeeded Eugen Günz at Leipzig (City Th.—leading rôles: Hans Sachs, Flying Dutchman, Hans Heiling, Don Giovanni, etc.).

**Schenck, Jean [Johann]**, gamba-virtuoso to the Elector-Palatine, later at Amsterdam, where he publ. toward the end of the 17th century, "Kunst-oeffeningen . . .", 15 sonatas f. gamba w. basso continuo (1688); "Il giardino armonico," sonatas f. 2 violins, gamba, and b. cont. (1692); "Scherzi musicali" f. gamba; 18 sonatas f. violon w. b. cont. (1693); "La Ninfa del Reno," 12 sonatas f. gamba; "L'Echo du Danube," sonatas f. do.; "Les Bizarreries de la goutte," 12 sonatas f. do.; also "Sang-Arien van d'opera Ceres en Bacchus."

**Schenk, Johann**, b. Wiener-Neustadt, Lower Austria, Nov. 30, 1761 (1753?); d. Vienna, Dec. 29, 1836. Pupil of Tomaselli (singing); of Stoll at Baden, and of Schneller and Wagenseil at Vienna. In 1778 he prod. a mass, which made his reputation; it was followed by other church-music, and then by a series of operettas which enjoyed great popularity, especially *Der Dorfbarbier*. S. was Beethoven's secret instructor while the latter was taking lessons of Haydn.—Operettas (all at Vienna): *Die Weinlese* (1785), *Die Weihnacht auf dem Lande* (1786), *Im Finstern ist nicht gut tapfen* (1787), *Das unvermuthete Seefest* (1789), *Das Singspiel ohne Titel* (1790), *Der Erntekranz* (1791), *Zichmet und Almanzin* (1795), *Der Dorfbarbier* (1796), *Der Bettelstudent* (1796), *Die Jagd* (1797), *Der Fassbinder* (1802).—In 1819 he wrote 2 cantatas, *Die Huldigung*, and *Der Mai*.

**Schenk, Hugo**, b. 1852 (?); d. Vienna, Feb. 11, 1896. Talented comp. (songs, couplets, overtures); cond. of the orch. at the Theater an der Wien.

**Scherer, Sebastian Anton**, 2nd organist at Ulm Münster in 1664.—Publ. "Musica sacra" (1655; masses *a* 3-5; motets and psalms w. instr.s); "Tabulatura in cymbalo et organo intonationum brevium per 8 tonos" (1664); "Sonaten für 2 Violinen und Gambe" (1680); and "Suiten für die Laute" (n. d.).

**Scherzer, Otto**, b. Ansbach, Mar. 24, 1821; d. Stuttgart, Feb. 23, 1886. Violinist and organist; pupil of Molique and Faizt; Mus. Dir. at Tübingen Univ. 1860-77 (*Dr. phil. hon. causa*), then retiring to Stuttgart.—Works: 3 books of 6 songs each, op. 1, 3, 4; Liederbuch,

25 songs, op. 2; pf -pieces in Lebert and Stark's Method, Vol. iv.

**Schet'ky, Christoph**, fine 'cellist; b. Darmstadt, 1740; d. Edinburgh, 1773.—Publ. 6 string-quartets, 6 string-trios; 6 duos f. 'cello and vln; 6 'cello-sonatas w. bass; 6 flute-duos; 6 'cello-duos, and 6 easy do.; 6 sonatas f. violin and 'cello.

**Schicht, Johann Gottfried**, b. Reichenau, Saxony, Sept. 29, 1753; d. Leipzig, Feb 16, 1823. In 1776, already well-trained as an organist and pianist, he matriculated at Leipzig as a law-student, but became pianist at Joh. Adam Hiller's "Liebhaber-Concerte," and at the "Gewandhaus Concerts" evolved from them in 1781, succeeding Hiller as cond. in 1785. In 1810 he followed A. E. Müller as cantor at the Thomaskirche. His works comprise the oratorios *Die Feier der Christen auf Golgotha*, *Moses auf Sinai*, and *Das Ende des Gerechten*; masses, motets, Te Deums, the 100th Psalm (after Moses Mendelssohn); several choral-motets ("Nach einer Prüfung kurzer Tage," "Jesus meine Zuversicht," "Herzlich lieb hab' ich dich, o Herr." etc.); 9 settings of Leo's *Miserere* a 4-8; an excellent book of Chorals (1819; of 1285 melodies, 306 are original);—a concerto, sonatas, caprices, etc., f. pf.; and "Grundregeln der Harmonie" (Leipzig, 1812). He transl. the pf.-methods of Clementi and Pleyel, and the Pellegrini-Celoni singing-method.

**Schick (née Hamel), Margarete Luise**, noted stage-soprano; b. Mayence, Apr. 26, 1773; d. Berlin, Apr. 29, 1809. Pupil of Steffani at Wurzburg, later of Righini at Mayence, where her stage-début took place in 1791. Favorite rôles were Susanna (*Figaro*) and Zerlina (*Don Giovanni*). From 1794 she sang at the Royal Opera, Berlin, having great success in operas by Glück.—See Lewzewow's "Leben und Kunst der Frau M. S." (Berlin, 1809).

**Schieder'mayer, Joseph Bernhard**, d. Linz-on-Danube, Jan. 8, 1840, as cathedral-organist.—Works: Much sacred music; also symphonies, string-trios, organ-pieces, etc.; a "Theoretisch-practische Chorallehre zum Gebrauch beim katholischen Kirchenritus" (1828); and an abridged ed. of L. Mozart's violin-method.

**Schied'mayer & Söhne**, Stuttgart firm of piano-makers, founded in Erlangen, 1781, by Joh. David S. Removed to Stuttgart, 1806. Began the manufacture of uprights (now their specialty) in 1842. The present head is Adolf S. (b. 1847), a great-grandson of the founder.

**Schikané'der, Emanuel Johann**, the librettist of Mozart's *Zauberflöte*; b. Ratisbon, 1751; d. Vienna, Sept. 21, 1812. A member of a band of strolling players, he met Mozart at Salzburg, and profited by the acquaintance later, when manager of a theatre in Vienna, by inducing M. to compose the *Zauberflöte*, in which S. himself played the part of Papageno, and which rescued him temporarily from ruin; he died in extreme poverty.

**Schildt, Melchior**, b. Hanover (?), 1592, d. there May 22, 1607. Pupil of Sweelinck; organist, 1623-6, of the principal church at Wolfenbüttel, from 1629, of the Marktkirche, Hanover. Extant works 2 books of chorals worked out f. organ; 2 sets of clavichord-variations.

**Schil'ler, Madeline**, gifted pianist; b. in London, England; the daughter of an English citizen of German descent. Though a pupil of Benj. R. Isaacs [excellent pianist and teacher; 1818-1881], and for a short time of Benedict and Hallé, she really formed her own style; after a year and a quarter at Leipzig with Moscheles she made a brilliant début at the Gewandhaus, playing Mendelssohn's G-minor concerto. Of her London début shortly after, the critic Hlogath wrote: "She may say, 'I rose in the morning and found myself famous.'" On her return from a successful Australian tour, Miss S. married M. Marcus Elmer Bennett of Boston, Mass. Mme. Schiller made that city her headquarters for several years, winning renown in the United States by her concerts. A second tour in Australia was followed by a season of concertizing in Europe. At present (1899) Mme. S. is in New York. She has won general recognition by her spirited and refined interpretations of classic and modern pf.-literature, and her qualities as an instructress.

**Schil'ling, Gustav**, b. Schwiegershausen, n. Hanover, Nov. 3, 1803; d. Nebraska, March, 1881. Theological student at Göttingen and Halle (*Dr. phil.*); in 1830, dir. of the Stübel School of Music, Stuttgart, and until 1857 an industrious writer; then emigrated to New York, went later to Montreal, and finally to Nebraska.—Works: "Musikalisches Handwörterbuch" (1830); "Encyclopädie der gesammten musikal. Wissenschaften oder Universal-Lexicon der Tonkunst" (7 vols.; 1835-40); "Versuch einer Philosophie des Schönen in der Musik" (1838); "Polyphonomos" (1839; plagiarized from Logier's "System der Musikwissenschaft"); "Generalbass-Lehre" (1839); "Lehrbuch der allgem. Musikwissenschaft" (1840); "Geschichte der heutigen Musik" (1841); "Akustik" (1842); "Mus. Dynamik oder die Lehre vom Vortrag in der Musik" (1843); "Franz Liszt" (1844); "Sicherer Schlüssel zur Clavier-virtuosität" (1844); "Der musikalische Autodidact" (1846; on harmony); "Die schöne Kunst der Töne" (1847); "Musikalische Didactic" (1851); "Allgem. Volksmusiklehre" (1852); "Der Pianist" (1854); also a revised ed. of Em. Bach's "Versuch über die wahre Art, das Clavier zu spielen" (1857).

**Schim'on, Adolf**, well-known singing-teacher; b. Vienna, Feb. 29, 1820; d. Leipzig, June 21, 1887. Pupil of Berton, Halévy, etc., at the Paris Cons. from 1836; accompanist in the private classes of Bordogni and Banderelli, and acquainted with the leading singers of the day. Studied the Italian method in Florence, bringing out an opera, *Stradella*, there in 1846;

was *maestro al cembalo* at II. M.'s Th., London, 1850-2, then at the Italian Opera in Paris. In 1858 Flotow brought out S.'s 1-act comic opera *List um List* at Schwerin. S. married the soprano concert-singer **Anna Regan** in 1872; in 1874, teacher of singing at Leipzig Cons.; from 1877-86, at the R. School of Music in Munich; then again at the Leipzig Cons., where Frau Schimon-Regan also took classes in singing, after his death, she returned to Munich. His works include Italian and French songs, German *Lieder*, some string-quartets, a pf.-trio, a violin-sonata, pf.-music, etc.

**Schim'on-Re'gan, Anna.** Celebrated concert-singer; wife of Adolf Schimon (*q. v.*).

**Schind'elmeisser, Ludwig,** b. Königsberg, Dec. 8, 1811; died Darmstadt, Mar. 30, 1864. Theatre-*Kapellm.* at Salzburg, Innsbruck, Graz, Berlin (Königstadter Th., 1837), Pesth (German Th., for about 9 years); finally (1851) court *Kapellm.* at Wiesbaden, and in 1853 at Darmstadt.—Prod 6 operas (*Melusine* at Darmstadt, 1861), a ballet, an oratorio (*Bonifacius*), overture to *Uriel Acosta*, a concerto f. 4 clarinets and orch., a clar.-concerto in C min., pf.-pieces, songs.

**Schind'ler, Anton,** Beethoven's faithful friend and biographer; b. Medl, Moravia, 1796; d. Bockenheim, n. Frankfort, Jan. 16, 1864. A violinist, he became *Kapellm.* at the German Opera, Vienna. During the last ten years of Beethoven's life, S. lived in the same house, doing everything in his power for the master. He was later cathedral-*Kapellm.* at Münster and Aix-la-Chapelle. His intimacy with Beethoven lends peculiar value to his "Biographie Ludwig van Beethovens" (Münster, 1840). He also publ. "Beethoven in Paris" (1842; an account of the prod. of B.'s compositions at the Concerts spirituels; united with the Biography in later ed.s).

**Schind'löcker, Philipp,** b. Mons, Hainault, Oct. 25, 1753; d. Vienna, Apr. 16, 1827; was 1st 'cello at the Court Opera and cathedral until 1811; "Imp. and Chamber-virtuoso."—His nephew, **Wolfgang,** b. Vienna, 1789, d. (?), was his pupil; from 1807 in Wttrzburg as 1st 'cello and chamber-musician. Made a concert-tour in N. America.—Publ. chamber-music f. wind-instr.s, duos f. 'celli, etc.

**Schi'ra, Francesco,** b. Malta, Aug. 21, 1809; d. London, Oct. 15, 1883. Pupil of the Milan Cons. (Basili) from 1818-1828; prod. his first opera, *Elena e Malvina*, at La Scala, 1832; was eng. next year as cond. of the San Carlos Th. at Lisbon, and taught at the Cons. there; went to London in 1840, and was eng. for the English Opera at The Princess's Th. in 1842; in 1847 for Drury Lane, 1848 for Covent Garden, and again in 1852 for Drury Lane, but soon resigned to devote himself to vocal teaching, achieving a high reputation.—Operas: *Il fanatico per la musica* (1855) and *I cavalieri di Valencia* (1857), both at

Lisbon; *Mina* (1849) and *Theresa, the Orphan of Geneva* (1850), both at London, in English; *Niccolò de' Lupi* (II. M.'s Th., London, 1863); *La Selvaggia* (Venice, 1875); *Lia* (ibid., 1876); an operetta, *The Ear-ring*; a cantata, *The Lord of Burleigh* (Birmingham Mus. Fest., 1873); vocal chamber-music, organ-music; etc.

**Schir'macher, Dora,** gifted pianist; b. Liverpool, Sept. 1, 1862. Pupil, 1872-7, of Wenzel and Reinecke at Leipzig Cons., winning the Mendelssohn prize. Début at the Gewandhaus, Feb. 1, 1877; at the Crystal Palace, London, on Mar. 31; has played at Liverpool, Manchester, etc., at Amsterdam, and in several German cities. Has publ. a suite, *Valse-Caprice*, sonata, Tone-pictures, Serenade, Evening Song, etc., f. pf.

**Schir'mer, G.** (incorporated), noted music-publishing house at New York. It is an outgrowth of the business founded in 1848 by Kerksieg & Breusing, in which **Gustav Schirmer** obtained an interest in 1861 (firm-name then Beer & Schirmer), and complete control in 1866. Since 1893 the business has been carried on as a stock-company under the management of **Rudolph E. Schirmer** and **Gustav Schirmer**, sons of the founder.

**Schirmer, Gustav,** founder of the New York music-publishing house; b. Königsee, Saxony, Sept. 19, 1829; d. Eisenach, Thuringia, Aug. 6, 1893, on a journey undertaken with the hope of restoring his health. Both his father and grandfather were piano-makers to the court of Sondershausen. He went to New York in 1837; entered the music-store of Scharfenberg & Luis, and in 1854 became the manager of Breusing's music-business. In 1861, with B. Beer, he took over this business, which was then carried on under the firm-name of Beer & Schirmer until 1866, when S. obtained complete control. Since then the house has become one of the most important in the world, both for the publication of, and general trade in, music. S. was a publisher with an artistic conscience; it was his life-work to elevate the public taste, not to win mere commercial success by catering to "popular" wants; and his influence for good is felt throughout America.

**Schla'debach, Julius,** a German physician who died at Kiel in 1872, publ. Vol. i of a "Neues Universal-Lexikon der Tonkunst" (1854), completed by Bernsdorf; also "Die Bildung der menschlichen Stimme zum Gesang" (1860).

**Schlä'ger, Hans,** b. Filskirchen, Upper Austria, Dec. 5, 1820; d. Salzburg, May 17, 1885. Pupil of Preyer, at Vienna; 1844-61, *Chormeister* of the *Männergesangsverein*; then *Kapellm.* of Salzburg Cath., and Director of the Mozarteum, resigning on his marriage with Countess Zichy in 1867.—Operas: *Heinrich und Ise* (Salzburg, 1869), and *Hans Haidkukuk* (ibid., 1873); the symphonic tone-picture "Waldmeis-

ters Brautfahrt", a prize string-quartet, 3 masses w. orch.; symphonies, etc.

**Schlecht, Raimund**, b. Eichstädt, Mar. 11, 1811; d. there Mar. 24, 1891. Priest; president of Eichstädt Seminary, and ecclesiastical councillor.—Publ. "Officium in nativitate Domini" (1843); "Vesperae breviarii romani" (1852), "Gradualia et offertoria de communi sanctorum"; "Auswahl deutscher Kirchengesänge"; a "Geschichte der Kirchenmusik" (1871; contains little independent research); contributions to the "Monatshefte für Musikgeschichte," Mendel's "Conversations-Lexicon," etc.

**Schleinitz, Heinrich Conrad**, b. Zechanitz, n. Dobeln, Saxony, Oct. 1, 1807; d. Leipzig, May 13, 1881. Law-student, and lawyer, in Leipzig; as a pupil of the Thomasschule he had an excellent mus. education; was a member of the Gewandhaus Board of Managers when they called Mendelssohn to Leipzig, and became a fast friend of the latter, giving up his legal practice on M.'s death to undertake the direction of the Conservatorium, an office which he filled with conservative zeal until his decease.

**Schlesinger**. Two well-known music-publishing firms: (1) The "Schlesinger'sche Buch- und Musikalienhandlung" at Berlin, founded in 1810 by Adolf Martin S.; carried on from 1858 by his son Heinrich (d. 1879; the founder of the mus. paper "Echo"); since 1864 in the hands of R. Lienau;—and (2) "M. A. Schlesinger" in Paris, founded in 1834 by Moritz Adolf, son of Adolf Martin, and the founder of the "Gazette musicale" (since 1835, "Revue et gaz. mus."). The business was acquired by Louis Brandus in 1846.

**Schlesinger, Sebastian Benson**, b. Ham-burg, Sept. 24, 1837. Went to the United States at 13; studied music at Boston, chiefly under Otto Dresel. Was for 17 years Imp. German Consul at Boston. At present (1899) residing in Paris. Gifted amateur composer; has publ. over 120 songs, which have received the hearty approval of R. Franz, M. Bruch, and other eminent musicians. For pf. he has publ. an Albumblatt; 6 Melodic Studies; Novellette in D $\flat$ ; Étude in C min.; Nocturne; 5 Miniatures; an Improvisation; an Impromptu-Caprice; and a Wedding-march.

**Schlechterer, Hans Michel**, b. Ansbach, May 29, 1824; d. Augsburg, June 4, 1893. Pupil, at Ansbach, of Ott. Dürmer, and Th. Mayer; later of Spohr and Kraushaar at Kassel, and David and Richter at Leipzig. 1845-7, teacher at Finstingen (Lorraine) Seminary; 1847-53, mus. dir. at Zweibrücken, 1854-8 at Heidelberg Univ.; then *Kapellm.* at the Protestant Ch., Augsburg, and singing-teacher at Steiten's Institute. He founded (1865) and cond. the Oratorio Soc., and was the founder and Director of the Augsburg School of Music. In 1878, *Dr. phil. hon. causa*, Tübingen.—Works: 4 operettas, *Dornröschen*, op. 45; *Pharaos Tochter*, op. 49;

*Der erfüllte Traum*, op. 52, and *Vater Beatus*,—cantatas *Lasset die Kindlein zu mir kommen*, and *Jephthas Tochter*,—*Ostermorgen*, and *Thürmerlied*, f. male ch. and orch; "Die kirchlichen Festzeiten," op. 28; 17 books of choruses *a cappella*, f. male, female, and mixed voices; minor vocal comp.s; a "Choitgesangschule" for schools (op. 29 and 30); ditto f. male voices, op. 20; Violin-Method, op. 7; also edited many pf.-scores of classical works, etc.—Wrote "Geschichte der geistlichen Dichtung und kirchlichen Tonkunst" (Vol. 1, 1869); "Übersichtliche Darstellung der Gesch." of the same; "Zur Gesch. der dramatischen Musik und Poesie in Deutschland" (Vol. 1, "Das deutsche Singspiel," 1863); "J. Fr. Reichardt" (1865); "Studien zur Geschichte der französischen Musik" (1884-5; 3 vol.s.); the essays "G. B. Pergolesi," "J. J. Rousseau," "L. Spohr," and "Der Ursprung der Oper" (in Graf Waldersee's "Sammlung"); etc.

**Schlick, Arnold**, court organist to the Elector Palatine; publ. "Spiegel der Orgelmacher und Organisten" (1571), and "Tabulaturen etlicher Lobgesang und Liedlein uff die Orgeln und Lauten" (1572; a coll. of vocal numbers arr. in part for organ, in part for lute, with or without voices, in tablature;—rare and early prints by P. Schöffler; republ. by Br. & Härtel).

**Schlick, Johann Conrad**, b. Münster (?), Westphalia, 1759; d. Gotha, 1825, as 'cellist in the Ducal orch.—Publ. a concerto, and 3 sonatas w. bass, f. 'cello; 3 quintets f. flute and strings; 6 string-quartets; 3 pf.-trios; and a concertante f. violin and 'cello.

**Schlimbach, Georg Christian Friedrich**, b. Ohrdruf, Thuringia, 1760; in 1782, organist at Prenzlau; later principal of a music-school at Berlin. Organ-expert; publ. "Ueber die Structur, Erhaltung, Stimmung und Prüfung der Orgel" (1801); also papers in the "Berlinerische musikal. Zeitung," 1805-6.

**Schlösser, Louis**, b. Darmstadt, 1800; d. there Nov. 17, 1886, as court *Kapellm.* Composer; pupil of Kinck at Darmstadt, Seyfried, Mayseder, and Salieri at Vienna, and Le Sueur and Kreuzer at the Paris Cons.—Works (about 70 opus-numbers publ.): The operas *Grunada*, 1835 (?), *Das Leben ein Traum* (1839), *Benvenuto Cellini*, *Die Jugend Karls II. von Spanien* (1847), and *Die Braut des Herzogs* (1847); an operetta, *Kapitän Hector*; the melodrama *Die Jahreszeiten*; music to *Freust*; ballets, entr'actes, symphonies, overtures, string-quartets, concertino f. horn w. orch., pf.-pieces, songs, etc.

**Schlösser, Carl Wilhelm** Adolf, son and pupil of Louis S.; b. Darmstadt, Feb. 1, 1830. Pianist; début Frankfort, 1847; after concert-tours in Germany, France, and England, he settled in London (1854). Teacher at, and Hon. Member of, the R. A. M.—Works: Pf.-quartet; pf.-trio; a Suite in D min.; 24 Studies; several solo pieces f. pf.

**Schlottmann, Louis**, b. Berlin, Nov. 12, 1826. Fine pianist, pupil of Taubert and Dehn; gave successful concerts at London and elsewhere, and settled in Berlin as a teacher. Title of "R. Mus. Dir." in 1875.—Works: Overture to *Rome und Juhel*; Trauermarsch f. orch.; Concertstück f. pf., chamber-music; pf.-pieces (op. 8, 3 Capricettes); op. 11, Polonaise de concert; op. 19, Andantino w. var.s; op. 22, "Jugendspiegel," 6 numbers; etc.

**Schmeil**, teacher at Magdeburg, invented the "Notograph," an apparatus which, when attached to the piano, accurately records whatever is played, in notation easy to read.

**Schmelzer, Johann Heinrich**, court chamber-musician at Vienna, later (1655) at Prague, in 1678 court *Kapellm.* to Ferdinand III., d. after 1695. Publ. "Sacro-profanus concertus musicus . . ." (1662; 13 sonatas f. violin w. violas and trombones); "Arie per il balletto a cavallo . . ." (1667; for the wedding of Leopold I.); and "Duodena selectarum sonatarum" a 4 (1660).

**Schmid [Schmidt], Bernhard**, Strassburg organist, in 1560 at the Thomaskirche, in 1564 at the Münster. Publ. "Einer neuen und künstlichen auff Orgel und Instrument Tabulatur Buch" (1577; fantasias on motets by Lasso, Créquillon, etc.; also dance-pieces); and a "Tabulatur-Buch von allerhand auserlesenen schönen Praludis, Toccaten, Motetten, Canzonetten, etc." a 4-6 (1667).—He was succeeded at the Thomaskirche by Bernhard Schmid the younger.

**Schmid, Anton**, b. Pihl, n. Leipa, Bohemia, Jan. 30, 1787; d. July 3, 1857, as custodian of the mus. section in the Vienna Library. Publ. the valuable monographs "Otaviano dei Petrucci da Fossombrome, der Erfinder des Musiknotendrucks mit beweglichen Metalltypen, und seine Nachfolger im 16. Jahrhundert" (1845); "J. Haydn und N. Zingarelli" (1847; to prove that Haydn comp. "Gott erhalte Franz den Kaiser"); "Christoph Willibald, Ritter von Gluck" (1854); and "Beiträge zur Litteratur und Geschichte der Tonkunst" (in Dehn's "Cæcilia," 1842-6).

**Schmidt, Johann Philipp Samuel**, government official; writer and amateur composer; b. Königsberg, Sept. 8, 1779; d. Berlin, May 9, 1853. Wrote half a score of operas for Königsberg and Berlin; many cantatas; 9 oratorios and masses; symphonies; quintets and quartets f. strings, etc., many publ.; also contributed to musical periodicals of Berlin and Leipzig, and was for 30 years critic for the "Spener'sche Zeitung"; arr. symphonies by Mozart and Haydn, Radziwill's *Faust*, etc., f. pf.

**Schmidt, Joseph**, violinist; b. Bückeburg, Sept. 26, 1795; d. there Mar. 15, 1865, as

court *Kapellm.*—Works: Oratorio *Die Geburt Christi*; vocal quartets, psalms, hymns, etc.

**Schmidt, Hermann**, b. Berlin, Mar. 5, 1810; d. there Oct. 19, 1845, as court comp. and ballet-cond. Pupil of Bohmer and Gabrielski (flute); prod. operettas, ballets, etc., also orch. and chamber-music.

**Schmidt, Gustav**, b. Weimar, Sept. 1, 1816; d. Darmstadt, Feb. 11, 1882, as court *Kapellm.* While theatre-cond. at Frankfort, he prod. the very successful opera *Prinz Eugen* (1845), and *Die Weiber von Weinsberg* (1858); other operas were *La Roble* (Breslau, 1863) and *Abbi*. Also wrote songs, ballads, and popular male choruses.

**Schmitt, Joseph**, b. 1764; d. as *Kapellm.* at Frankfort-on-Main, 1818. A monk at Ebersbach, he doffed the cowl in 1790, establ. himself at Amsterdam as a music-dealer; married; won reputation as a violinist and church-composer, and was finally *Kapellm.* of the Frankfort theatre.—Publ. symphonies, chamber-music, and a Method f. violin

**Schmitt, Nikolaus**, German composer, from 1779 *chef de musique* of the French Guards at Paris, later 1st bassoon at the Italian Opera. Publ. 3 bassoon-concertos, 3 bassoon-quartets, var.s f. bassoon; quintets, octets, quartets, and duos f. wind-instr.s; etc.

**Schmitt, Aloys**, pianist and eminent teacher; b. Erlenbach, Bavaria, Aug. 26, 1788; d. Frankfort-on-Main, July 25, 1866. Son and pupil of a cantor, and at 14 a fine player, he studied comp. with André at Offenbach from his 20th year, and settled in Frankfort in 1816, remaining there, excepting a few years in Berlin, and 1825-9 at Hanover as organist to the Duke of Cambridge. His valuable instructive works f. pf. include a Method, op. 114; Studies, op. 16, 55, 62 (Rhapsodies), 67, 115; Rondos, op. 3; Sonatas, op. 10, 11; he also wrote 4 pf.-concertos, a pf.-concertino w. orch., rondos, variations, etc., f. pf. and orch., pf.-quartets and -trios, solo pieces (sonatas, variations, etc.) f. pf.; 3 operas; 2 oratorios (*Moses* and *Ruth*); masses; orch. l. overtures, etc.—Biogr. by Henkel: "Leben und Werke von Dr. A. S." (Frankfort, 1873).

**Schmitt, Jacob [Jacques]**, brother and pupil of preceding; b. Obernburg, Bavaria, Nov. 2, 1803; d. Hamburg, June, 1853. Excellent piano-teacher; of some 370 works, his sonatas f. pf. are especially prized (op. 20, 83 [easy and progr.], 84, 207, 248, 249; for 4 hands, op. 31, 49, 65, 118, 208); the "Musikalisches Schatzkästlein," op. 325, is a valuable coll. of 133 short pieces; his Method, op. 301, and Studies (op. 37, 271, 330), are also much used, like the Rondos (op. 88, 113, 250) and the 14 Nocturnes; he also wrote sonatas, variations, and salon-music f. pf.; and the opera *Alfred der Grosse*.

**Schmitt, (Georg) Aloys**, son and pupil of Aloys; b. Hanover, Feb. 2, 1827; studied theory with Vollweiler at Heidelberg. After pianistic tours in Germany, France, Belgium, and Algiers, he visited London, became theatre-cond. at Aix-la-Chapelle, Wurzburg, etc., and 1857-92 court cond. at Schwerin; from 1893, director of the "Dreyssig'sche Singakademie" at Dresden. Emma Brandes was one of his pupils. He prod. the operas *Trilby* (Frankfort, 1845), *Das Hundswasser* (ibid.), and *Mauszauber*; also incid. music to plays; overtures and other orch.l works; string-quartets; pf.-trios; pf.-pieces; songs.



**Schmitt, Haas**, excellent piano-teacher; b. Koben, Bohemia, Jan. 14, 1835. At first an oboist at Bucharest and Vienna, he studied the piano under Dachs at the Vienna Cons., 1860-2, taking the silver medal, and being app. teacher at the Cons.—His important instructive works f. pf. include "300 Studies without Octave-stretches"; "Vademecum"; "Fundament der Klaviertechnik"; "Zirkelubungen in Skalen und Akkorden"; "120 kleine Vortragsstücke"; a school-edition of Clementi's "Gradus"; "Repertoirestudien"; "Das Pedal des Klaviers" (1875; after L. Kohler);—also an elementary vocal method, "Schule des Gehörs"; songs; charact. pieces f. pf.; a *Concertstück* f. violin; etc.

**Schmölzer, Jakob Eduard**, song-comp.; b. Graz, Mar. 9, 1812; d. there Jan. 9, 1886. His chorus "Allen Deutschen" won 1st prize of the "Thüringer Sängerbund."

**Schnabel, Joseph Ignaz**, b. Naumburg-on-Queiss, Silesia, May 24, 1767; d. Breslau, June 16, 1831. From 1804, cathedral-*Kapellm.* at Breslau; from 1812, mus. dir. at the Univ., teacher at the R. C. Seminary, and Director of the R. Inst. for Church-music.—Many sacred works; he publ. 5 masses, 4 graduals, 2 offertories, antiphones, hymns, and vespers; male quartets; songs; marches, etc., f. military band; quintet f. guitar and strings; and a clarinet-concerto.—His brother, Michael, b. Naumburg, Sept. 23, 1775; d. Breslau, Nov. 6, 1842, where he founded (1814) a piano-factory, which was carried on by his son Karl (1809-1881), who was also an excellent pianist, and a composer of some note (operas, masses, orch.l works, pf.-music, etc.).

**Schneck'er, Peter August**, b. in Hesse-Darmstadt, Aug. 26, 1850. Pupil of Oscar Paul at Leipzig; settled in America as a teacher and

organist.—Works: Church-music, pf.-pieces, and songs; has compiled several coll.s of organ-compositions.

**Schnee'gass [Snegassius], Cyriak**, born Buschleben, n. Gotha, Oct. 5, 1546; d. Oct. 23, 1597, as pastor at Friedrichroda.—Publ. "Nova et exquisita monochordi dimensio" (1590); "Isagoge musicae libri II, tam theoreticae quam practicae" (1591, 2nd ed. 1596), "Deutsche Musica für die Kinder und andre, so nicht sonderlich Latein verstehen" (1592; 2nd ed. 1594); he comp. psalms, graduals, and motets for Christmas and New Year.

**Schnei'der, Johann**, b. Lauder, n. Koburg, July 17, 1702; d. Leipzig, about 1775, where he was organist (a famous improviser) from 1730 at the Nikolaikirche.

**Schnei'der, Georg Abraham**, horn-virtuoso; b. Darmstadt, Apr. 19, 1770; d. Berlin, Jan. 19, 1839. Member of the Royal orch. at Berlin; from 1820, *Kapellm.* of the Court Opera, and *Musikmeister* of all regiments of the Guards.—Works: The operettas *Der Orakelspruch*, *Aucassin und Nicolette*, *Die Versuchswomen*, *Der Traum*, *Der Währwolf*; 13 ballets; music to numerous plays, melodramas, etc.; 2 oratorios; cantatas; orch.l masses; 54 entrées f. orch.; symphonies and overtures; concertos f. horn, flute, oboe, English horn, bassoon, etc.; quintets, quartets, and other chamber music for wind-instr.s (over 100 works were publ.).

**Schnei'der, (Johann Georg) Wilhelm**, b. Rathenow, Prussia, Oct. 5, 1781; d. Berlin, Oct. 17, 1811. Pianist; pupil of his father, and of Türk at Halle. Concert-player and teacher in Berlin.—Publ. a pf.-fantasia w. orch., and variations, fantasias, marches, and dances f. pf.; a "Commersbuch" (1802); and a "Musikalisches Taschenbuch" for the years 1803 and 1805, under the pseudonym of "Werder." Songs publ. posthumously.

**Schnei'der, Wilhelm**, b. Neudorf, Saxony, July 21, 1783; d. Merseburg, Oct. 9, 1843, as organist and mus. dir.—Publ. "Was hat der Orgelspieler beim Gottesdienst zu beobachten?" (1823); "Lehrbuch, das Orgelwerk kennen . . . zu lernen" (1823); "Gesanglehre für Land- und Bürgerschulen" (1825); "Musikalisches Hilfsbuch beim Kirchendienst" (1826); "Ausführliche Beschreibung der Domorgel zu Merseburg" (1829); "Anweisung zu Choralvorspielen, w. 50 preludes (1829); "Choralkenntnis nebst Regeln und Beispielen zu richtigem Vortrag des Altargesangs" (1833); "Musikalische Grammatik . . ." (1834); "Historisch-technische Beschreibung der mus. Instr.e" (1834); "Die Orgelregister, deren Entstehung, Behandlung, etc." (1835); "Musikalischer Führer" for teachers (1855). Also c/. "Bemerkenswerthe Erfindung im Orgelbau" in the "Allgem. mus. Zeitung" for 1832.

**Schnei'der, (Johann Christian) Friedrich**, b. Alt-Waltersdorf, Saxony, Jan. 3, 1786; d. Dessau, Nov. 23, 1853. Son and pupil of Johann Gottlob S. [b. 1753; d. as organist at Gernsdorf, May 3, 1840]; attended the Zittau Gymnasium and (1805) Leipzig Univ. As the pupil of Unger at Zittau, he early began composing, and publ. 3 pf.-sonatas in 1803; was app. organist of the Paulinerkirche at Leipzig in 1807, became cond. of the *Seconda opera-troupe* in 1810, org. of the Thomaskirche in 1812, and in 1817 Music-director of the Leipzig City Th. In 1820 his grand oratorio, *Das Weltgericht*, made him famous, and he was called to Dessau in 1821 as court *Kapellm.* Here he not only brought the court orchestra to a high state of efficiency, conducted the *Singakademie* with the best results, and organized the "Laedertafel," but built up a fine choir of students at the Gymnasium and Teachers' Seminary, and founded a celebrated School of Music in 1829, which was not closed until 1854, after the Leipzig Cons. had attracted so many pupils of distinction; among his pupils were K. Franz, F. Spindler, and Karl Auschütz. He also cond. nearly a score of grand mus. festivals. In 1830 the degree of *Dr. phil.* was conferred on him by Halle Univ.—His oratorios (*Das Weltgericht*, *Die Sündfluth* [in Engl. as *The Deluge*], *Das verlorene Paradies*, *Jesus' Geburt*, *Christus der Meister*, *Pharao*, *Christus das Kind*, *Gideon*, *Gethsemane und Golgotha*, *Absalom* [all publ.], *Das befreite Jerusalem*, *Salomonis Tempelbau*, *Bonifacius*, *Christus der Erlöser*, *Die Höllefahrt des Messias* [unpubl.]) were formerly often performed.—Other works: 1, masses; 13 motets and psalms; 25 cantatas; 5 hymns; —7 operas; 23 symphonies; many overtures; 7 concertos w. orch.; pf.-quartets; trios; sonatas f. violin (or flute); 400 male choruses; 200 songs w. pf.; pf.-sonatas f. 2 and 4 hands, etc. (compl. ed. of his pf.-works publ. at Halberstadt).—"Elementarbuch der Harmonie und Tonsetzkunst" (1820, etc.; in English, 1828); "Vorschule der Musik" (1827); "Handbuch des Organisten" (1829-30; 4 parts).—Bibliography by F. Kempe: "Friedrich Schneider als Mensch und Künstler" (Dessau, 1859; 2nd ed. Berlin, 1864).

**Schnei'der, Johann (Gottlob)**, brother of preceding; b. Alt-Gersdorf, n. Zittau, Oct. 28, 1789; d. Dresden, Apr. 13, 1864. Pupil of the Zittau Gymnasium, and later *regens-chori* there; matriculated 1810 at Leipzig as a law-student, but next year succeeded his brother as Univ. organist (at the Paulinerkirche), and in 1812 became org. of the Ch. of SS. Peter and Paul at Görlitz, also founding a singing-society there, and giving organ-concerts at Dresden, Leipzig, Liegnitz, etc. In 1825, court organist at Dresden, from 1830 also cond. the *Dreysnig'sche Singakademie*. Now (according to Mendelssohn) the finest German organ-virtuoso of the period, he extended his concert-tours to London (1833). famed as a teacher; among his pupils were Ber-

thold (his successor as court org.), G. Merkel, F. G. Jansen, K. E. Naumann, Willem Nicolai, and van Eycken.—Publ. works: Fugues, fantasias, and preludes, f. organ; songs w. org. obbl.

**Schnei'der, Johann Gottlieb**, brother of the preceding; b. Alt-Gersdorf, July 19, 1797; d. Hirschberg, Aug. 4, 1856, as organist of the Kreuzkirche.

**Schnei'der, Louis**, court councillor at Berlin, where he was born Apr. 29, 1805; d. Potsdam, Dec. 16, 1878.—Publ. "Geschichte der Oper und des königlichen Opernhauses zu Berlin" (1852).

**Schnei'der, (Johann) Julius**, b. Berlin, July 6, 1805; d. there Apr. 3, 1885. Excellent pianist and organist; pupil of A. W. Bach, Türschmidt, and L. Beiger (pf.), Hausmann (organ), and B. Klein (comp.). In 1829, organist and cantor of the Friedrichswerder Ch. (where he organized a liturgical choir in 1852); 1835-58, singing-teacher at the Munic. Industrial School; 1837, "R. Mus. Dir."; 1840, member of the Akademie (senator in 1875); 1854, teacher of organ, singing, and comp. at the R. Inst. for Church-music; 1869, R. Inspector of Organs. In 1829 he founded a *Liedertafel*, and in 1836 a choral society for mixed voices, then also becoming mus. dir. of the Royal York Grand Lodge; from 1844-7 he cond. the Potsdam society for classical chamber-music.—Works (few publ.): 2 operas; 2 oratorios; a mass *a 6*; a Paternoster *a 12*; a Te Deum, cantatas, psalms, etc.; 200 male choruses, and others w. military band; organ-pieces; a pf.-concerto and pf.-sonatas; chamber-music; etc.

**Schnei'der, Karl**, lyric tenor; b. Strehlen, 1822; d. Cologne, Jan. 3, 1882. Opera-singer at Leipzig, Frankfurt, Wiesbaden, Rotterdam; vocal teacher in Cologne Cons., from 1872.

**Schnei'der, Theodor**, son of Friedrich S.; b. Dessau, May 14, 1827. Pupil of his father and Drechsler (cello); in 1845, cellist in Dessau court orch.; in 1854, cantor and choir-director of the court and city churches; from 1860-96, cantor and mus. director at the Jakobikirche in Chemnitz (his successor is Meinel); also cond. of the *Singakademie*, and of a *Männergesangsverein* which he founded in 1870.

**Schnei'der, Karl Ernst**, b. Aschersleben, Dec. 29, 1819; d. Dresden, Oct. 25, 1893, as teacher at a music-school.—Publ. "Das musikalische Lied in geschichtlicher Entwicklung" (1863-7; 3 parts); "Zur Periodisirung der Musikgeschichte" (1863); and "Musik, Klavier und Klavierspiel" (1872).

**Schnit'ger, Arp**, German organ-builder; b. Godswarden, Oldenburg, July 2, 1648; d. Neuenfelde, about 1720. His organs are in the Nikolai- and Jakobikirche, Hamburg; the Cathedral and Stephanskirche at Bremen; the Johanniskirche at Magdeburg; the Nikolai-



kirche at Berlin; etc.—His son, **Franz Caspar** (d. 1729), worked with an elder brother at Zwolle, Holland, building the organ at Zwolle (63 stops), and that at Alkmar (56 stops).

**Schnorr von Carolsfeld, Ludwig**, dramatic tenor; b. Munich, July 2, 1836; d. Dresden, June 21, 1865. Son of the noted painter; pupil of Jul. Otto at Dresden, and of the Leipzig Cons.; then of Ed. Devrient at Karlsruhe, making his début there, followed by engagement in 1858. From 1860, leading tenor at Dresden. He created the rôle of Tristan in Wagner's *Tristan und Isolde* at Munich, June 10, 1865, his wife (Malwina, née Garrigues) singing Isolde; a chill on that occasion proved fatal. He was renowned as an interpreter of Wagner rôles.

**Schnyder von Wartensee, Xaver**, excellent teacher and vocal composer; b. Lucerne, Apr. 16, 1786; d. Frankfort-on-Main, Aug. 27, 1868. A pupil at Vienna of J. C. Kienlen; joined the campaign against the French in 1815; taught at the Pestalozzian Inst., Yverdon; and in 1817 settled in Frankfort.—Works: The fairy-opera *Fortunat mit dem Sackel und Wunschhütlein* (1829); oratorio *Zeit und Ewigkeit*; cantatas; sacred and secular songs; Swiss songs f. male chorus; 2 symphonies;—a "System der Rhythmik" (posth. publ. by B. Widmann); articles in the "Cacilia" (Mayence) and the "Allgem. mus. Zeitung" (Leipzig).—Biogr.: "Lebenserinnerungen von S. v. W. nebst musikalischen Beilagen und einem Gesamtverzeichnis seiner Werke" (Zurich, 1888).

**Schoberlechner, Franz**, b. Vienna, July 21, 1797; d. Berlin, Jan. 7, 1843. Pianist; pupil of Hummel and Forster at Vienna, and at 10 played in public Hummel's 2nd Concerto, written for him. On a pianistic tour to Italy in 1814, he became *m. di capp.* to the Duchess of Lucca (1815), prod. the opera *I virtuosi teatrali* at Florence in 1816, and *Gli Arabi nelle Gallie* at Lucca in 1819 (?); returned to Vienna in 1820, made a tour to St. Petersburg in 1823, and there married the singer Sophie dell' Occa [1807-1863], with whom he made further tours to Northern Italy and Vienna, and settled in St. Petersburg 1827-30, during her engagement at the Italian Opera there. He purchased a villa in Florence in 1831, and retired to it some years later.—Publ. works: Variations f. pf. w. orch., op. 46, 47; an overture; string-quartets; a pf.-trio; a sonata f. violin (or flute); a pf.-rondo, 4 hands; and sonatas, variations, fantasias, etc., f. pf. He also brought out 3 more operas.

**Schoberlein, Ludwig**, b. Kolmberg, Bavaria, Sept. 6, 1813; d. Göttingen, July 8, 1881, where he had been ordinary prof. of theology 1855-78.—Wrote (with Fr. Riegel). "Schatz des liturgischen Chor- und Gemeindegesangs" (1865-72; 3 vols.; important).

**Schobert**, ———, b. Strassburg, 1720; d. Paris, 1768, from eating poisonous mushrooms.

Talented comp. and pianist; from 1760, chamber-musician to the Prince de Conti.—Publ. works: Op. 1, 2, 3, sonatas f. clavecin and violin, op. 4, 5, 16, 17, sonatas f. clavecin solo; op. 6, 8, clavecin-trios; op. 9, 10, 11, 12, 18, clavecin-concertos; op. 13, Concerto pastoral f. clavecin; op. 14, 15, 6 "symphonies" f. clavecin, violin, and 2 horns.

**Schoënefeld, Henry**, b. Milwaukee, Wis., Oct. 4, 1857. Pianist; pupil, 1874-7, at Leipzig Cons., of Papperitz (pl.), Heilmann (vln), Richter (theory), Reinecke and Gill (comp. and instr.), and Schradieck (cond.). In 1878-9 he studied with E. Lassen at Weimar (comp.), and settled in Chicago, after a pianistic tour through Northern Germany, as a teacher and composer; for some years he has cond. the "Germania Männerchor."—Publ. works: Suite caractéristique f. string-orch.; for piano, Impromptu and Étude; Liebeslied; Polonaise gracieuse; Little Soldiers' March; Kleine Tanz-Suite; Danse américaine; Children's Festival; Valse élégante; Deutscher Walzer; Mystics of the Woods; Rondo elegante, "In the rosy month of June."—Unpubl. works: "The Three Indians," ode f. solo, male ch., and orch.; "Rural" symphony; "Springtime" symphony; 2 overtures, "In the Sunny South" and "The American Flag"; heroic fantasy "Liberty," Serenade and Intermezzo, Air, Gypsy Melodies, and minor pieces, all f. orch.; also pf.-music, violin-music, choruses, songs.

**Schöffner, Peter**, son of the partner of Gutenberg and Faust; early German music-printer (at Mayence and Strassburg) of the colls. "XX cantuunculae gallicae 4 vocum" (1530); "Motetorum 4 vocum a diversis musicis lib. I" (1535); and "Cantiones 5 voc. selectissimae" (1539).

**Schœlcher, Victor**, b. Paris, July 21, 1804; d. there Dec. 26, 1893. A French radical statesman, from 1876 member of the national Senate. During the Second Empire he lived in England, became an enthusiastic admirer of Händel's music, and in 1857 publ. "The Life of Händel" in an inadequate Engl. transl. from the original French MS. He later presented his fine coll. of Händeliana, and another of mus. instr.s, to the Paris Cons.

**Scholtz, Hermann**, b. Breslau, June 9, 1845. Pupil there of Brosig; 1865-7, of C. Riedel and Plaidy at Leipzig, then repairing, on Liszt's advice, to Munich, studying under v. Bülow and Rheinberger at the R. School of Music, in which he taught 1870-5; since then in Dresden, being app. "R. Saxon Chamber-virtuoso" in 1880. An accomplished pianist, admirable teacher, and a composer of merit.—Works: Op. 51, pf.-trio in F min.; op. 20, "Albumblätter," followed by "Mädchenlieder" (op. 37) and "Lyrische Blätter" (op. 40), a series of delightful lyrics; op. 22, "Traumbilder"; op. 44, sonata in G min.; op. 60, "Stimmungsbilder";

op. 66, Ballade; op. 73, Passacaglia in D min.—A pf.-concerto is MS.—Careful edition of Chopin's works for piano.

**Scholz, Bernhard E.**, b. Mayence, Mar 30, 1835. Dramatic composer; pupil of Ernst Pauer at Mayence, and (1855) of Dehn at Berlin. In 1856, teacher at the R. School of Music, Munich; 1859-65, court-*Kapellm.* at the Hanover theatre; 1865-6, cond. of the Cherubini Soc., Florence; then lived in Berlin, conducted the concerts of the Breslau Orchestral Society, 1871-83, and on Apr. 1, 1883, succeeded Rall as Director of the Hoch Cons., Frankfurt; since 1884 also cond. of the "Ruhlscher Gesangverein." He is *Dr phil. hon. causa* (Breslau Univ.), "Royal Prussian Professor"; etc.—Works: The operas *Carlo Rosa* (Munich, 1858); *Ziethen'sche Husaren* (Breslau, 1869); *Morgiane* (Munich, 1870); *Golo* [or *Genevieve*] (Nuremberg, 1875); *Der Trompeter von Säckingen* (Wiesbaden, 1877); *Die vornehmen Wirthe* (Leipzig, 1883); and *Ingo*, 4 acts (Frankfurt, 1868; succ.);—*Das Siegesfest* and *Das Lied von der Glocke*, f. soli, ch., and orch.; the symphonic poem "Malficonia" (1891); a symphony in B $\flat$ , op. 60; overtures to Iphigenia [Goethe] and "Im Freien"; a Requiem; string-quintet, op. 47; string-quartets, op. 46, 48; a pf.-quintet, op. 25; a pf.-concerto, op. 57; Capriccio f. pf. w. orch., op. 35; sonatas f. pf. and violin, op. 3, 55; sonata f. pf. and cello, op. 5; six duos f. pf. and violin, op. 31; 4 hand pf.-waltzes, op. 24; sonatinas f. pf., op. 41; songs; etc.—Has publ. a coll. of essays, "Wohin treiben wir?" (Frankfurt, 1897).

**Schön, Moritz**, b. Kráňan, Moravia, 1808; d. Breslau, Apr. 8, 1885. Violinist; pupil of Hubert Ries, Karl Müller, and Spohr; after touring Germany and Holland, he settled in Breslau, acting as theatre-*Kapellm.*, 1835-41, and founding a school for violin-playing.—Works: "Praktischer Lehrgang für den Violinunterricht"; 12 Lessons for Beginners, op. 26; violin-duets (studies); "Der Opernfreund," "Der Sonntagsgeiger"; "Erholungsstunden"; etc.

**Schönberger, Benno**, b. Vienna, Sept. 12, 1863. Pianist, pupil of Anton Door (pf.), Bruckner (cpt.), and Volkmann (comp.) at Vienna Cons., which he left in 1874, playing that autumn with the Hellmesberger Quartet, giving recitals, etc.; then studied with Liszt, and again with Door. Concert-tour in 1878 through Russia, Germany, Austria, and Belgium; in 1879 played at Dresden, Leipzig, Frankfurt, etc.; in 1880 gave recitals at Berlin; taught in Vienna till 1885; since then in Sweden (1886) and London. American tour, 1894.—Works: 3 sonatas, 3 Rhapsodies, 2 Silhouettes, Phantasiestücke, Novelletten, Bolero, Polonaise, Waltz in A $\flat$ , etc., f. pf.; also over 40 songs (Stevens: Boston).

**Schön'dorf, Johannes**, b. Róbel, Mecklenburg, 1833. Pupil 1850-4 of the Stern-Kullak Cons., Berlin; since 1864, organist of the Pfarr-

kirche at Gustrow, singing-teacher at the Cathedral School, and cond. of the *Gesangverein*.—Works: "Vaterländische Gesänge" f. mixed voices, op. 18-20, and f. male ch., op. 21; "Kaiserhymne"; school-songs; pf.-pieces.

**Schönfeld, Hermann**, b. Breslau, Jan. 31, 1829, where he is cantor of the St. Maria Magdalenkirche, and R. Mus. Dir. Has publ. organ-music, school-songs, and 42 chorals *a 4* for singing in schools; his cantatas, motets, etc., also a symphony, 3 overtures, a pf.-trio, and a violin-sonata, have been repeatedly performed.

**Schott, Bernhard**, who died in 1817, founded at Mayence in 1773 the well-known music-publishing firm of B. Schott, carried on by his sons Andreas (1781-1840) and Johann Joseph (1782-1855) under the firm-name of "B. Schott's Söhne." The present proprietors of the Mayence house and the London branch are Franz von Landwehr and Dr. L. Strecker. The branches at Paris and Brussels, "Schott frères," are under independent management. Among their valuable publications, numbering nearly 30,000, are some of Beethoven's later works (Ninth Symphony, Missa solennis), Wagner's *Meistersinger*, *Ring des Nibelungen*, and *Parsifal*, and nearly all the operas of Donizetti, Rossini, Auber, and Adam.

**Schott, Anton**, famous dramatic tenor; b. Schloss Stauffeneck, Swabian Alp, June 25, 1816. He was an artillery officer in a Württemberg regiment 1805-71; after the French campaign he studied with Frau Schebest-Strauss, at the end of 1871 was eng. at the Munich opera, sang lyric rôles at the Berlin opera 1872-5, and was eng. as leading tenor at Schwerin and Hanover, making many concert-tours (to London in 1879); went to Italy with Neumann's Wagner troupe in 1882. He excels in Wagner rôles.

**Schrá'dieck, Henry**, noted violinist; born Hamburg, Apr. 20, 1846. Taught at first by his father; from 1857-8 by Léonard at the Brussels Cons.; from 1859-61, by David at Leipzig. In 1863 he became leader of the "Privateconcerte" at Bremen; teacher at the Moscow Cons., 1864-8; then leader of the Philharmonic Concerts at Hamburg, and from 1874-82 leader (with Röntgen) of the Gewandhaus Orch. and the theatre-orch. at Leipzig, also teaching for a time at the Cons. From 1883-9 he was prof. of violin-playing at the Cincinnati Cons., and then returned to Germany as leader of the Hamburg Philharm. Soc.; he then went to New



York, became head violin-prof. at the National Cons., and now (1890) occupies a similar position at the S. Broad St Cons., Philadelphia. He is an excellent teacher, and has publ. valuable technical studies for violin. "25 grosse Studien für Geige allein," "Scale-studies," "Technical Studies," "Guide to the Study of Chords"; "Finger-exercises" and "The First Position."

**Schramm, Melchior**, German contrapuntist; in 1595, organist at Münsterberg, later at Offenburg.—Publ. "Cantiones sacrae," 1572, and "Sacrae cantiones," 1576 (motets a 5-6); "Cantiones selectae," 1606, 1614 (2 books do. a 5-8); and "Neue auserlesene deutsche Gesänge" a 4 (1579).

**Schreck, Gustav**, b. Zeulenroda, Sept. 8, 1849. Pupil of Plaids, Papperitz, and Jadasohn at Leipzig Cons., 1868-70; taught for 3 years in the gymnasium at Wiborg, Finland; then settled in Leipzig as a teacher and composer. App. teacher of theory and comp. at Leipzig Cons. in 1885; and succeeded W. Rust in 1892 as mus. dir. and cantor, and cond. of the "Thomanerchor." Since then he has written considerable church-music, incl. several motets; he had previously prod. the concert-cantatas *König Fjalar, Begrüssung des Messias*, etc.; the oratorio *Christus der Auferstandene*, op. 26 (Gewandhaus, 1892); a Phantasie und Doppel-fuge f. organ and orch.; an oboe-concerto; etc.

**Schrems, Joseph**, b. Warmensteinach, Upper Palatinate, Oct. 5, 1815; d. Ratisbon, Oct. 25, 1872, where he was *Kapellm.* of the cathedral 1839-71. He revived the performances of early church-music; edited "Musica divina" after Proske's death, and was an excellent teacher.

**Schröder, Hermann**, b. Quedlinburg, July 28, 1843. Violinist, pupil of A. Ritter at Magdeburg; since 1885, teacher at the R. Inst. for Church-music, Berlin; also has a music-school of his own.—Works: Orch. and chamber-music; a Method f. violin; and "Die Kunst des Violinspiels."

**Schröder, Carl**, brother of preceding; b. Quedlinburg, Dec. 18, 1848. Distinguished 'cellist and composer; pupil of Drechsler at Dessau, and Kiel at Berlin. At 14 he joined the court orch. at Sondershausen as 1st 'cello; taught in the Cons.; and organized the "Schröder Quartett" with his brothers Hermann, Franz, and Alwin, in 1871. In 1873 he became 1st 'cello in the Brunswick court orch.; in 1874 he succeeded Hegar as solo 'cellist in the Gewandhaus Orch. and the theatre-orch. at Leipzig, also teaching at the Cons. and making tours. Going to Sondershausen in 1881 to replace Erdmannsdorfer as court *Kapellm.*, he founded a flourishing Cons., which he sold in 1886 to his successor, Adolf Schulze, himself conducting the German Opera at Amsterdam for one season, then the Berlin Court Opera until 1888, the Hamburg Opera (as Sucher's successor) till 1890,

finally returning to Sondershausen under a more favorable contract as court conductor and Director of the "Fürstliches Conservatorium"—Works: The 3-act opera *Aspasia* (Sondershausen, 1892, succ.), a 1-act opera *Der Asket* (Leipzig, 1893; succ.); the operetta *Malaja* (Hunzlau, 1887; succ.); a concerto (op. 32), caprices (op. 26), a Method (op. 34), and études, etc., f. 'cello, a catechism on conducting (Engl. ed. 1894); ditto on 'cello-playing (Engl. ed. 1895); arr.s of old masters f. 'cello and pf. ("Classische Violoncellmusik," "Vortragsstudien").—His brother,

**Schröder, Alwin**, born Neuhaldensleben (Magdeburg), June 15, 1855; eminent 'cellist, and, as such, self-taught. At first he had piano-lessons with his father and brother Hermann, later with J. B. André at Ballenstedt; then took up the violin under De Ahna at the Berlin *Hochschule*, studying theory under Tappert, and likewise prosecuting his 'cello-practice so successfully as to become 1st 'cello in Liebig's "Concert-Orchester" in 1875. After occupying similar positions under Fliege and Laube (Hamburg), he went to Leipzig (1880) as his brother Carl's assistant, succeeding him in the Gewandhaus, theatre and Conservatory, in 1881. Later he also joined the Petri Quartet. Since 1886 he has lived in Boston as a member of the "Kneisel Quartet," and first 'cellist Boston Symph. Orch.

**Schröder, Konrad (Gustav Ferdinand)**, b. Marienwerder, W. Prussia, July 7, 1850. Private pupil there of Frl. A. Genzmer (pf.) and F. Leder (theory); studied 1871-4 in Kullak's Acad., Berlin (pf. under Th. Kullak), also taking private lessons in strict comp. of O. Kolbe, and teaching in and out of the Academy. Now composer and pf.-teacher in Berlin.—Works: The 1-act comic opera *Du druggst de Pann weg* (Schwerin Court Th., Mar. 15, 1897; the first "Low German" opera [after Fritz Reuter], and v. succ.); has publ. about 50 songs (many sung in public), and 2 "Geistliche Arien" (op. 3 and 26).

**Schröder-Devrient, Wilhelmine**, famous dramatic soprano; b. Hamburg, Dec. 6, 1804; d. Koburg, Jan. 26, 1860. Her father, Friedrich Schröder, was a baritone singer, and her mother an actress; she herself played children's parts, and was an actress until her 17th year. Her father died in 1818, and her mother was eng. at the Hofburg Th., Vienna, where J. Mazatti was her singing-teacher; her début in *The Magic Flute* at the Hofburg Th., 1821, was triumphantly successful; as Agathe in *Der Freischütz* she wholly won the hearts of the audience; but her grandest achievement was as Leonore on the revival of *Fidelio* in 1822, her wonderful interpretation of the part disclosing its beauties to the most doubtful critics. In 1823 she was engaged at the Court Opera in Dresden, and married the actor Karl Devrient (divorced 1828); until her retirement in 1847 she

was always connected with that theatre, with brief interruptions during seasons in Paris, London (1832, '33, '37), and elsewhere. Among her finest impersonations were Preciosa, Euryanthe, and Rezia (Weber), and Senta and Venus (Wagner); she created the rôle of Adriano Colonna in the latter's *Rienzi*.

**Schröder-Hanfstängl.** See HANFSTÄNGL.

**Schröder, Leonhard**, eminent contrapuntist; b. Torgau, about 1510; d. Magdeburg, after 1580, as cantor of the Altstadt school.—Extant works: Motets *a* 4-8; 55 songs for German Protestants *a* 4-7 (1562); and a Te Deum (1576; reprinted in Vol. v of Ambros's History).

**Schröder, Christoph Gottlieb**, noted organist and theorist; b. Hohenstein, Saxony, Aug. 10, 1699; d. Nordhausen, Nov. 1782. Choirster under Schmidt, and pupil of the Kreuzschule, Dresden. In 1717 he began the study of the theology in Leipzig, but in the same year became Lotti's music-copyist at Dresden; travelled 1720-4 in Germany, Holland, and England with a German baron; lectured on music at Jena Univ., became organist at Minden in 1726, and at Nordhausen in 1732.—Works: 7 sets of church-cantatas for the entire church-year; a Passion, *Die sieben Worte Jesu*, for which he wrote the poem; 4 other Passions; secular serenades and cantatas; symphonies, overtures, concertos, sonatas; fugues and preludes f. organ; etc.—“Epistola gratulatoria de musica Davidica et Salomonica” (1716); “Umständliche Beschreibung eines neuerfundnen Clavierinstruments, auf welchem man in unterschiedenen Gaden stark und schwach spielen kann” (1763, in Marburg's “Kritische Briefe”), in which he claims the invention, in 1717, of a hammer-action for keyed stringed instr.s, a model of which (so he says) he laid before the Saxon court in 1721; his claim of priority in the invention of the pianoforte-action rests, however, on this bare assertion (cf. CRISTOFORI); “Deutliche Anweisung zum Generalbass . . .” (1772; the first book to represent the major and minor triads as the sole fundamental chords); “Letzte Beschäftigung mit musikalischen Dingen; nebst sechs Temperaturplänen und einer Notentafel” (1782); critical and polemical letters in Mizler's “Bibliothek” and Marburg's “Kritische Briefe.”

**Schröder, Corona (Elisabeth Wilhelmine)**, celebrated soprano; b. Guben, Jan. 14, 1751; d. Himmelhau, Aug. 23, 1802. Trained by her father, Joh. Fr. S., she sang at Leipzig, when 14, in a “Grosses Concert,” and was eng. there till 1771; from 1776 she was *Kammersängerin* to the Dowager Duchess of Weimar, and a chief ornament of that brilliant court until 1786, after which she sang little in public.—See Keil, “Vor 100 Jahren” (Leipzig, 1875).—Her brother, **Joh. Samuel** (1750-1788), was pianist to the Prince of Wales, and music-master to the Queen; publ. 15 pf.-concertos, 8 pf.-trios, 3 pf.-quintets, and 6 pf.-sonatas.—Another brother, **Joh. Heinrich** (b. 1762), a violinist, lived from 1782 in London,

later in Paris; publ. pieces f. 2 violins and flute, and f. violin and 'cello.

**Schubart, (Christian Friedrich) Daniel**, poet and musician, b. Sonthelm, Swabia, Apr. 13, 1739; d. Stuttgart, Oct. 10, 1791. Imprisoned 1777-87 on the Hohenasperg for political reasons (his “impudence” in his paper, “Deutsche Chronik”); then, in absurd contrast, created court poet and theatre-director at Stuttgart. In the prison he comp. an operetta, *Die glücklichen Reisenden*, a melodrama, *Keus Klage bei des Messias Tod*, pl.-pieces; in his “Musicalische Rhapsodien” (1786) are 2 cantatas, *Die Macht der Tonkunst* and *Die Henne*; also a vocal piece, “Patus und Anna” (poem by Anfossi), songs, pf.-pieces, etc. (cf. the autobiographical “Schubarts Leben und Gesinnungen,” Stuttgart, 1791-3, 2 vol.s). His son **Ludwig** edited S.'s “Ideen zu einer Aesthetik der Tonkunst” (1806), written in the extravagant vein characteristic of his whole life.

**Schubert, Joseph**, b. Wamtsdorf, Bohemia, 1757; d. Dresden, 1812, as violinist in the court orch. Extremely prolific comp. of instrumental music, mostly MS. (publ. a 'cello-concerto, duos f. violins, pf.-sonatas, violin-sonatas w. basso cont.); also prod. 5 or 6 operas, 15 masses, etc.

**Schubert, Johann Friedrich**, b. Rudolstadt, Dec. 17, 1770; d. Cologne, Oct., 1811. Violinist; mus. dir. in theatres at Stettin, Glogau, Ballenstedt, etc.; publ. a violin-concerto; a symphonic concertante f. oboe and bassoon; violin-duos; pf.-music;—a “Neue Singschule . . .” (1804); and prod. the opera *Die nützliche Erscheinung* at Stettin, 1798.

**Schubert, Ferdinand**, brother of the great composer; b. Lichtenhal, n. Vienna, Oct. 18, 1794; d. Vienna, Feb. 26, 1859, as director of the Normal School of St. Anna. He was devoted to his gifted brother, and inherited the latter's literary remains.—Publ. a *Tantum ergo*, a *Regina coeli*, a German Requiem *a* 4 w. organ, part-songs, etc.; wrote much other church-music, a Requiem for Franz, 2 children's operas; etc. (all MS.).

**Schubert, Franz (Peter)**, one of the most original and prolific vocal and instrumental composers of Germany; b. Lichtenhal, n. Vienna, Jan. 31, 1797; d. Vienna, Nov. 19, 1828. By his father, the schoolmaster at Lichtenhal, the gifted boy was taught violin-playing, and by choirmaster Holzner, in addition, the piano, organ, singing, and thoroughbass, becoming first soprano in the church-choir in his tenth year; he also composed songs and little instrumental pieces. In 1808 he was admitted into the Vienna court choir as a singer, and also entered the “Convict,” the training-school for the court singers. His teachers in theory were Kuczika and Sallerl. He also played in the school-orchestra, finally as 1st violin. His earliest extant song, “Hagars Klage” (dated Mar. 30, 1811), and several others of the period, show

that Zumsteeg was his model at this time; he also continued instrumental composition, his first symphony being written in 1813. In this year, his voice breaking, he left the "Convict,"

but still studied hard under Salieri, as numerous Italian arias testify; his first mass was completed in 1814. Meantime, to escape military conscription, he hurriedly fitted for the post of elementary teacher in his father's school, and taught there until 1816.



During these three years, the future grand master of the German *Lied* devoted his leisure to obtaining a thorough mastery of vocal expression. His usual method of composition was to jot down the melody with a sketch of the harmony, and then to write out the piece in full, following this first version by a second for the elimination of faults; when the second failed to satisfy him, the song was subjected to a third, or even a fourth, revision (e. g., "Erlkönig," and "Die Forelle"). Such masterworks as "Gretchen am Spinnrad" (Oct. 19, 1814) and "Erlkönig" (1815) mark the swift and unique development of his genius. In the latter year he composed no less than 144 lyrics—in one day (Oct. 13) he wrote eight. This "period of experimentation," as it has been called, ceases in the conscious mastery attained in 1816-17. From 1814-16 he also composed 2 operettas, 3 *Singspiele*, and 3 other (fragmentary) stage-pieces, none of which were then performed; 4 masses, other church-music, etc. In 1816 his application for the directorship of the new State music-school at Laybach was rejected. He left his place in the Lichtenthal school, and thenceforward made Vienna his home, with the exception of two summers (1818 and 1824) spent at Zélezs, Hungary, as music-teacher in Count Esterházy's family. From 1817 his friend Franz von Schober [1798-1883] generously aided him, often sharing lodgings and purse with the struggling artist. Through him, S. became acquainted with the famous tenor Michael Vogl, one of the first and greatest interpreters of his songs; through his influence S.'s mus. farce, *Die Zwillingsbrüder*, was brought out at the Kärnthnerthor Th. in 1820, but made little impression. In 1821, however, when he had already written over 600 compositions, his "Erlkönig" was sung at a public concert of the "Musikverein" with great applause, and others followed at other concerts; so that Cappi and Diabelli were induced to publish on commission 20 songs ("Erlkönig" was the first) which were so successful that Diabelli assumed the risk of further publications; from 1826 his songs and piano-music had good

sales. In 1822 he refused the proffered position of organist at the court chapel; but all subsequent efforts to obtain a salaried post were unsuccessful; that of *Vice-Kapellm.* to the court, for which he applied in 1826, was given to Weigl; his friends failed to obtain a similar position for him in Hamburg; and the conductorship of the Kärnthnerthor Th. was also refused in 1827. Not until March 26, 1828, did he give a public concert of his own works (the *Eb* trio, a movement from the *D* min. quartet, songs, etc.), which was an artistic and pecuniary success. Excepting such occasional and momentary good fortune, his life was a continual battle for the daily means of subsistence; although his genius was fully recognized by musicians like Salieri, Weigl, and the singer Vogl, and his songs were highly praised by Beethoven, he was wretchedly underpaid by his publishers, and his greatest works were almost totally neglected. His wonderful gifts, and genial and buoyant disposition, won many friends; chief among them the poet Mayrhofer, the family von Sonnleitner (at whose house S.'s compositions were often performed long before their introduction to the public), Baron von Schonstein (whose singing aided in bringing S.'s lyrical songs into vogue), Moritz Schwind, and Anselm Hüttenbrenner. Two visits which S. paid to Beethoven are recorded; but they were never intimate. For months previous to his death, S. had been failing; his final illness was brought to a fatal termination by an attack of typhus. He was buried, at his own desire, in the "Ostfriedhof" at Währing, his grave being the third from Beethoven's.

Schubert was the least "schooled" of all great German musicians. For this lack of training, his keen musical intuition and inexhaustible resources of melody amply compensated. He is one of the grandest "impressionists" of all time. The spontaneity and fecundity of his song-composition are not more astounding than the perfection with which the music—melody and accompaniment—fit the poem. He is regarded as the creator of the modern German *Lied*. His known songs for solo voice with pf.-accomp. number 603. As to his alleged carelessness in choice of subjects for musical setting, the fact is that he took 72 poems by Goethe, 46 by Schiller, 44 by Wilhelm Müller, 28 by Matthison, 23 by Höfely, 22 by Kosegarten, 13 by Körner, etc.—that is, the best at his command. He also set 47 poems by Mayrhofer, and 12 by v. Schober, both his warm personal friends. Of Heine (then a newcomer) he composed only 6 numbers (in the "Schwanengesang"). Equally genial is his transference of the "Lied-form" to the pianoforte in the "Moments musicals" and *Impromptus*—a miniature form of piano-composition extensively copied. In larger forms, his symphony in C, and the unfinished symphony in B minor, are equal to the best after Beethoven—and S. was but 31 when he died.

A complete critical edition of Schubert's works has been publ. by Breitkopf & Härtel, in whose

"Mittelhungen," Nos. 28, 36, and 43, may be found full lists of his instr. and vocal music, and songs for one voice, respectively. Nottebohm's "Thematic Catalogue," and Grove's Dictionary, may also be consulted. Among numerous editions of S.'s favorite songs with English translations, that publ. by G. Schirmer, New York, is decidedly the best. A list of his principal works follows.

**DRAMATIC.** *Der Teufels Lustschloss*, 3-act operetta; *Der vierjährige Posten*, 1-act Singspiel; *Fernando*, 1-act do.; *Claudivine von Villabella*, 3-act do. (fragm.); *Der Spugehitter*, 3-act operetta; *Adiast*, opera (fragm.); *Die Freunde von Salamanca*, 2-act Singspiel; *Der Minnesänger*, Singspiel; all the above written 1814-1816; none performed; *Die Zwillingsbrüder*, 1-act farce (June 14, 1820); *Die Zauberkarte*, 3-act melodrama (Aug. 19, 1820); *Sakuntala*, 3-act opera (fragm.; comp. 1820; not perf.); *Alfonso und Estrella*, 3-act opera (first prod. Weimar, 1854, by Liszt; at Vienna 1880, rev. by Fuchs); *Die Verschworenen, oder der häusliche Krieg*, 1-act operetta (Vienna, 1861); *Pizarro*, 3-act opera (Vienna, 1861); incid. music to the drama *Rosamunde* [overture from *Die Zauberkarte*] (Vienna, 1823); *Die Bürgschaft*, 3-act opera (written in 1816; prod. by Franz Lachner at Pesth, 1827); *Der Graf von Gleichen*, 3-act opera (1827; not perf.); *Die Salzbergwerke*, opera (not perf.).

**CHORAL WORKS:** 6 masses (Nos. 5 and 6 publ. in full score); "Deutsche Messe" (f. 4-p. mixed ch. w. organ); oratorio *Lazarus* (fragm.); Psalm 92 (f. bar. solo and mixed ch.); 2 Tantum ergo (f. 4-p. mixed ch. w. orch.); 2 Stabat Mater (4 voices w. orch.); several Salve regina; "Mühms Siegesgesang" (f. sopr. solo, ch., and orch.); prayer "Vor der Schlacht" (f. soli, mixed ch., and pf.); hymn "Herr unser Gott" (f. 8-p. male ch. w. wind); "Hymne an den Heiligen Geist" (f. 8-p. male ch. w. orch.); "Morgengesang im Walde" (f. 4-p. male ch. w. orch.); "Nachtgesang im Walde" and "Nachtelle" (f. 4-p. male ch. w. horns); "Schlachtlied" (8-p. male ch. w. pf.); "Glaube, Hoffnung und Liebe" (f. mixed ch. and wind); several occasional cantatas; numerous part-songs.

**SONGS WITH PIANO:** *Erlkönig*, op. 1; *Gretchen am Spinnrade*, op. 2; *Heidenröslein*, op. 3; *Der Wanderer*, and *Der du von dem Himmel bist*, in op. 4; 3 *Gesänge des Harfners* [W. Meister], op. 12; *Erster Verlust*, *Der Fischer*, and *Es war ein König in Thule*, in op. 5; the *Suleika* songs, op. 14, 31; An *Schwager Kronos*, in op. 19; *Mignon's* songs [W. Meister], op. 62; *Über allen Gipfeln ist Ruh'*, in op. 96 (all the above by Goethe); further: the grand song-cycles by Wilhelm Müller, "Die Schöne Müllerin," op. 25, and "Die Winterreise," op. 89, containing 20 and 24 numbers respectively; 7 songs from Scott's "Lady of the Lake" (*Bräulein vom See*), op. 52, and 9 songs from "Osman"; *Der Tod und das Mädchen*; *Nähe des Geliebten*; *Des Mädchens Klage*; *Gruppe*

aus dem Tartarus; *Nur wer die Sehnsucht kennt*; *Frühlingsglaube*; *Die Forelle*; *Du bist die Ruh'*; the *Barcarolle* "Auf dem Wasser zu singen"; 6 songs by Heine, in the "Schwanengesang"; and many more of surpassing beauty.

**FOR ORCHESTRA:** 10 symphonies, of which No. 8 (the "unfinished," in B min.), and No. 10, in C, were mentioned above; 7 overtures (Nos. 2 and 5 "in the Italian style"); violin-concerto in D; Rondo f. violin w. orch.;

**CHAMBER-MUSIC:** Octet f. strings, horn, bassoon, and clar., op. 166; pf.-quintet in A, op. 114 (the "Forellenquintett," w. double-bass); string-quintet in C, op. 163 (w. 2 'celli); 20 string-quartets; 2 pf.-trios; 2 string-trios;—*for pf. and violin*, a Rondo brillant in B min., op. 70; a Phantasia in C, op. 159; a Sonata in A, op. 162; 3 sonatinas, op. 137;—Nocturne f. 'cello and pf., in E♭, op. 148; *Introd. and Var.s* f. flute and pf., op. 160.

**FOR PIANO (2 hands):** Over 20 sonatas (incl. op. 42, in A min.; op. 53, D; op. 78 [fantasia], G; op. 120, A; op. 122, E♭; op. 143, A min.; op. 147, B; op. 164, A min.; and 3 grand posth. sonatas in C min., A, and B♭); 4 Impromptus, op. 90, and 4 ditto, op. 142; 6 Moments musicaux, op. 94; Adagio and Rondo, op. 145; Fantasia, op. 15, in C; sets of variations (op. 10, E min., on a French air; op. 35, in A♭; on a Diabelli waltz, in C min.; op. 82, in C, on Hérold's *Marie*; etc.); many waltzes (op. 9, 18, 33, 50 [34 "Valses sentimentales], 67 ["Hommage aux belles Viennoises"], 77 [10 "Valses nobles"], 91 [12 "Grätzer Walzer"], etc.); "Wanderer-Phantasia" in C, op. 15; 2 Scherzi; 5 Klavierstücke; etc.—*For pf. 4 hands:* 2 sonatas (op. 30, B♭; op. 140, C); *Diversissement à l'hongroise*, op. 54; *Diversissement* in E min., op. 63; Fantasia in F min., op. 103; Grand rondo in A, op. 107; "Notre amitié," rondo in D, op. 138; *Andantino* and rondo, op. 84; "Lebensstürme," allegro caractéristique, op. 144; *Fugue* in E min., op. 52; *Polonaises*, op. 61, 75; *Variations*, op. 10, 35, 82; 3 *Waltzes*, op. 33; 4 *Ländler*; *Marches* (op. 27 [3 numbers], 40 [0], 51 [3], 55 ["Trauermarsch"], 66 ["héroïque"], 121).

**Biographical:** By H. Kreissle von Hellborn, "F. S., eine biographische Skizze" (Vienna, 1861; augm. ed. 1865; Engl. transl. by Clebridge, London, 1869); by Reissmann, "F. S., sein Leben und seine Werke" (Berlin, 1873); by A. Niggli (1880); by Barbedette, "F. S., sa vie, ses œuvres, son temps" (Paris, 1866); by Max Friedländer (in preparation).

**Schubert, Franz**, violinist, son and pupil of the R. *concertmeister* **Franz Anton S.** [1768-1824]; b. Dresden, July 22, 1808; d. there Apr. 12, 1878. Also taught by Rottmeier and L. Hanse; then, with a stipend from the King, by Lafont at Paris. Entered the R. orch. at Dresden in 1823; succeeded Lipinski as 1st *Concertmeister* in 1861; retired 1873.—Publ. études f. violin, op. 3; Duo f. pf. and violon., op. 8; a

fantasia f. violin w. orch.; 2 concertanti f. violin and 'cello (w. Kummer); etc.

**Schu'bert, Maschinka** (*née* Schneider), wife of preceding, and the daughter of Georg Abraham Schneider, b. Reval, Aug. 25, 1815; d. Dresden, Sept. 20, 1882. Stage-soprano (coloratura); pupil of Bordogni at Paris; début London, 1832; then studied with Bianchi at Milan, and was a member of the Dresden Opera till 1860. Their daughter, **Georgine**, b. Dresden, Oct. 28, 1840; d. Potsdam, Dec. 26, 1878. Pupil of her mother and Jenny Lind, and of Garcia at London 1857-9; début in *La Sonnambula* at Hamburg, 1859; sang at Prague, Florence, Berlin, Frankfurt, and Paris (Th.-Lyrique); eng. 1865 at Hanover, 1868 at Strelitz. Much applauded at a Mozart concert in London, 1875.

**Schu'bert, Louis**, violinist; b. Dessau, Jan. 27, 1828; d. Dresden, Sept. 17, 1884. Went to St. Petersburg at 17; was then for 6 years *Concertmeister* at Königsberg City Th.; then taught and gave concerts at Königsberg till 1872, when he settled in Dresden, making a name as a singing-teacher.—Prod. 4 successful operettas; publ. a method f. violin, a "Gesangsschule in Liedern," songs, and violin-duos (transcr.s from Bach).

**Schu'berth, Gottlob**, b. Karsdorf, Aug. 11, 1778; d. Hamburg, Feb. 18, 1846. Oboist and clarinetist at Magdeburg; settled in Hamburg, 1833.—Publ. pf.-music.—His sons were the two following:

**Schu'berth, Julius (Ferdinand Georg)**, founder of the firm of "J. Schubert & Co." of Leipzig and New York; b. Magdeburg, July 14, 1804; d. Leipzig, June 9, 1875. Established the Hamburg business in 1826; opened a branch at Leipzig, 1832, and at New York, 1850. His brother **Friedrich Wilhelm** (b. 1817) took over the Hamburg house in 1853 (firm-name "Fritz Schuberth"). S. publ. the "Kleine Hamburger Musikzeitung" (1840-50), the "New-Yorker Musikzeitung" (from 1867), and "S.'s kleine Musikzeitung" (1871-2). In 1872 he founded the fine mus. library at Weimar known as the "Liszt-Schuberth-Stiftung."—In 1891 the business was purchased by **Felix Siegel**, the originator of the "Musikalische Universalsbibliothek."

**Schu'berth, Carl**, eminent 'cellist; b. Magdeburg, Sept. 25, 1811; d. Zurich, July 22, 1863. Pupil of Hesse at Magdeburg, and (1825-8) of Dotzauer at Dessau; then 'cellist and concert-giver in Magdeburg, later making long tours to Holland, Belgium, Paris, and London (1835, vying with Knoop and Servais); in the autumn of 1835 he repaired *via* Königsberg, Riga, and Dorpat to St. Petersburg, where his playing created such a sensation that he was immediately eng. as soloist to the Czar, and was for 20 years Mus. Dir. at the Univ., cond. of the court orch., and Inspector of the training-

school connected with the court theatre. He died on a journey undertaken for the sake of his health—Publ. 2 'cello-concertos; various fantasias and variations f. 'cello w. orch.; 1 octet, 3 quintets, and 4 quartets f. strings; and a 'cello-sonata (op. 42).

**Schu'biger, Anselm**, b. Uznach, Canton of St. Gallen, Mar. 5, 1815; d. Mar. 14, 1888, at the Monastery of Einsiedeln, where he had taken holy orders in 1835. Learned writer on the music of the Middle Ages.—Publ. "Die Sängerschule von St. Gallen" (1858); "Die Pflege des Kirchengesangs und der Kirchenmusik in der deutschen katholischen Schweiz" (1873); "Musikalische Spicilegien" (1876); essays on "Das liturgische Drama des Mittelalters," "Orgelbau und Orgelspiel im Mittelalter," "Die ausserliturgischen Lieder," and "Zur mittelalterlichen Instrumentalmusik"; also papers in the "Monatshfte für Musikgeschichte."

**Schuch, Ernst**, b. Graz, Styria, Nov. 23, 1847. Pupil of E. Stoltz and O. Dessoff; from 1867, mus. dir. at Lobe's Th., Breslau, later at Würzburg, Graz, Basel (1871); cond. Pollini's Italian Opera for a time in 1872, and then went to Dresden, where he became court cond. in 1873, afterwards R. Court Councillor, and general mus. director.—His wife, **Clementine Proška** (b. Vienna, Feb. 12, 1853), has been eng. since 1873 at the Dresden Court Th. as coloratura singer.

**Schucht, Jean F.**, b. Holzthalleben, Thuringia, Nov. 17, 1832; d. Leipzig, Mar. 30, 1894. Pupil of Hauptmann and Spohr at Kassel, and of Schnyder von Wartensee at Frankfurt; from 1868 in Leipzig as a writer, and critic for the "Neue Zeitschrift für Musik."—Publ. a "Wegweiser in der Tonkunst" (1850); "Kleines Lexikon der Tonkunst"; "Meyers Leben und Bildungsgang" (1860); "Grundriss einer praktischen Harmonielehre" (1876); and a Life of Chopin (1880); also pf.-pieces and songs.

**Schu'ecker, Edmund**, brilliant harpist; b. Vienna, about 1856; pupil of Zamara at the Vienna Cons. until 1877. His growing renown caused his appointment, in 1884, as harp-teacher in Leipzig Cons., and harpist in the Gewandhaus Orch.; in 1890, court harpist to the Duke of Saxe-Altenburg; in 1891 he was called to Chicago to join the newly founded Chicago Orch. (Th. Thomas, cond.).

**Schul'hoff, Julius**, noteworthy pianist and comp.; b. Prague, Aug. 2, 1825; d. Berlin, Mar. 15, 1898. He was taught in Prague by Kisch and Tedesco (pf.) and Tomaschek (theory). Début in Dresden in 1842; he then played in the Gewandhaus, and proceeded to Paris, giving most successful concerts under the patronage of Chopin. He lived for some years in Paris, then made a long tour through France, Austria (1849-50), England, Spain (1851), and

to South Russia and the Crimea (1853). Later he settled in Paris as a favorite teacher until 1870; then made Dresden his home, receiving in 1867 the title of "Royal Prof.," and went finally to Berlin. He publ. excellent salon-music f. pf.; Impromptus, Caprices, Mazurkas, waltzes, etc.; a grand sonata in F min.; 12 études.



**Schulte'sius, Johann Paul**, b. Feckheim, Saxe-Koburg, Sept. 14, 1748; d. in 1816 at Leighorn as pastor of the Dutch and German Protestant Church.—Publ. "Memoria sopra la musica di chiesa" (1810); 2 quartets f. pf. and strings; variations f. do.; var.s f. pf., violin and cello; 7 sonatas f. pf. and violin; variations f. do.; etc.

**Schult'heiss, Benedict**, organist of the Aegidienkirche, Nuremberg; d. Mar. 1, 1693.—Publ. "Muth und Geist ermunternde Clavierlust" (1679; clavichord-pieces).

**Schultz, Edwin**, b. Danzig, Apr. 30, 1827. Baritone concert-singer, taught by Brandstüter at Berlin; living there as a singing-teacher. Has also cond. the "Melodia" choral society, and others; and (with Wieprecht) the "Monstre-Concerte" given in 1864, 1866, and 1870-71, for the benefit of wounded soldiers.—Publ. many male choruses (7 won prizes), songs, duets, and a coll., "Meisterstücke für Pianoforte." In 1880 the Prussian Ministry of War commissioned him to compile a book of soldiers' songs.

**Schultze, Johann**, organist at Dannenberg, Brunswick; publ. "40 neue auserlesene schöne Gagliarden und Intraden" a 4 (1612), and "Musikalische Jugendlust" (1627; motets).

**Schultze, Christoph**, cantor at Dellitzsch, Saxony; publ. "Collegium musicum delicii charitativum" (1647; 10 Bible-sentences a 5 in madrigal-style, w. continuo); "Denarius musicus" a 1-3, w. "symphonies" and figured bass; and melodies to Benj. Prätorius' "Jauchzender Libanon" (1659, 1668).

**Schul'tze, Adolf**, b. Schwerin, Nov. 3, 1853. Pianist; pupil of Kullak's Acad., Berlin, 1872-5; taught there; replaced Carl Schröder 1886-90 at Sondershausen as court cond. and Director of the Cons.; now in Berlin.—Comp.s; Orch.l works; a pf.-concerto; pf.-music.

**Schul'tze, Dr. Wilhelm Heinrich**, b. Celle, Hanover, 1827; d. Syracuse, N. Y., in Sept., 1888. For several years 1st violin of the Mendelssohn Quintette Club, Boston; prof. of music at Syracuse Univ. from 1880 (?).

**Schulz, Bartholomäus, Gottschalk, Hieronymus, Jacob, and Michael**: See PRATORIIUS.

**Schulz, Johann Abraham Peter**, b. Lüneburg, Mar. 30 (31 ?), 1747; d. Schwedt, June 10, 1800. Pupil of Kirnberger at Berlin; from 1768-73, music-master to a Polish princess; then a popular teacher in Berlin, and 1776-8 mus. dir. at the French Theatre; *Kapellm.* to Prince Heinrich at Rheinsberg, 1780-7; then court conductor at Copenhagen till 1794; returned ill to Germany, became director of the Seconda opera-troupe, then lived in Rheinsberg. A song-composer of marked originality and influence, he publ. in 1779 "Gesänge am Clavier," in 1782 "Lieder im Volkston," both printed together, with augmentations, as "Lieder im Volkston" in 1785; a third book was publ. in 1790. His sacred songs are "Uzens lyrische Gedichte" (1784) and "Religiöse Oden und Lieder" (1786). "Chansons italiennes" (1782), 4 *Lieder* w. pf., and a *Rundgesang* (round) for S. S. T. B., were also publ.—Dramatic works (also popular): Operetta *La Jêe Urgèle* (1782; in Ger. as *Hus den Damen gefällt*); do. *Clarisse, oder das unbekante Dienstmädchen* (1783); tragic melod. *Alinora, oder die drei Angelsachsen* (1786; publ.); *Le Barbier de Séville* (1786); opera *Aline, Queen of Golconda* (Copenhagen, 1789; publ.); opera *Hosgildet* [The Harvest Festival] (ibid., 1790); *Indtøget* [The Entry] (ibid.); *Offer af Nympherne* [Sacrifice of the Nymphs] (ibid.); music to *Göts von Berchingen* and Racine's *Athalie*; —the oratorio *Johannes und Marie* and the Passion cantata *Christi Tod*; also pf.-music: 6 Stücke (1779); sonata (1782); "Musikalische Belustigung," "Musikalische badinage," "Musikalischer Luftball." — He wrote "Entwurf einer neuen und leichtverständlichen Musiktabulatur . . ." (1786; merely the old organ-tablature); the mus. articles from S-Z in Sulzer's "Theorie der schönen Künste"; "Gedanken über den Einfluss der Musik auf die Bildung eines Volks" (1790); and claimed the authorship of "Wahre Grundsätze zum Gebrauch der Harmonie" (1773; publ. as Kirnberger's).

**Schulz, Johann Philipp Christian**, b. Langensulza, Thuringia, Sept. 1, 1773; d. Leipzig, Jan. 30, 1827. Pupil of Angler and Schicht at Leipzig, and from 1800 cond. of the Seconda opera-troupe; from 1810, cond. of the Gewandhaus Concerts.—Publ. overtures to *Faust* and *Die Jungfrau von Orleans*; dances interpolated into *Faust* (arr. f. pf.); a *Salvum fac regem* a 4, w. brass; marches, etc.; songs w. pf.

**Schulz, Carl**, subrector at Fürstenwalde; publ. "Leitfaden bei der Gesanglehre nach der Elementarmethode" (1812) and "Schulgesangbuch" (1816), both often republ.

**Schulz, Otto Carl Friedrich Wilhelm**, b. Gortz, Brandenburg, Mar. 25, 1805. Pupil of



Klein and Zelter at Berlin; organist at Prenzlau, and "R. Mus. Dir."—Publ. "Theoretisch-praktische Gesangsschule" (1831; for schools); "Darstellung einer leichten Methode des Pianoforte" (1839); comp. sacred and secular vocal music, pf.-pieces, etc.

**Schulz, Adolf**, b. Berlin, July 7, 1817; d. there Mar. 16, 1884; pupil of Bohmer; violinist in the Court Opera. Comp. music to Euripides' *Hippolytos*, a symphony, and a pf.-sonata (publ.).

**Schulz, Ferdinand**, b. Kossar, n. Krossen, Oct. 21, 1821; d. Berlin, May 27, 1897. Pupil of A. W. Bach, Grell, Kollitschgy, and Dehn, at Berlin; joined the cathedral-choir in 1843; became cond. of the *Caecilienverein* in 1850, mus. dir. of the Marcuskirche in 1858, later organist of the Sophienkirche. Singing-teacher; comp the 68th Psalm f. double choir, motets, and other church-music, many male choruses, songs, and pf.-pieces.

**Schulz, August**, b. June 15, 1837, at Brunswick, where he is leader of the Ducal orch. Pupil of Zinkeisen, Leibrock, and Joachim; composer of favorite male quartets.

**Schulz-Beuthen, Heinrich**, b. Beuthen, Upper Silesia, June 19, 1838. Pupil of Leipzig Cons., and of Carl Riedel; settled 1867 in Zurich as a teacher and composer; since 1881 in Dresden as pf.-teacher at the Cons.—Works: Operetta *Fridolin* (Breslau, 1862); opera *Aschenbrodel* (Zurich, 1879); comic opera *Es ist nicht gut, dass der Mensch allein sei*; fine instr. and choral music of distinctly modern tendency; 6 symphonies ("Haydn"; "Frühlingsfeier"; Eb; "Schön Elisabeth"; "Reformations-S.," w. organ, "König Lear"); a "Kinder-Sinfonie"; symph. poem, "Die Todteninsel"; overtures "Kriemhildens Leid und Rache," "Bacchantenzug des Dionysos"; "Pan und die Waldnymphen"; the orch. pieces "Ballfestepisoden," "Mittelalterliche Volksscene," "Am Rabenstein," "Indianischer Kriegstanz"; the cantatas *Befreiungsgesang der Verbannten Israels* (f. soli, ch., and orch.); and *Harald* (f. bar. solo, male ch., and orch.); Requiem f. soli, ch., and orch.; Psalms 42 and 125, f. ditto; Psalm 43 f. do. (publ.); Psalm 13 a *cappella*; male choruses; songs; pf.-pieces ("Heroische Sonate" [publ.], "Alhambra-Sonate"; "Ungarisches Ständchen"; "Stimmungsbild"; etc.).

**Schulz-Schwerin, Carl**, b. Schwerin, Jan. 3, 1845. Pianist; pupil at the Stern Cons., Berlin, 1862-5, of von Bülow, Geyer, Stern, and Weitzmann. Court pianist to the Grand Duke of Mecklenburg; has lived since 1885 in Berlin.—Works: A symphony; overtures to "Torquato Tasso," "Die Braut von Messina," and the "Ouverture triomphale"; Sanctus, Osanna, Benedictus, Ave Maria, etc.; f. soli, ch., and orch.; orch. transcriptions of Mendelssohn's

"Rondo capriccioso," and other pf.-works; solo pieces for piano.

**Schulze, Johann Friedrich**, German organ-builder; b. Milbitz, Thuringia, Jan. 27, 1793; d. Paulinzelle, Thuringia, Jan. 9, 1858, whither he had removed his business from Muhlhausen. Firm-name "Schulze & Sohn."

**Schulze, Adolf**, excellent concert-singer (bass) and singing-teacher; b. Mannheim, n. Molln, Apr. 13, 1835. Pupil of Carl Voigt at Hamburg, and Garcia at London (1863). At present head-prof. of singing at the R. *Hochschule*, Berlin.

**Schumacher, (Peter) Paul (Heinrich)**, b. Mayence, Nov. 6, 1848; d. there Apr. 25, 1891. Pupil of Fr. Lux (pf. and theory); later of Richter, Reinecke, and Hauptmann at Leipzig Cons. Served in the Franco-German war, and then settled in Mayence as cond., teacher, and critic (for the "Frankfurter Zeitung," the "Mainzer Anzeiger," and mus. periodicals). He cond. several male singing-societies; and in 1881 founded the Mayence Cons. of Music (carried on by his widow, Frau Luise S., as the "Paul Schumacher'sches Cons.")—Publ. works: Many songs (Wolff's "Rattenfänger," "Wilder Jäger," etc.) and male choruses ("Musikantenlieder" w. violin and pf., op. 4); much pf.-music (op. 6, Albumblätter; op. 11, 4 Concert-studies; op. 12, Sonatinen; op. 19, "Aus der Jugendzeit," 24 pcs.; op. 24, 3 Nottornos; op. 46, "Feuilletons musicaux"; —f. 4 hands, op. 20, "Am Rhein," waltz; op. 29, Dances and Wedding-march; op. 52, Prelude and Fugue; etc.); op. 10, Funeral march f. orch. in C min.; a Symphonie-Serenade f. orch.; a Concert-suite f. violin and pf., op. 34;—unpubl. are a cantata, *Der Jährende Schüler*, f. bar., male ch., and orch. (1890, v. succ.); an opera, *Die 7 Raben*; a violin-concerto, op. 9 (often played); etc.

**Schumann, Robert (Alexander)**, a leader in German romanticism; b. Zwickau, Saxony, June 8, 1810; d. Endenich, near Bonn, July 29, 1856. The youngest son of his father, a bookseller, his first music-lessons were on the piano from the organist of the Marienkirche, Kuntzsch. His attempts at composition date from his seventh year; in his eleventh, without instruction, he wrote choral and orchestral works, and at this time his father wished him to study under Carl M. von Weber, but negotiations to that effect came to naught. Instead, he attended the Zwickau Gymnasium from 1820-8;



toward the end of this term developing a marked predilection for the romantic works of Byron and Jean Paul Richter. In 1826 his father died, and in 1828 S. matriculated at Leipzig Univ. as *Studiosus juris*, though he gave more attention to the philosophical lectures. In 1829 he repaired to Heidelberg, drawn thither chiefly by the fame of Thibaut (prof. of law, but a profound student of music), and now began to apply himself seriously to musical study, aided by his dexterity as a pianist. In the autumn of 1830 he obtained his mother's permission to return to Leipzig in order to devote himself to music. He lived with Friedrich Wieck, under whom he studied the piano; and also took a course in composition under H. Dorn, though his industry was principally concentrated on piano-practice. An unfortunate experiment (the endeavor to obtain independence of the fingers by suspending the fourth finger of the right hand in a sling while practising with the others) ended his bright prospects as a piano-virtuoso. Thenceforward he gave himself up to composition and literary work. As a composer, his published works (op. 1-23) up to the beginning of 1840 (an important date) are exclusively for the piano; Liszt, Henselt, and Clara Wieck (the daughter of his instructor and host) played them in public. In 1834 S. founded, with J. Kuorr, L. Schunke, and Wieck, the "Neue Zeitschrift für Musik," which S. edited alone from 1835-44. It entered the field as an exponent of liberal and progressive musical art, in opposition to the rapid productions of the Italian stage, to the then fashionable pianists, and to all shallow or retrograde tendencies. Schumann's numerous essays and criticisms (signed Florestan, Eusebius, Meister Raro, or with the numerals "2" and "12") show what musical journalism can be when actuated by the loftiest motives, and based on real and intimate knowledge of the subjects treated. During the succeeding decades it exercised a potent influence for good; S. was among the first to herald Chopin's genius (1834); and one of his last papers was the famous "Neue Bahnen" (1853) on Brahms. In the meantime he had fallen in love with Clara Wieck; owing to the father's determined opposition their marriage did not take place until 1840, the year in which the degree of *Dr. phil.* was conferred upon S. by the University of Jena. He had spent one year, 1838-9, in Vienna, hoping to better his fortunes by establishing himself and his paper in that city—an attempt which failed. From his marriage-year, too, dates the beginning of his career as a song-composer, and some of his most perfect lyrical gems were then produced, numbering nearly a score of books, among them op. 25, 31, 36, and 40. In 1841 he wrote his first symphony, speedily followed by three string-quartets, op. 41, the pf.-quintet, op. 44, and the pf.-quartet, op. 47; also his most beautiful choral work, *Das Paradies und die Peri* (1843). In this last-named year he was invited

by Mendelssohn to accept the position of teacher (of playing from score) at the newly founded Conservatorium; it is of interest to note that S. introduced the pedal-piano, for preparatory organ-practice, into the Cons., which possessed no organ for ten years. In January, 1844, he undertook a concert-tour to Russia with his wife; in the autumn of the same year he removed to Dresden; his duties in the Cons. were un congenial, and it is probable that Mendelssohn, whom S. greatly admired, did not fully appreciate the latter's genius. S. likewise retired from the editorship of the "Neue Zeitschrift," being succeeded in 1845 by Dr. Brendel. In Dresden he lived until 1850, giving private lessons and composing industriously; to this period belong the great C-major symphony op. 61 (1846), the opera *Genoveva* (1848), and the pf.-trio op. 80 (1847; one of the finest of its class). In 1847 he became the conductor of the *Liedertafel*, and in 1848 organized the *Chorgesang-Verein*. He was called to Düsseldorf in 1850 to succeed Ferd. Hiller as town musical director (emol. of the Subscription Concerts and the Musical Society). He held this position until the autumn of 1853, when signs of insanity, which had appeared as far back as 1833, and still more alarmingly in 1845, compelled him to resign; for some time his assistant (and successor) Tausch had relieved him of much of the work. On Feb. 6, 1854, the disorder reached a climax; he abruptly left the room in which some friends were assembled, and threw himself into the Rhine; rescued from drowning, he had to be conveyed to an asylum at Endenich, near Bonn, remaining here, with but few lucid intervals, until the end. In 1880 a monument by Prof. Donndorf was erected on his grave in the churchyard at Bonn, opposite the Sternenthor; a statue was unveiled at Zwickau in 1889; a modest memorial also stands, since 1875, near the First Bürgerschule in Leipzig.

S. was a founder of the neo-romantic school, and perhaps its most powerful promoter both as a composer and writer. At the very outset, his individuality found full expression. His mastery of detail, his concentrated passion and profound emotion, are displayed to best advantage in the smaller forms, the piano-pieces and songs—the most suitable mediums for presenting the subtle shadings and artistic refinements characteristic of his lyrical genius. In them he attains perfection of expression and artistic finish. Yet—to name but a few—the first two symphonies, and the pf.-concerto op. 54, are unsurpassed in the post-Beethoven epoch; the pf.-quintet and the G-minor pf.-sonata rank with the grandest works of their kind.—A complete edition of his compositions, edited by Clara Schumann, is published by Breitkopf & Härtel.

VOCAL WORKS WITH ORCHESTRA: The 4-act opera *Genoveva*, op. 81 (Leipzig, June 25, 1850); music to Byron's *Manfred*, op. 115; scenes from Goethe's *Faust* (no opus-number); cantata *Das Paradies und die Peri*, op. 50, 1.

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solo, ch., and orch.; *Adventlied*, op. 71, f. sopr., ch., and orch.; *Abschiedstied*, op. 84, f. ch. w. wood-wind or pf.; Requiem for Mignon, op. 98b; *Nachtlied*, op. 108, f. ch. and orch.; cantata *Der Rose Pilgerfahrt*, op. 112, f. soli, ch., and orch.; ballade *Der Königssohn*, op. 116, f. soli, ch., and orch.; ballade *Der Sängers Fluch*, op. 139, f. do.; four ballades *Vom Pagen und der Königstochter*, op. 140, f. do.; ballade *Das Glück von Edenhall*, op. 143, f. do.; *Neujahrslied*, op. 144, f. ch. and orch.; *Missa sacra*, op. 147, w. orch.; Requiem mass, op. 148, w. orch.

**CHORUSES a cappella**: 6 4-part songs f. men's voices, op. 33; 5 songs [Burns] f. mixed ch., op. 55; 4 songs f. do., op. 59; 3 songs f. male ch., op. 62; 7 Ritornelle in canon-form, f. male voices, op. 65; 5 Romances and Ballades f. chorus (2 sets), op. 67 and 75; 6 Romances f. female voices, w. pf. *ad lib.* (2 sets), op. 69 and 91; motet [Rückert] "Verzweifle nicht im Schmerzensthal," f. double male ch., organ *ad lib.*, op. 93; 5 Jagdheder [Laube] f. male ch., 4 horns *ad lib.*, op. 137; 4 songs f. double ch., op. 141.

**VOCAL WITH PIANO**: 3 poems by Geibel, op. 29 (No. 1, f. 2 sopranos; No. 2, f. 3 do.; No. 3, f. small chorus); 4 duets f. sopr. and ten., op. 34, and 4 do., op. 78; 3 2-part songs, op. 43; Spanisches Liederspiel f. one voice or S.A.T.B., op. 74; Minnespiel from Rückert's "Liebesfrühling," f. one or several voices, op. 101; Mädchenlieder, by Elis. Kulmann, f. 2 sopranos, op. 103; 3 songs f. 3 female voices, op. 114; ten Spanische Liebeslieder, f. one or several voices, w. 4-hand accomp., op. 138; the ballads "Belsazar" (op. 51), "Der Händschuh" (op. 87), "Schön Liedwig" (op. 106; f. declamation w. pf.), and "Zwei Balladen," op. 122 (No. 1, "Ballade vom Haidenknaben"; No. 2, "Die Flüchtlinge"; both f. declamation w. pf.); Liederkreis [Heine], song-cycle, op. 24, and Liederkreis, 12 poems by Eichendorff, op. 39; "Myrthen," op. 25; Lieder und Gesänge, 5 sets (op. 27, 51, 77, 96, 127); 3 poems by Geibel, op. 30; 3 songs, op. 31; 12 poems [Kerner], op. 35; 6 poems [Rückert], op. 36; 12 do. [do.], comp. w. Clara S., op. 37; 5 songs f. low voice, op. 40; "Frauenliebe und -Leben," op. 42; "Dichterliebe," op. 48; Romanzen and Balladen, 4 sets (op. 45, 49, 53, 64); "Liederalbum für die Jugend," op. 79; 6 songs, op. 89; 6 poems by Lenau, and Requiem, op. 90; 6 songs from Byron's "Hebrew Melodies," op. 95 (w. pf. or harp); nine Lieder und Gesänge from "Wilhelm Meister," op. 98a; 7 songs, op. 104; 6 songs, op. 107; four "Husarenlieder" f. bar., op. 117; 3 "Waldlieder," op. 119; 5 heitere Gesänge, op. 125; "Gedichte der Königin Maria Stuart," op. 135; 4 songs, op. 142; "Der deutsche Rhein" (no opus-number).

**ORCHESTRAL**: 4 symphonies (No. 1, op. 38, in B $\flat$ ; No. 2, op. 61, in C; No. 3, op. 97, in E $\flat$  ["Rheinische," or "Cologne" symphony]; No. 4, op. 120, in D min.); "Ouvertüre,

Scherzo und Finale," op. 52; 4 concert-overtures ("Die Braut von Messina," op. 100; "Festouvertüre," op. 123; "Julius Cæsar," op. 128; "Hermann und Dorothea," op. 136); pf-concerto in A min., op. 54, Concertstück (introd. and Allegro appassionato) in G, f. pf. and orch., op. 92; Concert-Allegro f. do., in D min., op. 134; Concertstück f. 4 horns, op. 86; cello-concerto, op. 129; Fantasia f. violin w. orch., op. 131.

**CITAMBER-MUSIC**: Pf.-quintet in E $\flat$ , op. 44; 3 string-quartets, in A min., F and A, op. 41; pf.-quartet in E $\flat$ , op. 47; 3 pf.-trios (No. 1, in D min., op. 63; No. 2, in F, op. 80; No. 3, in G min., op. 110); 4 Phantasiestücke f. pf., violin, and cello, op. 88; Adagio and Allegro f. pf. and horn, op. 70; 3 Fantasiestücke f. pf. and clar., op. 73, 3 Romanzen f. pf. and oboe, op. 94; 5 Stücke im Volkston, f. pf. and cello, op. 102; 2 sonatas f. pf. and violin (No. 1, in A min., op. 105; No. 2, in D min., op. 121); 4 Marchenbilder f. pf. and viola, op. 113; 4 Märchenerzählungen f. pf. and clar., op. 132.

**FOR ORGAN (or pedal-piano)**: 6 studies in canon-form, op. 56; "Skizzen für den Pedalflügel," op. 58; six fugues on B-A-C-II, op. 60.

**FOR PIANOFORTE**: Op. 1, Variations on A-B-E-G; op. 2, Papillons; op. 3, Studies after Paganini's Caprices; op. 4, Intermezzi; op. 5, Improromptu on theme by Cl. Weick; op. 6, Davidsbündlertänze; op. 7, Tocatta; op. 8, Allegro; op. 9, Carnival; op. 10, six Studies on Paganini's Caprices; op. 11, Sonata No. 1, in F $\sharp$  min.; op. 12, Fantasiestücke (2 books); op. 13, Études symphoniques; op. 14, Sonata No. 2, in F min.; op. 15, thirteen Kinder-scenen; op. 16, Kreisleriana; op. 17, Fantasie in C; op. 18, Arabeske; op. 19, Blumenstück; op. 20, Humoreske; op. 21, Novelletten (4 books); op. 22, Sonata No. 3, in G min. ("Concert sans orchestre"; op. 23, Nachtstücke; op. 26, Faschingsschwank aus Wien; op. 28, three Romanzen; op. 32, Scherzo, Gigue, Romanze und Fughette; op. 68, Album für die Jugend; op. 72, four Fugues; op. 76, four Marches; op. 82, Waldscenen; op. 99, Bunte Blätter; op. 11, three Fantasiestücke; op. 118, three Sonatas for the Young; op. 124, Albumblätter; op. 126, seven pieces in fughetto-form; op. 133, Gesänge der Frühe; also a Scherzo (orig. in Sonata op. 14), a Presto passionato (orig. finale of Sonata op. 22); and a canon on "An Alexis."

—**FOR PF. 4 HANDS**: Op. 66, "Bilder aus Osten," after Rückert's "Makamen des Hariri"; op. 85, "12 vierhändige Clavierstücke für kleine und grosse Kinder"; op. 109, "Halls-scenen" ("9 charakteristische Tonstücke"); op. 130, Kinderball; op. 46, Andante and Variations in B $\flat$  (for 2 pf.s, 4 hands).

**WRITINGS**: "Gesammelte Schriften über Musik und Musiker," a coll. of his articles in the "Neue Zeitschrift" (1854; 4 vols.; 4th ed., 1891, rev. by F. G. Jansen; Engl. transl. by Fanny Raymond Ritter, London, 1875); "Robert Schumann's Jugendbriefe" (1885; ed. by Clara

S.; Engl. transl. by M. Herbert); "R. Schumann's Briefe, neue Folge," covering period 1828-54; (1886; ed. by Jansen).

**BIOGRAPHICAL:** By J. von Wasielewski (1858; 3rd ed 1880; Engl. transl. by A. L. Alger, Boston, 1871); by A. Reissmann (1805; 3rd ed 1879; Engl. transl. by A. L. Alger, London, 1886); by Ambros (1860; in "Culturhistorische Bilder"); by L. Mesnard, "Un successeur de Beethoven" (Paris, 1876); by H. Reimann (1887); by H. Erler ("R. S.'s Leben aus seinen Briefen," 1887; 2 vol.s); by S. Bagge ("R. S. und seine Faustscenen," 1879); by Waldersee ("Über Schumann's *Manfred*," 1880); by Jansen ("Die Davidsbündler," 1883); by Wasielewski ("Schumanniana," purporting to rectify errors in Jansen; 1884); by B. Vogel ("R. S.'s Claviercomposée," 1887); and by Ph. Spitta ("Ein Lebensbild R. S.'s," 1882, orig. in Grove's Dict.).

**Schu'mann, Clara (Josephine), née Wieck,** b. Leipzig, Sept. 13, 1819; d. Frankfurt-on-Main, May 20, 1896. An exceptionally gifted pianist, the daughter and pupil of Friedrich Wieck, and the wife of Robert Schumann. Trained from her fifth year, she played in public for the first time on Oct. 20, 1828; at the Gewandhaus in 1830; made tours from 1832; and during a sojourn in Vienna (1836) received the title of Imp. Chamber-virtuoso. At Paris she had great success in 1839. On Sept. 12, 1840, she was married to Schumann (*q.v.*). After his death she went with her children to Berlin; and in 1863 to Wiesbaden, being obliged to resume her public career as a concert-pianist. From 1878-92 she was teacher of pf.-playing in the Hoch Cons., Frankfurt. At first a Beethoven player, Frau Schumann became under her husband's influence a masterly and authoritative interpreter of the latter's compositions and Chopin's works.—Besides editing the Br. & Härtel ed. of Schumann's works, his early letters, and finger-exercises from Czerny's Pf.-Method, she publ. a number of original compositions (all f. pf., except the *Lieder*): Op. 1, 4 Polonaises; op. 2, Caprices in waltz-form; op. 3, Romance variée; op. 4, Valses romantiques; op. 5, 6, Soirées musicales, 10 pièces caract.; Concerto in A min.; op. 8, Var.s on the cavatina in *Il Pirata*; op. 9, Impromptu, "Souvenir de Vienne;" op. 10, 1st Scherzo; op. 11, 3 Romances [Mucchetti]; op. 12, 3 *Lieder* in R. Schumann's op. 37 (Nos. 2, 4, and 11); op. 13, 6 *Lieder*; op. 14, 2nd Scherzo; op. 15, 4 flüchtige Stücke; op. 16, 3 Preludes and Fugues; op. 17, pf.-trio in G min.; op. 20, Var.s on a theme by Schumann; op. 21, 3 Romanzen; op. 22, 3 Romanzen f. pf. and violin; op. 23, 6 *Lieder* from Rollet's "Jucunde;"—without opus-number: "Liebeszauber," *Lied* by Geibel; Andante and Allegro; Cadenzas to Beethoven's concertos in C min. and G.—Biogr. by La Mara in "Musikalische Studienköpfe," Vol. v.; in "Friedrich Wieck" by Adolf Kohut, and "Friedrich

Wieck und seine beiden Töchter," by A. von Meichsner.

**Schu'mann, Georg (Alfred),** concert-pianist and composer; b. Königstein, Saxony, Oct. 25, 1866. Pupil of his father, the city Mus. Dir., and his grandfather, a cantor; from 1877-81, of K. A. Fischer, B. Rollfuss, and Fr. Baumfelder, at Dresden; then at the Leipzig Cons. till 1888. of Reinecke, Jadassohn, and Zwintscher, composing 2 symphonies and a serenade f. orch., a pf.-quintet, 2 pf.-trios, a violin-sonata, etc., and taking the Beethoven prize in 1887. Prod. his first ambitious choral work, *Amor und Psyche*, at Leipzig in 1888; then lived 2 years in Berlin; from 1892-6, cond. of the Danzig *Gesangverein*; since then, of the Bremen Philharm. orch. and chorus.—Other works: Many pf.-pieces and songs; an orch. l suite "Zur Karnevalszeit;" a string-trio, a cello-sonata, etc.

**Schu'mann-Heink, Ernestine, née Roessler,** dramatic contralto; b. Lieben, n. Prague, June 15, 1861. Pupil, in Graz, of Marietta von Leclair; début Dresden, Oct. 13, 1878, as Azucena in *Il Trovatore*; sang 4 years in Dresden, from 1883 in the Hamburg City Th. At Bayreuth in 1896 she took the rôles of Erda, Waltraute, and the First Norn, in *Der Ring des Nibelungen*.—Twice married: to Herr Heink in 1883; to Paul Schumann in 1893.—In Chicago, New York, etc., with the Grau opera-troupe, 1898-1900, as Ortrud, Erda, etc.

**Schu'n'ke, Carl,** pianist; b. Magdeburg, 1801; d. (by suicide) in Paris, Dec. 16, 1839. Pupil of his father, the horn-virtuoso Michael S.; later of Ries, whom he accompanied to London. In 1828 he settled in Paris, becoming pianist to the Queen. After an attack of apoplexy, which deprived him of speech, he took his life in despair.—About 60 comp.s, chiefly brilliant transcriptions of operatic and popular airs.

**Schu'n'ke, Ludwig,** pianist; pupil of his father, the horn-virtuoso Gottfried S.; b. Kassel, Dec. 21, 1810; d. Leipzig, Dec. 7, 1834. Studied further under Kalkbrenner and Reicha at Paris, playing successfully there and in Vienna, Stuttgart, and Prague; settled in Leipzig, 1833, became the intimate friend of Schumann, and a co-founder of the "Neue Zeitschrift für Musik." His few works were full of promise: Op. 3, Variations; op. 9, Caprice; op. 10, 2nd Caprice; op. 13, Charakterstücke; op. 14, Variations.

**Schuppan'zigh, Ignaz,** b. Vienna, 1776; d. there March 2, 1830. A violinist, he organized and cond. the Augarten Concerts; then joined Prince Kasumowski's private quartet (S. Mayseher, Linke, and Weiss), interpreting the Beethoven quartets under the master's eye, and also playing those by Haydn and Mozart. After 1816 they concertized in Germany, Poland and Russia on their own account; also after returning to Vienna in 1823. He joined the court orch. in 1824, and became Dir. of the German Opera in 1828.—Works: Solo brillant f. violin

w. quartet; solo var.s on a Russian theme; 9 var.s f. 2 violins.

**Schürer, Johann Georg**, b. Raudnitz, Bohemia, about 1732; d. Dresden, Feb. 16, 1786, where he had been comp. since 1748.—Works: 4 Italian operas, *Astrea* (1746), *Galatea* (1746), *Ercole* (1747), *Calandro* (1748); a German "Singspiel," *Doris* (1747); 3 oratorios; 40 masses; 3 Requiems; 140 Psalms; and other church-music.

**Schu'rig, (Volkmar) Julius (Wilhelm)**, b. Aue-on-the-Mulde, Saxony, Mar. 24, 1802; d. Dresden, Jan. 31, 1899. Pupil of Schneider, J. Otto, and Uhlig, at Dresden; 1842-52, choir-master at the synagogue, and 1844-56 organist of the English Ch.; 1856-61, cantor and org. at Pesth; thereafter lived in Dresden as singing-teacher, cantor, and (from 1876) teacher of theory at the Rollfuss Acad.—Publ. organ-fantasias, op. 1 and 31; organ-preludes, op. 46; sacred songs f. one voice, op. 14, 33; English 4-part do.; sacred duets, many motets and choruses; children's songs w. pf., op. 48; etc.; also an excellent collection, "Liederperlen deutscher Tonkunst."

**Schu'ster, Joseph**, b. Dresden, Aug. 11, 1748; d. there July 24, 1812. Dramatic comp.; taught by Schürer. Spent 4 years, 1765-9, in Italy, returned to Dresden, and became court and chamber-comp. in 1773; spent 2 years more in Italy for study under Padre Martini at Bologna, prod. Italian operas, and was made honorary *maestro* to the King of Naples; after a stay of 2 years in Dresden, and a third visit to Italy 1778-81, he settled in Dresden, conducting at church and theatre alternately with Naumann, Schurer, and Seydelmann, and from 1787 associated with Seydelmann as court *Kapellm.* Of 24 operas, 20 were in Italian (1770-1800); the 4 in German (*Der gleichgültige Ehemann*, *Doctor Murner*, *Steg der Liebe über die Zauberei*, and *Das Laternenfest*) were popular. His best work was a cantata, *Das Lob der Musik*; he also wrote other cantatas, oratorios, a mass, etc.; publ. pf.-pieces f. 2 and 4 hands, divertissements f. pf. and violin, etc. Symphonies, a concerto f. 2 pf.s., etc., are in MS.

**Schütt, Eduard**, b. St. Petersburg, Oct. 22, 1856. Pianist; pupil of Petersen and Stein at the St. P. Cons.; studied 1876-8 at the Leipzig Cons.; now conducts the Akademischer Wagnerverein at Vienna.—Works: Pf.-concerto in G min., op. 7; Serenade f. string-orch.; Var.s f. 2 pf.s; songs, many pf.-pieces, etc.; and a 3-act comic opera, *Signor Formica* (Vienna, 1892; mod. succ.).

**Schütz [Sagitta'rius], Heinrich**, the most influential German composer of the 17th century in developing and promoting good church-music, and a worthy forerunner of Bach; b. Köstritz, Saxony, Oct. 8, 1585; d. Dresden, Nov. 6, 1672. In 1599 he became a choir-boy in the court chapel at Kassel, also taking the

gymnasial course, and entering Marburg Univ. in 1607, at his parents' desire, to study law; but was sent to Venice in 1609, by Landgrave Moritz of Hesse-Kassel, to study under Giovanni Gabrieli, remaining here till after the latter's death in 1612. Returning to Kassel, he became court organist; in 1617 he was app. *Kapellm.* to the Elector of Saxony at Dresden, after having acted in that capacity since 1615. He repeatedly revisited Italy; from 1631, amid the distractions of the 30 Years' War, he made protracted visits to Copenhagen (in 1633-5, 1637-9, and 1642-5), where he solicited as court conductor, the Dresden court orch. having been wholly dissolved during 6 years (1633-9), and then reorganized with only ten instrumentalists and singers; after 1645 it attained the former standard of efficiency.—Standing at the parting of the ways between Palestrina and Bach, Schütz was of peculiar importance in German art through having applied the grand Italian choral style, and the new dramatico-monodic style (of Monteverde and his predecessors), to the development of a semi-dramatic church-music which is not merely of historical interest as preparing the mightier Bach epoch, but of pleasing and powerful effect at the present day. S. was also the composer of the first German opera, *Da'ne*, set to Opitz's translation of Rinuccini's libretto (prod. Schloss Hartenfels, n. Torgau, 1627, at the wedding of Princess Sophie of Saxony), and of a ballet, *Opheus und Eurudice* (1638, on the wedding of Johann Georg II. of Saxony); the music of both is lost. The late Carl Riedel did much to awaken appreciation of S.'s merits by publishing and producing "Die 7 Worte Christi am Kreuz," and by bringing out other of his works, notably a "Passion" consisting of selections from S.'s "Historia des Leidens . . . Jesu Christi" [see below]. Breitkopf & Härtel have publ. a complete edition of S.'s works in 16 vols.; Vols. i-xiv edited by Philipp Spitta, Vols. xv and xvi by his brother Friedrich Spitta. Their contents follow: Vol. I, Die evangelischen Historien und die Sieben Worte Jesu Christi am Kreuz; the "Historien" being (1) "Die Historia des Leidens und Sterbens unsers Heylandes Jesu Christi" (4 Passions after the Evangelists; MS. in the Dresden Library), and (2) "Historia der frühlichen und siegreichen Auferstehung unsers einigen Erlösers und Seligmachers Jesu Christi" (first publ. 1623; similar to the Passions); Vols. II-III, Mehrchörige Psalmen mit Instrumenten, containing the "Psalmen Davids sampt etlichen Motetten und Concerten mit 8 und mehr Stimmen nebenst anderen zweyen Capellen, dass dero etliche auf 3 und 4 Chor nach Beliebung gebracht werden können," w. continuo (first publ. 1616); Vol. IV, Canticiones sacrae a 4 w. continuo; Vol. V, Symphoniae sacrae, Part I; Vol. VI, Kleine geistliche Concerte a 1-5; Vol. VII, Symphoniae sacrae, Part II; Vol. VIII, sacred choral music, containing "Musicalia ad chorum sacrum, das ist

geistliche Chormusik mit 5-7 Stimmen, beides instrumentaler et vocaliter," w. continuo (1648); Vol. IX, Italienische Madrigale, containing his first publ. work, sent home from Italy, and dedicated to the Landgrave, "Il primo libro dei Madrigali" (1611; 18 madrigals *a 5* and a Dialog *a 8*); Vol. X-XI, Symphonie sacree, Part III, Vol. XII-XV, Gesammelte Motetten, Koncerte, Madrigale und Arien; Vol. XVI, "Psalmen Davids deutsch durch Cornelius Beckern in vier Stimmen gestellt"; also Index, etc.—Biography of S. by Ph. Spitta in the "Allgemeine deutsche Biographie"; memorial oration by Fr. Spitta (1886), and "Die Passionen nach den 4 Evangelien von Heinr. Schütz" by Fr. Spitta (1886).

**Schwab, François-Marie-Louis**, b. Strassburg, Apr. 18, 1820; d. there Sept. 6, 1882. Cond. of the *Union musicale*, 1871-4; mus. ed. of the "Journal d'Alsace."—Works: 3 comic operas (French); mass w. full orch. (1859); a cantata; a 'cello-concerto; other instr. and vocal comp.s.

**Schwalm, Robert**, b. Erfurt, Dec. 6, 1845. Pupil of Pflughaupt, and of the Leipzig Cons. Conductor of mus. societies at Königsberg.—Works: Opera *Frauenlob* (Leipzig, 1885); male choruses w. orch., *Der Gothen Todestgesang, Abendstille am Meere*; oratorio *Der Jüngling von Aain*; orch. serenade, op. 50; string-quartet; etc.—His brother,

**Schwalm, Oscar**, b. Erfurt, Sept. 11, 1850. Pupil 1870-82 at Leipzig Cons. of Wenzel, Reinecke, Paul, and Jadasohn. Manager of Blüthner's branch-establishment at Berlin; from 1886 8, proprietor of Kahnt's publishing-house in Leipzig, selling out to Dr. Paul Simon, and was also critic for the "Tageblatt" and other Leipzig papers. Has comp. an overture to Fittiger's *König Drosselbart*; pf.-music, songs, school-songs, etc.

**Schwan'berg, Johann Gottfried**, b. Wolfenbüttel, Dec. 28, 1740; d. Brunswick, Apr. 5 (Mar. 29?), 1804. Pupil of Latilla and Saratelli at Venice, and aided by Hasse, whom he took for his model. Court *Kapellm.* at Brunswick.—Works: 12 Italian operas in imitation of Hasse's style; cantatas; pf.-concertos; violin-concertos; 3 sonatas f. pf.

**Schwan'tzer, Hugo**, b. Oberglogau, Apr. 21, 1820; d. Berlin, Sept. 15, 1886. Pupil of the Inst. for Church-music at Berlin; 1852, organist of the Ref. Synagogue, and in 1866 of the new Synagogue; 1856-60, teacher of org. and pf. at the Stern Cons. Founder of the Schwan'tzer'sches Cons.—Publ. pieces f. org., pf., and voice; also a Method f. pf.

**Schwarz, Andreas Gottlob**, b. Leipzig, 1743; d. Berlin, Dec. 26, 1804. Bassoonist, from 1787, in the Berlin court orch.; previously in London, at Lord Abington's concerts.—His son, **Christoph Gottlieb**, b. Sept. 12, 1768, was also a fine bassoonist; chamber-musician to the

Prince of Wales, and 1788-1826 in the Berlin court orch.

**Schwarz, Wilhelm**, b. Stuttgart, May 11, 1825; d. Berlin, Jan. 4, 1878. A theologian and teacher who became a singer and teacher of singing at Hanover and Berlin, introducing a new, but unsuccessful method.—Publ. "System der Gesangskunst nach physiologischen Grundsätzen" (1857), and "Die Musik als Gefühls-sprache im Verhältniss zur Stimme und Gesangsbildung" (1860).—His son, **Max**, b. Hanover, Dec. 1, 1856; pupil of Bendel, Bulow, and Liszt. Excellent pianist; from 1880-3 teacher at the Hoch Cons., Frankfurt, then founding, with other teachers leaving that inst. after Raff's death, the "Raff" Cons., of which he has been the Director since 1885.

**Schwarz, Bianca**. See **BIANCHI**.

**Schwe'dler, (Otto) Maximilian**, b. Hirschberg, Silesia, Mar. 31, 1853. Excellent flutist, pupil 1869-72 of Ft. Meinel at Dresden. Played in orchestras at Warmbrunn, Meissen, Königsberg, and Düsseldorf; called in 1881 to the Leipzig municipal and Gewandhaus Orch., in which, since Buge's retirement (1895) he is 1st flute. Inventor of the "Schwedler flute" (1885), fully descr. in his "Katechismus der Flöte und des Flötenspiels" (Leipzig, 1897); the manufacturer, Carl Kruspe, won a gold medal at the Leipzig Industrial Exhib. of 1897.—Works: Transcriptions f. flute.

**Schwei'tzer, Anton**, b. Koburg, 1737; d. Gotha, Nov. 23, 1787, as *Kapellm.* Of his 20 Singspiele, etc., *Elvium, Akeste, Wicland*, and *Die Dorgala*, were publ.

**Schwei'tzer, Otto**, b. Zurich, May 26, 1846. Pianist; pupil of Moscheles and Wenzel at Leipzig Cons.; since 1870 in Edinburgh, also teaching the pf. at the Athenæum School of Music, Glasgow.—Works: 2 pf.-suites; a pf.-sonata; sonata f. pf. and 'cello, op. 28; Morceaux populaires, op. 37; Polonaise brillante; Romantic Studies; etc.

**Schwen'cke, Christian Friedrich Gottlieb**, son of the bassoonist Johann Gottlieb S. [1744-1823]; b. Wachenhausen, Harz, Aug. 31, 1767; d. Hamburg, Oct. 27, 1822, being C. Ph. E. Bach's successor as town cantor and mus. dir. at the Katharinenkirche. Pupil of Marburg and Kirnberger.—Works: Many cantatas, sacred and secular; 2 oratorios; church-music; 6 organ-fugues; 3 violin-sonatas; pf.-sonatas. He rescued Händel's *Messiah* and Bach's mass in B minor; wrote much for the Leipzig "Allgem. Zeitung."

**Schwen'cke, Johann Friedrich**, son and pupil of preceding; b. Hamburg, Apr. 30, 1792; d. there Sept. 28, 1852. From 1820, organist at the Nikolaikirche.—Comp. numerous cantatas; over 500 preludes and postludes f. organ; a septet f. 5 'celli, double-bass, and kettle-drums; harmonized about 1,000 chorals, and 73 Russian folk-songs; publ. the popular

"Hamburgisches Choralbuch"; many arrangements f. pf of classic works; etc.—His brother,

**Schwen'cke, Karl**, b. Hamburg, Mar. 7, 1797, d. (?). Fine pianist, making tours to St. Petersburg, Stockholm, and Paris. Settled in Nussdorf, near Vienna. Memoirs publ. (partially) in the "Hamburger Korrespondent" (1884-5)—Works: Solemn mass (Paris); a symphony (Paris Cons., 1843; also at Hamburg); publ. a violin-sonata, a pf.-sonata f. 4 hands, etc.

**Schwen'cke, Friedrich Gottlieb**, son and pupil of Joh. Friedrich S.; b. Hamburg, Dec. 15, 1823; d. there June 11, 1896. Virtuoso on the pf. and organ, giving organ-concerts in Paris, 1855; succeeded his father in 1852 as organist of the Nikolaikirche, Hamburg.—Works: 3 fantasias f. org., trumpet, trombone, and kettledrums, sacred songs f. female ch. w. org.; in 1886 he publ. a new and augmented ed. of his father's choral preludes.

**Schyt'te** [shut'te], **Ludwig (Theodor)**, b. Aarhus, Jütland, Denmark, Apr. 28, 1850 [correct date]. Originally a druggist, he embraced music in 1870, studying pf. with Anton Ree and later with Edmund Neupert; comp. with Gebauer and Gade; finishing under Taubert at Berlin and Liszt at Weimar. From 1887-8 he taught the advanced pf.-classes at Horák's Institute, Vienna; is now (1896) residing in Vienna as a concert-pianist, teacher, and composer.—Works (about 110 publ., nearly all f. pf.): Op. 12, Charakterstücke; op. 22, Naturstimmmungen; op. 28, pf.-concerto, op. 30, Pantomimes f. 4 hands; op. 35, Danish melodies; op. 52, Swedish songs and dances f. 4 hands; op. 53, sonata; op. 61, Bojarentänze f. 4 hands; op. 63, Launen und Fantasien; pf.-studies, etc.; about 60 songs; and many works without opus-number, among them the comic opera *Fahrendes Volk* (not perf.), and the 1-act opera *Ilero* (Copenhagen, 1898).

**Scontri'no, Antonio**, b. Trapani, 1851. Pupil of Platania at Palermo; lived several years in Milan as teacher and composer; since 1897, prof. of counterpoint at Florence Cons.—Operas: *Matella* (Milan, 1879); *Il Progettista*, farce, (Rome, 1882); *Il Sortilegio* (Turin, 1883); *Griugoire*, 1-act (1890; v. succ. at Padua, 1892); and the succ. 4-act opera seria *La Cortigiana* (Milan, 1896). A "Sinfonia marinaresca" was perf. at Naples, 1897, with success.

**Scot'to, Ottaviano**, and his son **Girolamo**, music-printers at Venice from 1536-9 and 1539-73, respectively. The latter publ. in 1551 a book of his own madrigals.

**Scria'bine, Alexander**, promising neo-Russian comp.; b. Moscow, Jan. 6 (N. S.), 1872; pupil, at the Cons. there, of Safonoff (pf.), and Taneiev (comp.). Talented pf.-virtuoso, winning triumphs on journeys through Switzerland (1895), and Paris, Belgium, and Holland (1896), also introducing his own compositions f. pf.:

Op. 1, 3 Morceaux; op. 4, Allegro appassionato, op. 6, sonata, op. 8, 12 études, op. 9, Prelude and Nocturne 1 left hand alone, op. 10, 2 Impromptus, op. 11, 24, Preludes; op. 18, Allegro de concert, op. 19, Sonate-Fantaisie No. 2; etc.

**Scribe, Eugène**, most prolific of French dramatists, and the writer of over 100 operalibretti; b. Paris, Dec. 25, 1791; d. there Feb. 21, 1861. From his pen were the finest libretti composed by Auber and Meyerbeer: *La Muette*, *Fra Diavolo*, *Le Domino noir*, *Les Diamants de la couronne*;—Robert, *Les Huguenots*, *Le Prophète*, *L'Africain*. For Boieldieu he wrote *La Dame blanche*; for Halévy, *Manon Lescaut* and *La Juive*. These are a few of the best.

**Scude'ri, Salvatore**, b. Terranova, Calтанisetta, Italy, Jan. 3, 1845. Popular song-composer; his serenata "Dormi pure" has had great vogue.

**Scu'do, Paolo**, writer; b. Venice, June 8, 1806; d. Blois, Oct. 14, 1864.—Publ. "Critique et littérature musicale" (2 parts, 1850, '59); "L'art ancien et moderne . . ." (1854); "L'année musicale, ou Revue annuelle des théâtres lyriques et des concerts" (3 vols., 1860-2); "La musique en 1862" (1863); a mus. novel "Le chevalier Sarti" (1857; the sequel, "Frédérique," in the "Revue des Deux Mondes"); and articles in periodicals, etc.

**Sebastiani, Johann**, b. Weimar, 1622. In 1661, *Kapellm.* to the Elector of Brandenburg at Königsberg. His passion, *Das Leiden . . . Jesu Christi* (1672), is noteworthy from the devotional chorals therein introduced, as in Bach's Passions. He also publ. "Geistliche und weltliche Lieder" (1675).

**Šebor, Karl [Karel]**, b. Brandeis, Bohemia, July 18 (Aug. 13 ?), 1843. Studied at Prague Cons.; private pupil of Kittl. From 1864-7, cond. of the National Opera; since 1871, military bandmaster in Vienna.—Works: The Czech operas *The Templars in Moravia* (1864), *Muhomira* (1867), *The Hussite's Bride* (1868), *Blanka* (1870), *The Frustrated Wedding* (1878), all at Prague; cantatas, symphonies, overtures, a string-quintet, a string-quartet, pf.-pieces, songs, etc.

**Sech'ter, Simon**, celebrated teacher of counterpoint; b. Friedberg, Bohemia, Oct. 11, 1788; d. Vienna, Sept. 10, 1867. Pupil of Kozeluch and Hartmann at Vienna; in 1811, teacher at the Inst. for the Blind; in 1824 assistant, in 1825 1st. court organist; from 1851, prof. of harmony and comp. at the Vienna Cons. Among his pupils were Döhler, Henselt, Bruckner, Nottebohm, Otto Bach, Berens, Vieuxtemps, Rufinatscha, Thalberg, and Pauer. One of the foremost contrapuntists of the 19th century, he was an indefatigable composer, writing a vast amount of church-music (very little printed), and publishing many fugues, preludes, etc., f. organ (op. 1-5, 8, 9, 12-15, 17, 20-22, 48, 50, 52, 56, 61),

several intricate pf.-pieces (op. 13, Dances in counterpoint; op. 62, 12 Contrapuntal pieces, op. 76, Prose and Music; op. 55, 4 books [24 numbers] of amusing Fugues for 4 hands on national and operatic airs, etc.); 2 string-quartets (No. 2 is "Die 4 Temperamente"); the burlesque opera *Alli Hutsch-Hutsch* (1844); songs, etc. His *magnum opus* is the valuable treatise "Die Grundsätze der musikalischen Composition" (3 vols, 1853, '54), on the lines of Rameau's *basse fondamentale*. He also publ. a "Generalbass-Schule," and a new ed. of Marpurg's "Abhandlung von der Fuge."

**See'ling, Hans [Hanuš],** b. Prague, 1828; d. there May 26, 1862. Pianist of great technical ability and admirable style; went to Italy in 1852, where he made his debut; thence to the East, again to Italy, in Paris (1859), then making Germany his home. Many brilliant pieces (op. 10, 12, Concert-studies; op. 2, Loreley; etc.).

**Se'ger(t), Joseph,** b. Řepin, Bohemia, Mar. 21, 1716; d. Apr. 22, 1782, at Prague, as organist of the Kreuzherrenkirche. Excellent organist and teacher; taught by Czernohorsky and Fr. Benda at Prague; among his pupils were Kozeluch, Maschek, Mysliweczek, etc.—Publ. 8 Toccatas and Fugues f. org.; many masses, psalms, etc., are in MS.

**Seghers, François-Jean-Baptiste,** b. Brussels, Jan. 17, 1801; d. Margency, n. Paris, Feb. 2, 1881. Violinist, pupil of Gensse and Baillot (Paris Cons.); founded the Société Ste.-Cécile in 1848, and cond. it till 1854.

**Segond, L. A.,** a physician at Paris; took singing-lessons of Manuel Garcia, and publ. "Hygiène du chanteur. Influence du chant sur l'économie animale. Causes principales de l'affaiblissement de la voix et du développement de certaines maladies chez les chanteurs. Moyens de prévenir ces maladies" (1846); and "Mémoires pour servir à l'histoire anatomique et physiologique de la phonation" (1859; lectures at the Académie).

**Sei'bert, Louis,** b. Cleeburg, n. Wiesbaden, May 22, 1833. Teacher of pf. at Wiesbaden Cons.; comp. of orch. and chamber-music, male choruses, etc.

**Sei'del, Friedrich Ludwig,** b. Treuenbrietzen, Brandenburg, June 1, 1765; d. Charlottenburg, May 5, 1831. Pupil of Benda at Berlin, and organist of the Marienkirche; 1801, asst.-cond. at the National-Theater; 1808, mus. dir. of the Royal orch.; 1822, court *Kapellm.*—Works: The operas *Jery und Bätely*, *Der Dorfbarbier* (1817), *Lila* (1818); incld. music to dramas; an oratorio, *Die Unsterblichkeit* (1797); masses, motets, songs, pf.-music.

**Sei'del, Johann Julius,** b. Breslau, July 14, 1810; d. there Feb. 13, 1856. Org. at St. Christopher's Ch.—Publ. "Die Orgel und ihr Bau" (1843; new ed.s '75, '87), a clear and concise handbook.

**Seidl, Anton,** eminent conductor; b. Pesth, May 7, 1850, d. New York, Mar. 28, 1898.

Pupil of Leipzig Cons. 1870-2, then eng. by Hans Richter as chorusmaster at the Vienna Opera. Richter recommended him to Wagner, to assist in preparing the score and parts of the Nibelung Trilogy; S. worked in Bayreuth till 1879, when he acted for a short time as *Kapellm.* at the Leipzig City Th.; but in the same year Angelo Neumann eng. him for his great Wagner tournee, continuing until 1883. From 1883-5 S. cond. the Bremen Opera; here he met and married the soprano singer Fil. Krauss. In 1885 he was eng. at New York by Walter Damrosch and E. C. Stanton to cond. opera in the Metropolitan Opera House, a post occupied until the reaction (1891-2) to Italian opera. In 1895 he again cond. a supplementary season of German opera, and was regularly eng. for 1896-7; also cond. the Philharm. Orch. and the Sunday Night Concerts, and made tours with his orch. In 1897 he conducted at Covent Garden, London. To forestall offers from the Continent a movement was started, shortly before S.'s death, to raise a fund for a permanent concert- and opera-orch. in New York.—S. was *par excellence* a Wagner conductor, and, as such, enjoyed great authority; he was one of the cond.s at the Bayreuth Festival in 1886 and 1897.

**Seidl, Arthur,** b. Munich, June 8, 1863. Pupil of the R. School of Music at Ratisbon; studied with Paul, Stude, Spitta, and Beller-mann; *Dr. phil.*, Leipzig, 1887 (valuable dissertation "Vom Musikalisch-Erhabenen. Prolegomena zur Ästhetik der Tonkunst"); also publ. "Zur Geschichte des Erhabenenbegriffs seit Kant" (1889). Living in Dresden.

**Sei'fert, Uso,** b. Römbild, Thuringia, Feb. 9, 1852. Pupil of Willner, Blassmann, Merkel, Nicolé, and Kischbieter, at Dresden Cons.; now teacher there, and organist of the Reformed Church.—Works: A popular Method f. pf.; numerous pf.-pieces (Capriccioletto, Valse-Im-promptu, Polaca graziosa, Polonaise, a grand étude "Ohne Rast, ohne Ruh"; etc.); songs. Has edited classic instructive works.

**Sei'friz, Max,** b. Kottwill, Württemberg, Oct. 9, 1827; d. Stuttgart, Dec. 20, 1885. Violinist; pupil of Täglichsbeck; 1854-69, court *Kapellm.* to Prince Hohenzollern at Löwenberg; from 1871, mus. dir. at Stuttgart.—Works: Incld. music to *Die Jungfrau von Orleans*; concert-cantata *Ariadne auf Naxos*; a symphony; choruses f. male and mixed voices,





**Sei'ler, Joseph**, b. Lugde, n. Pymont, Jan. 15, 1823; d. May 29, 1877, as organist of the Mönitzkirche at Munster. Pupil of Reissiger and Joh. Schneider at Dresden Masses, etc., in MS.; articles in mus. periodicals.

**Seiss, Isidor (Wilhelm)**, b. Dresden, Dec. 23, 1840. Pianist, pupil of Fr. Wieck and J. Otto, also 1858-60 of Hauptmann at Leipzig. Since 1871, pf.-teacher at Cologne Cons.; title of "Professor," 1878. Conducts the concerts of the "Musikalische Gesellschaft." Excellent pianist of classical leanings, admirable interpreter of Mozart; successful teacher and composer.—Works Op. 7 and 9, Clavierstücke; op. 8, sonatinas; op. 10, Studies in bravura; op. 12, Preludes; fine arr. of Beethoven's Contredanses and Danses allemandes; revision of Weber's E♭ Concerto; also a "Feierliche Scene und Marsch" f. oich. (orig.).



**Seitz, Robert**, b. Leipzig, Apr. 8, 1837; d. there Sept. 26, 1889. Music-publisher, 1866-78, then selling out, and establishing a piano-factory, which failed in 1884, when his interesting paper, "Das musikalische Centralblatt," ceased to appear.

**Seitz, Friedrich [Fritz]**, b. Günthersleben, n. Gotha, June 12, 1848. Violinist, pupil of Uhlrich; since 1884, leader of the Dessau court orch.

**Séjan, Nicolas**, b. Paris, Mar. 19, 1745; d. there Mar. 16, 1819. Famous organist, pupil of Forqueray. Org. of St.-André-des-Arts in 1760, of Notre-Dame in 1772 (w. Daquin, Couperin, and Balbâtre), of St.-Sulpice in 1783; in 1789, of the royal chapel, and teacher at the "École royale de chant." Lost his posts in the Revolution, but in 1807 became org. at the Invalides, and in 1814 of the royal chapel.—Publ. 6 violin-sonatas, pf.-sonatas, 3 pf.-trios, and music f. pf. and organ.

**Selby, Bertram Luard**, b. in Kent, Engl., Feb. 12, 1853. Organist of Salisbury Cath., 1881-3; now (1899) of St. Barnabas, Pimlico, London.—Works: 2 operas, *The Ring* (1886) and *Adela* (Nottingham, 1888); music to *Helena in Troas* (London, 1886); a 1-act operetta ("duologue") *Weather or no* (London, Aug. 10, 1896; in Berlin as *Das Wetterhäuschen*, Nov., 1896; v. succ.); a school-cantata, *The Waits of Bremen*; church-music; part-songs; songs; Idyl f. orch.; 2 pf.-quintets; Sonata and Suite f. violin and pf.; Suite f. pf.; sonatas, etc., f. organ.

**Seligmann, Hippolyte-Prosper**, b. Paris, July 28, 1817; d. Monte Carlo, Feb. 5, 1882.

Fine 'cellist, pupil of Norblin at the Cons., taking 1st prize in 1836. Long concert-tours—Publ. 6 études caractéristiques, divertissements, fantasies, caprices, etc., f. 'cello w. pl.; and 2 albums of songs.

**Selle, Thomas**, b. Zombig, Saxony, Mar. 23, 1899; d. Hamburg, July 2, 1863, as cathedral-cantor, and mus. dir. of the 5 principal churches—Publ. "Concertatio Castalidum" (1624, church-concertos a 3); "Deliciae pastorum Arcadiae" (1624, secular songs a 3); "Hagio-decamelydria, oder 10 geistliche Concertlein" a 1-4 (1631), "Monophonia harmonica latina," 15 "concentus ecclesiastici" a 2-3 (1633); "Concentus" a 2, w. b. cont. (1634); "Decas prima amorum musicalium" a 3 (1635); "Concentuum trivocalium germanico-sacrorum pentas" (1635); "Concentuum latino-sacrorum" a 2, 4, and 5, w. b. cont. (1646, '51); etc.

**Sell'ner, Joseph**, b. Landau, Bavaria, Mar. 13, 1787; d. Vienna, May 17, 1843. Oboe-virtuoso in an Austrian regiment, and from 1811 at Prague in Weber's orch.; from 1817 at the Court Opera, Vienna, teaching at the Cons. from 1821, and cond. the student-concerts. His "Theoretisch-praktische Oboen-Schule" is still considered the best method for oboe; he also publ. a concerto and 3 concertinos f. oboe w. orch.; a concerto f. 2 oboes; a quartet f. oboe and strings; an Introd. and Polonaise f. oboe and orch.; etc.

**Sem'brich, Marcella** [real name **Praxede Marcelline Kochanska**]; Sembrich was her mother's maiden-name], remarkable soprano (coloratura); b. Wisniewczyk, Galicia, Feb. 15, 1858. Piano-pupil (later the wife) of Wilhelm Stengel at the Lemberg Cons.; then a pupil of Epstein at Vienna; studied singing one year (1875-6) under Victor Rokitsansky, and 8 months with G. B. Lamperti, Jr., at Milan, making her début in May, 1877, at Athens, in *Puritani*. She now studied German opera at Berlin with the horn-player Richard Lewy, was eng. for 18 months at the Dresden Court Th., and from June, 1880, for 5 seasons at London, also making tours of the Continent and (1883-4) in America. During the summer of 1884 she had further lessons with Francesco Lamperti, Sr. She has made Dresden her home since 1889. In 1898-1900 she revisited the United States with the Grau opera-troupe.

**Semet, Théophile (Aimé-Émile)**, b. Lille, Sept. 6, 1824; d. Corbeil, n. Paris, Apr. 15, 1888. Pupil of Halévy; drummer at the Opéra.—Operas: *Les nuits d'Espagne*, *La Demoiselle d'honneur*, *Gil Blas*, *Ondine*, *La petite Padette* (1869); generally successful.

**Senesino**. See BERNARDI, FRANCESCO.

**Senff, Bartholf**, b. Friedrichshall, n. Koburg, Sept. 2, 1818; d. Leipzig, Sept. 25, 1895. Founder of the Leipzig music-publishing house (1850), also of the weekly "Signale für die mu-

sikalische Welt," edited by himself with great tact and acumen.

**Senfl** (or **Senffl, Senfel**), **Ludwig**, eminent contrapuntist, b. Basel-Augst, 1492; d. Munich about 1555. Pupil and successor of Heinrich Isaak, the *Kapellm.* ("symphonista regis") of the Imperial Chapel. Some time after the death of Maximilian I. he became court cond at Munich.—Publ. works: "5 Salutationes Domini nostri Ihesu Christi," motets a 4 (1526); "Magnificat 8 tonorum" a 4-5 (1532), "Varia carminum genera, quibus tum Horatius tum alii," a 4 (1534). 8 Odes are in P. Hofhaumer's "Harmonia poetica" (1539); single comp. s in colls. of the period (cf. Ritner's "Bibliographie," also Vol. iv of the "Gesellschaft für Musikforschung"). Many MSS. in the Munich Library.

**Sen'krah, née Hark'nes, Arma Leoretta**, b. New York, June 6, 1864. Excellent violinist, pupil of Aino Hill at Leipzig, Wieniawski at Brussels, and of Massart at the Paris Cons., 1881, winning 1st prize; very successful concert-tours since 1882. Married Herr Hoffmann, a Weimar lawyer, in 1888.

**Serafi'no, Santo**, celebrated violin-maker at Venice, 1730-45. His instrs., after models by Stainer and Amati, are very valuable; they bear the label "Sanctus Seraphin Utinensis fecit Venetijs, Anno 17--".—His nephew **Gregorio** worked about the same period.

**Seras'si**, celebrated Italian family of organ-builders at Bergamo. The founder of the business was **Giuseppe** (*il vecchio*), b. Gordano, 1694; d. Crema, 1760. His son **Andrea Luigi**, b. 1725, carried on the work till his death in 1799; he built the cathedral-organs at Crema, Parma, and Fossano. —**Giuseppe** (*il giovane*), b. Bergamo, Nov. 16, 1750; d. there May 13, 1817, upheld the fame of the firm, and built many organs in Lombardy; his catalogue of 1815 enumerates 345 instrs. He also publ. a description of the new organ at Como (1808), with a short history of the organ, and good rules for registration, and a pamphlet "Sugli organi. Lettere" (1816). The catalogue publ. in 1852 by his sons, Carlo and Giuseppe, shows a total of 654 organs constructed.

**Se'ring, Friedrich Wilhelm**, b. Fürstentwalle, n. Frankfort-on-Oder, Nov. 26, 1822; from 1871 head-teacher in the Seminary at Strassburg, where he organized a *Gesangverein*. —Publ. works: Oratorio *Christi König in Jerusalem*; Advent cantata; Psalm 72 f. mixed ch. w. pf.; male choruses (the "Hohenzollernlied"); a "Gesanglehre für Volksschulen"; "Die Choralfiguration, theoretisch-praktisch"; and an elementary violin-method.

**Sermisy, Claude de**, called **Claudin** [*not CLAUDIN LEJEUNE*], from about 1530-60 *m. de chap.* to François I. and Henri II. of France. —Publ. "Missae III 4 voc." (1583); other masses, motets, and chansons are in the colls.

of Attaignant, Duchemin, of Berg and Neuber ("Thesaurus musicus"), and of Gardane ("Mottetti del frutto" and "Canzoni francesi").

**Se'rov** [**Sje'roff**], **Alexander Nikolajevitch**, b. St. Petersburg, May 11, 1820, d. there Jan. 20 (O. S.), 1871. He had lessons in cello-playing from Carl Schuberth, but was a lawyer by profession, and held a government office in the Crimea when, in 1850, he turned wholly to music, beginning as a critic of advanced views, and an adherent of Wagner, he twice attempted to establish a paper; and publ. essays on Russian Folk-song in the "Moszkva" and the "Musical Season." After his debut as a dramatic composer, in 1863, with the grand opera *Judith*, the Czar granted him a pension; his grand opera *Rogneda* (1865) had equal good fortune, and he commenced the composition of two other dramatic works, *Taras Bulba* and *Wakula, the Smith*, both of which, however, he left unfinished in his zeal to complete the opera *Il'ozajia sioha* ("The power of the enemy") in 5 acts; death overtook him while the fifth act was still incomplete (it was scored by Soloviev, and prod. Apr. 19, 1871, becoming extremely popular). S. followed Wagner's example in writing his own libretti; as a national composer he ranks next to Glinka in Russian estimation. He also comp. Schiller's *Glöcke*, an Ave Maria (written 1868 for Adelina Patti), and a *Stabat Mater*. In 1865 he lectured at the Univ. of Moscow on mus. history; and in 1859 and 1864 at the Univ. of St. Petersburg on mus. theory and dramatic composition.

**Serpette, (Henri-Charles-Antoine-) Gaston**, b. Nantes, Nov. 4, 1846. Pupil of Amb. Thomas at the Paris Cons. 1868-71, taking the 1st Grand prix de Rome with his cantata *Jeanne d'Arc*. Since 1874, when his first stage-piece, the 3-act opera-bouffe *La Branche cassée*, was prod. at the Bouffes-Parisiens, he has brought out some 30 operettas and similar light dramatic works, among them *Cendrillonette* (1890), *La dot de Brigitte* (1895), and *Le Carillon* (1896).

**Serra'o, Paolo**, b. Filadelfia, Catanzaro, in 1830. Pupil, at the Naples Cons., of Lanza, Parisi, Conti, and Mercadante, and wrote his first opera, *L'Impostore*, for the Teatro del Fondo in 1852, but political troubles prevented its production, and also that of a second; not until 1857 did he succeed in bringing out *Pergolesi* (at the same theatre), followed by *La Duchessa di Guisa* (1865) and *Il Figliuolo prodigo* (1868). He has also composed an oratorio, *Gli Ortonesi in Scio*; a Requiem; a funeral symphony, "Omaggio a Mercadante"; a mass, Magnificat, Te Deum, and "Le tre ore d'agonia," for chorus and orch.; an overture, pf.-pieces, etc. Since 1863, prof. of composition at the Naples Cons.

**Servais, Adrien-François**, b. Hal, near Brussels, June 6, 1807; d. there Nov. 26, 1866. Remarkable violoncellist; pupil of his father,

and later, at the Brussels Cons., of Platel. After playing 3 years in the theatre-orch., he made his début as a concert-player at Paris, 1834, with brilliant success, played at the Philharm. Concerts in London, studied another year at home, and then toured the Continent for 12 years, even reaching Siberia. He was app. prof. at the Brussels Cons. in 1848, and formed many distinguished pupils. Was also soloist to the King.—Works. 3 concertos and 16 fantasias f. cello w. orch., 6 études f. cello w. pf. (with Gregoir); 14 duos f. do.; 3 duos f. violin and cello (w. Léonard); 1 do. f. do. (w. Vieuxtemps).—His son, **Joseph**, b. Ital., Nov. 23, 1850, d. there Aug. 29, 1885, was his father's pupil on the cello, and a fine performer; from 1869-70 a member of the Weimar orch.; later prof. at the Brussels Cons.

**Seydelmann, Franz**, b. Dresden, Oct. 8, 1748; d. there Oct. 23, 1806. Son and pupil of a player in the court orch., which he joined as a youth; studied in Italy 1765-70 at the Elector's expense, with Schuster and Naumann. In 1772 both he and his father were app. composers of church-music to the Elector, later both became conductors at the court church (with Naumann and Schürer), cembalists at the Ital. opera, and (1787) *Kapellm.*—Works (in MS. at Dresden): 7 Ital. operas, 36 masses, a Requiem, 40 psalms, 37 offertories, cantatas, duets, songs, etc.—Publ.: The opera *Die schone Arsene* (in pf.-score), some numbers from the operas *Il Capriccio corretto* and *La villanella di Mismia*; 6 pf.-sonatas f. 4 hands; 3 f. pf. solo; 3 flute-sonatas; 3 violin-sonatas.

**Seyffarth, Ernst Hermann**, b. Krefeld, May 6, 1859. Pupil of the Cologne Cons. and the Berlin *Hochschule* (Kiel); since 1892, cond. of the *Neuer Singverein*, Stuttgart.—Works: Dram. scene *Thauselda*; "Trauerfeier beim Tode einer Jungfrau"; symphony in D; var.s f. orch.; violin-sonata; a pf.-sonata (op. 1); a song-cycle "Vom Schwarzwald zum Rhein" (op. 2); a patriotic concert-cantata (op. 25) *Aus Deutschlands grosser Zeit*, f. 4 solo voices, mixed ch., male ch., and orch. (organ *ad lib.*); etc.

**Seyfried, Ignaz Xaver, Ritter von**, b. Vienna, Aug. 15, 1776; d. there Aug. 27, 1841. After piano-lessons with Mozart and Kozeluch, he renounced the study of law, and took up composition under Albrechtsberger and von Winter. From 1797, *Kapellm.* at Schikaneder's theatre, then at the new Theater an der Wien until 1828. A prolific, but not original, composer (about 60 operas, melodramas, ballets, etc.; oratorios, masses, Requiems, motets, etc.; symphonies, quartets, pf.-music). He published Beethoven's exercises in thorough-bass, cpt., and comp. (1832); edited a complete edition of Albrechtsberger's theoretical works, also Preindl's ditto as "Wiener Tonschule" (1832; from thorough-bass to fugue).

**Sgamba'ti, Giovanni**, b. Rome, May 18,

1843. Pianist; pupil of Allega, Barbieri, and Natalucci, played in public at 6, sang in church and conducted small orchestras. His pianistic education was finished under Liszt at Rome. S. now gave orch. l. concerts, producing German masterpieces, conducting Liszt's "Dante" symphony and Beethoven's "Eroica" in 1866, also successfully bringing out a pf.-quartet of his own. Later he made concert-tours in Italy and Germany; was app. in 1877 head-teacher of pf. at the new music-school annexed to the Accad. di S. Cecilia in Rome. S. is a fine conductor, and founded in 1896 the "Nuova Società Musicale Romana." He was an ardent admirer of Wagner, who reciprocated the feeling, and recommended S.'s works to the publishers Schott at Mayence. They are strongly influenced by Germanic tendencies.—Works: Requiem mass f. soli, ch., and orch. (1896); 3 symphonies; overtures; pf.-concerto in G min. (op. 15); an octet; 2 pf.-quintets (op. 4, 5); a string-quartet (op. 17); Suite f. pf. (op. 21); many pf.-pieces (5 Nocturnes [No. 5 is op. 31]; Prelude and Fugue, op. 6; 2 études, op. 10; 8 "Fogli volanti," op. 12; Gavotta, op. 14; Pièces lyriques; Vecchio Minuetto; etc.).



**Shakespeare, William**, tenor singer and celebrated vocal teacher; b. Croydon, Engl., June 16, 1849. Choir-boy, and at 13 organist, in a church; pupil 1862-5 in composition of Molique; in 1866 he won the King's scholarship at the R. A. M., studying there under Bennett. Elected Mendelssohn Scholar in 1871 for pf.-playing and composition (a pf.-concerto, pf.-trio, pf.-sonata, Caprice f. pf. w. orch.); went to Leipzig for study under Reinecke, and in 1872 repaired to Milan for the cultivation of his fine tenor voice. From 1875, concert- and oratorio-singer in England; in 1878, prof. of singing at the R. A. M.; in 1880, cond. of the concerts there (resigned 1886). Has won high reputation as a singing-teacher. His comp.s show the influence of Mendelssohn and Bennett; besides the above, he has written a "dramatic" overture (1874), other overtures, a symphony, 2 string-quartets.

**Sharpe, Herbert Francis**, b. Halifax, Yorkshire, Mar. 1, 1861. Queen's Scholar at the N. T. S. M., succeeding Eugen d'Albort. Gave many pf.-concerts in England; app. prof. at R. C. M., 1884; Examiner, 1890.—Works: Part-songs, songs, many pf.-pieces; chamber-music; "Pianoforte School" (w. Stanley Lucas). In MS., a 3-act comic opera, an overture, Ronance f. 2 pf.s; etc.

**Shaw, Oliver**, a blind singer, b. Middleboro', Mass.; d. 1848. He was a singing-teacher, and a composer of popular psalm-tunes and ballads, which he sang in public, some favorites were "Mary's Tears," "The Inspiration," "Sweet little Ann," and "The Death of Perry."

**Shedlock, John South**, b. Reading, England, 1843. Graduate, B.A., of London Univ., 1864. Pupil of E. Lubeck (pf.) and Lalo (comp.; at Paris). Teacher and concert-giver in London till 1879, when he became critic for the "Academy," since then devoting himself chiefly to writing. Has also lectured at the R. A. M. Has publ. articles on Beethoven's sketch-books in the "Mus. Times" (1892); an account of a copy of Cramer's studies, with notes by Beethoven, discovered by S. in Berlin, 1893; "The Pianoforte Sonata, Its Origin and Development" (London, 1895); edited Kuhnau's "Biblical Sonatas" in 1895, playing them at the R. A. M. in 1896 to illustrative lectures by E. F. Jacques; transl. Riemann's "Lexikon" into English; has comp. a string-quartet, a Romance and Scherzino f. pf., etc.

**Shelley, Harry Rowe**, b. New Haven, Conn., June 8, 1858. St. at Yale College under Gustav J. Stoeckel; in New York with Dudley Buck, Vogrich, and Dvorak—17 years in all. Has been organist, successively, in the First Church, New Haven, Dr. Storrs' Ch., Brooklyn, and the Fifth Av. Bapt. Ch., New York. Is at present (1899) in charge of classes in theory and composition at the Metropolitan College, N. Y.—Publ. works: Songs, ballads, duets, mixed and male choruses; *The Inheritance Divine*, sacred cantata f. soli, ch., and organ; *Te Deums*, and much other church-music; orch. suite, "Souvenir de Baden-Baden" (publ. in 4-hand pf.-arr.);—f. pf. solo, a Dance of Egyptian Maidens, Evening Prayer, Romance, March of the Centuries, Melodic Moment (set of 8 pieces);—f. organ, the coll. "Gems for the Organ," "The Modern Organist," "101 Interludes for Organ," also organ-pieces and transcriptions. Has also written 2 symphonies (the first, E ♭, perf. N. Y., 1897), violin-concerto (perf. 1891), cantata "Vexilla Regis" (perf. N. Y., 1894), and orchestral pieces.

**Shepard, Thomas Griffin**, b. Madison, Conn., Apr. 23, 1848. Pupil of G. W. and J. P. Morgan. Organist, in New Haven, of Christ Ch. (3 years), Centre Congr. Ch. (14 years), Trinity P. E. Ch. (6 years), and Church of the Redeemer (from

1888 till date, 1899); since 1873, mus. instructor of the Yale Glee Club; was for some years cond. of the New Haven Oratorio Soc., a chorus of about 600, giving many standard works w. large orch.; is also director of the Apollo Club (male voices). Teacher of theory, organ, and vocal style; mus. critic and correspondent.—Works (all publ.): *Pennelope, or Cuisine and Cupid*, comic opera (pf.-score publ.); a Christmas cantata, *The Word made Flesh*; numerous anthems, offertories, sacred songs, etc.

**Shepard, Frank Hartson**, b. Bethel, Conn., Sept. 20, 1863. Pupil of Eugene Thayer, Boston, in organ, pf. and theory. 1881-6 organist in various towns (1885 of Trinity Ch., Cleveland, O), where he organized a boy-chorus; from 1886-99 at Leipzig, studying under Zwintseher, Schreck, Honeyey, Jadassohn, Reinecke, Paul, and Torselt, also organist of the English Chapel in 1888. Establ. the "Shepard Sch. of Music" at Orange, N. J., in 1891; is organist and mus. dir. at Grace Ch., Orange.—Works: "Piano Touch and Seales", "Church Music and Choir Training"; "How to Modulate"; "Harmony Simplified"; "Children's Harmony"; Method f. pf.—S.'s theory of the "Attendant Chords," developed in "How to Modulate" and "Harm. Simpl.," is original and interesting.

**Sherwood, Edgar Harmon**, pianist and comp.; b. Lyons, N. Y., Jan. 29, 1845. Intended for a medical career, he served in the Union Army 1862-5, and then chose music as his profession. After teaching and writing in Dansville, N. Y., Chicago, and New York, he settled in Rochester, N. Y., as pianist and teacher. In 1895, Nat'l Mus. Dir. of the "Union Veterans' Union." Has publ. over 100 comp.s f. pf. and f. voice; best-known are a descriptive fantasia, "The Nun and the Fountain"; Grand Minuet in A ♯; "The Dreamer" (march-elegy on Gottschalk); "Souvenir de Montmorenci"; "Footsteps in the Snow"; "Anemone"; "L'heureux retour" (grand concert-duet); songs.

**Sherwood, William Hall**, distinguished pianist and teacher; b. Lyons, N. Y., Jan. 31, 1854. Son and pupil of Rev. L. H. Sherwood, the founder of Lyons Mus. Acad.; st. further with Heimbürger, Pechowski, and Dr. W. Mason; then 5 years in Europe under Th. Kullak, Weitzmann, Wtherst, and Deppe (Berlin), Richter (Leipzig), Karl Doppler and Scotson Clark (Stuttgart), and Liszt (Weimar); gave successful concerts at Berlin, etc.; returned 1876 to the United States, and played in New York, Boston, Philadelphia, Chicago, and elsewhere, settling in Boston as teacher at the New



Engl. Cons. Some years later he went to New York, and in 1889 to Chicago, where he was head of the pf.-section of the Cons until he founded, in 1897, the independent "Sherwood Piano School." Eminent concert-pianist; has played in all parts of the United States. Member of the A. C. M., and Examiner for pf.—In 1887 he married his pupil, Miss Estella F. Adams, who is also a fine pianist.—Publ. works f. pf.: Op. 1-4, Pieces; op. 5, Suite of 5 pieces; op. 6, 2 Mazurkas; op. 7, Scherzo in E; op. 8, Romanza appassionata; op. 9, Scherzo-Caprice; op. 10, Gypsy Dance; op. 12, Allegro patetico; op. 13, Medea; op. 14, Suite of 5 pieces.

**Sherwood, Percy**, b. Dresden (of English parentage), May 23, 1866. Pupil of Hermann Scholtz (pf.); later, at Dresden Cons., of B. Roth (pf) and Draeseke (comp.). He is a concert-pianist and, since 1890, teacher of pf. and score-reading at the Dresden Cons. Was for a time cond. of the "Neustädter Chorgesangverein."—Works: Op. 1, ten Miniatures f. pf.; op. 2, 6 Lieder; op. 3, 8 Waltzes f. pf. 4 hands; op. 4, Kleine Skizzen f. pf.; op. 5, Kleine Poesien f. pf.; op. 6, Barcarole; op. 7, Menuett; op. 8, "Miscellen," 4 little pf.-pieces; and a Minuetto in G.

**Shield, William**, b. Whickham, Durham, Mar. 5, 1748; d. London, Jan. 25, 1820. Taught by his father, a singing-master, on whose death he was apprenticed to a shipbuilder, but studied thorough-bass under Avison, and led the subscription-concerts at Newcastle. His apprenticeship ended, he became leader at the theatre and concerts in Scarborough. In 1772, violinist in the opera-orch., London; 1773, principal viola-player, both in the theatre and chief concerts. After producing his first comic opera, *A Flitch of Bacon*, at the Haymarket in 1778, he was app. composer to Covent Garden (1778-91, 1792-7). He visited Italy in 1791. In 1817 he succeeded Parsons as Master of the Royal Music. Buried in Westminster Abbey. He wrote about 40 operas, pantomimes, mus. farces, and the like; detached numbers were publ.; also 6 string-trios, 6 violin-duets, "An Intro. to Harmony" (1794); and "Rudiments of Thorough-bass" (n. d.). He especially excelled as a song-composer; Grove says he "was perhaps the most original English composer since Purcell."

**Shore, John**, [son of Matthias S. trumpeter-ordinary to James II; d. 1700,] the most famous English trumpeter of his time, and the reputed inventor of the tuning-fork, d. Nov. 20, 1750, aged 80 (90?).

**Shudi.** See BROADWOOD.

**Sibelius, Jean**, b. Tavastehus, Finland, Dec. 8, 1865. Studied law at first, but later devoted himself to music; pupil of the Mus. Inst. at Helsingfors 1885-8; of Albert Becker, Berlin (cpt.), 1889-90, of Goldmark, Vienna,

1891. Since 1893, teacher of theory at the Mus. Inst. and the Orchestra School, Helsingfors.—Works: The first Finnish opera, *Toinisa olijampi* [The Maid in the Tower] (Helsingfors, 1896); orch. works; pf.-pieces

**Sibo'ni, Erik (Anton Waldemar)**, b. Copenhagen, Aug. 26, 1828; d. there Feb. 22, 1892. Son of the tenor **Giuseppe S.** [b. Pöri], Jan. 27, 1780; d. Copenhagen, Mar. 29, 1839, as Dir. of the opera and Cons.]. Fine pianist, pupil of J. P. E. Hartmann, and of Moscheles and Hauptmann at Leipzig, 1847; st. 1851-3 with Sechter at Vienna, returned to Copenhagen, and in 1864 became organist and pf.-prof. at the R. Acad. of Music at Sorö.—Works: Opera *Flight of Charles II.* (Copenhagen, 1862); "Tragic" overture, op. 14; 2 symphonies; a pf.-quartet; other chamber-music; the grand choral works "Battle of Murten," "Storming of Copenhagen," and the 117th Psalm; etc.

**Sie'ber, Ferdinand**, famous singing-teacher after the traditions of the old Italian method; b. Vienna, Dec. 5, 1822; d. Berlin, Feb. 19, 1895. Pupil of J. Miesch and Giorgio Ronconi; sang in opera, taught in Dresden 1848-54, and then settled in Berlin, receiving the title of "Professor" in 1864. Valuable instructive works: "100 Vocalisen und Solfeggien" (op. 30-35, 6 books, f. sopr., m.-sopr., alto, tenor, bar., and bass); "Schule der Geläufigkeit" (op. 42, 43); "60 leichte Vocalisen und Solfeggien" for the 6 classes of voice (op. 44-49); "60 2-, 3- und 4stimmige Vocalisen" (op. 52, f. 2 soprani; op. 53, f. sopr. and alto; op. 54, sopr. and ten.; op. 55, ten. and bass; op. 56, sopr., m.-sopr., and alto; op. 57, sopr., alto, ten., and bass); "60 Vocalisen für vorgerücktere Gesangschüler" (op. 78-83); "24 16taktige Vocalisen" in all keys (op. 85); "Achtaktige Vocalisen für den ersten Gesangunterricht" (op. 92-97); "Die Kunst des Gesangs" in 2 parts (op. 110, "Theoretische Principien"; op. 111, "Praktische Studien"), with a supplement, "60 Vocalisen und Solfeggien" (op. 112-117); "60 Vocalisen" (op. 129-134; ten for each class of voice); "Vorschule des Gesangs . . . vor dem Stimmwechsel" (op. 121); "Vollständiges Lehrbuch der Gesangskunst für Lehrer und Schüler" (1858; 3rd ed. 1878); "Catechismus der Gesangskunst" (1862 and many later ed.s); "Die Aussprache des Italienischen im Gesang" (1860; 2nd ed. 1880); "Aphorismen aus dem Gesangsleben" (1865); "Kurze Anleitung zum gründlichen Studium des Gesangs" (1852; 2nd ed. 1865); and a "Handbuch des deutschen Liederschatzes. Ein Catalog von 10,000 nach dem Stimmumfang geordneten Liedern, nebst einer reichen Auswahl von Duetten und Terzetten" (1875).

**Sie'gel, E. F. W.**, founder in 1846 of the Leipzig music-publishing firm; d. Mar. 29, 1869.—Richard Linnemann now owns the business.

**Siegel, Felix.** See SCHUBERTII, JULIUS.

**Siehr, Gustav**, dramatic bass; d. Munich, May 18, 1890, in his 50th year. He created the rôle of Hagen in *Der Ring des Nibelungen* at Bayreuth, 1876. Bass singer at the Royal Opera, Munich; best in Wagner rôles: King Henry, Pogner, Hunding, etc

**Sieveking, Martinus**, b. Amsterdam, Mar 24, 1807. Talented pianist, pupil of his father, then of J. Röntgen at Leipzig Cons., and Franz Coenen (harm.). Then went to Paris, where a suite of his composition was played by the Lamoureux Orch.; played in London, 1890; made concert-tours; played with great success at Boston, Mass., in 1895; American tour 1896-7.

**Sifa'ce (see Grossi), Giovanni Francesco**, famous musician; member of the Papal Chapel about 1675, later singing at Venice and London; assassinated in Northern Italy about 1699.

**Sighicelli**, family of distinguished violinists: (1) **Filippo**, b. San Cesario, Modena, 1686; d. Modena, Apr. 14, 1773. Was 1st violin to Prince Hercules of Este.—His son, (2) **Giuseppe**, b. Modena, 1737, d. there Nov. 8, 1826. Violinist and *maestro* to Ercole Rinaldo III, d'Este until Napoleon's advent.—His son, (3) **Carlo**, b. Modena, 1772, d. there Apr. 7, 1806, was also attached to the court.—His son, (4) **Antonio**, b. Modena, July 1, 1802, d. there Oct. 20, 1883. Eminent violinist and cond., pupil of his grandfather, and of Giovanni Mari; cond. of orchestras at Cento, Bologna, and Ferrara; from 1835 leader at the Modena theatre and cond. of the Ducal orch.—His son, (5) **Vincenzo**, b. Cento, July 30, 1830. Taught by his father; then by Hellmesberger, Mayseder, and Sechter at Vienna. Returned to Modena in 1849, acting as solo violinist and asst.-cond. to the court; since 1855 in Paris, as a teacher of distinction. Has publ. original pieces, and fantasias on operatic airs, for violin and pf.

**Sigismondì, Giuseppe**, b. Naples, Nov. 13, 1739; d. there May 10, 1826. Singing-teacher, opera-comp., and (from 1808) librarian at the Cons., in Naples. Wrote vocal music, and pieces f. pf. and organ; few were publ.

**Silas, Eduard**, noted Dutch pianist; b. Amsterdam, Aug. 22, 1827. Pianistic début Amsterdam, 1837. Pupil in harmony of Grua, Mannheim; in pf.-playing of Louis Lacombe (Frankfort, 1839) and Kalkbrenner (Paris, 1842); studied later at the Paris Cons. under Benoist (org.) and Halévy (fugue and opera), winning 1st prize for organ-playing in competition with Saint-Saëns and Cohen (1849). Settled in England, 1850, as an organist, and made his way as a composer despite much adverse criticism. In 1866 the Assemblée générale des Catholiques en Belgique awarded him 1st prize (gold medal and 1,000 francs) for a mass; there were 76 competitors of 12 nationalities. He is

prof. of harmony at the Guildhall School, and the London Acad. of Music—Works: Oritorio *Joash* (Norwich Fest., 1863); Kyrie eleison a 4 w. orch.; Ave verum, Tantum ergo, Ave Regina, O salutaris, and Magnificat, w. organ and orch.; cantatas; English and German songs; 3 symphonies, 3 overtures; 3 pf.-concertos; Fantasia f. pf. and orch.; Elegy f. do.; Nonet f. strings and wind; 2 string-quintets; pf.-quartets; 4 pf.-trios; a trio f. pf., clar., and cello; much pf.-music (op. 10, sonata; op. 44, Persian Serenade; "Amaranth"; Gavotte, Passepied, and Courante; ten Romances sans paroles, 2 books; op. 23, 6 duets f. 4 hands; etc.), also organ-pieces.

**Silbermann, Andreas**, b. Klein-Bobritzsch, Saxony, May 16, 1678; d. Strassburg, May 16, 1734, where he had been established as an organ-builder for about 30 years.

**Silbermann, Gottfried**, brother of preceding; b. Klein-Bobritzsch, Jan. 14, 1683; d. Dresden, Aug. 4, 1753. Apprenticed to a book-binder, he ran away to his brother at Strassburg, worked as his apprentice, returned to Dresden in 1712, and settled in Freiberg as an organ-builder. He built 47 organs, the finest of which is that in Freiberg Cathedral (3 manuals and 45 stops; 1714). He is yet more famous as the first to manufacture pianofortes successfully, his hammer-action being practically identical with that of Cristofori, the inventor of the pianoforte. He invented the *Cembal d'amour*, a clavichord with strings of double length struck in the middle by the tangents, thus yielding the reduplicated octave of the tone of the entire string.

**Silbermann, Johann Andreas**, eldest son of Andreas; b. Strassburg, June 26, 1712; d. there Feb. 11, 1783. Also a celebrated organ-builder. Wrote "Geschichte der Stadt Strassburg" (1775).—His brother **Johann Daniel**, b. Mar. 31, 1717, d. Leipzig, May 6, 1766, worked with his uncle Gottfried at Freiberg, and continued the manufacture of pianofortes after the latter's death.—A third brother, **Johann Heinrich**, b. Sept. 24, 1727, d. Jan. 15, 1799, made pianofortes at Strassburg similar to those of his uncle Gottfried, and introduced them into France. His son, **Johann Friedrich**, b. June 21, 1762, d. Mar. 8, 1817, was an excellent organ-builder and organist, officiating at the Thomaskirche, Strassburg. Comp. a "Hymne à la Paix," German songs, etc.

**Silcher, Friedrich**, b. Schnaith, Württemberg, June 27, 1789; d. Tübingen, Aug. 26, 1860. Famous song-composer, pupil of his father and Auberlen (organist at Fellbach). He lived as a music-teacher in Stuttgart, and in 1817 was app. nous. dir. at the Univ. of Tübingen, receiving the degree of *Dr. phil. hon. causa* in 1852. He was an influential promoter of German popular singing; his "Sammlung deutscher Volkslieder" contains many of his own songs, which are favorites ("Aennchen von

Tharau"; "Morgen muss ich fort von hier," "Ich weiss nicht, was soll es bedeuten," "Zu Strassburg auf der Schanz"), publ. for one or two voices w. pf.-accomp, or for 4-part male chorus. Other works: Choralbuch a 3; three books of hymns a 4; "Tubinger Liedertafel" (male choruses); "Harmonie- und Compositionslehre" (1851).—See biogr. by A. Kostlin, "Friedrich Silcher" (1877).

**Silo'ti, Alexander**, b. Charkov, Russia, Oct. 10, 1863. Remarkable pianist; pupil of Zwerff (1873), N. Rubinstein, and Tchaikovsky (1876-81), at the Moscow Cons., winning a gold medal Pianistic début at Moscow, 1880, great success at the Leipzig "Tonkünstlerversammlung" of 1883; studied 3 years with Liszt at Weimar, and from 1887-90 was prof. at the Moscow Cons.; since then he has made Paris his headquarters. American tour 1898-9. He is one of Liszt's most talented pupils, and has made tours in Germany, Belgium, France, and England.

**Sil'va, Andreas de**, 16th-century contrapuntist; comp.s in collections from 1514-1540 (Petrucci's "Motetti della corona," and Krieststein's "Selectissimae cantiones").

**Silva, David Poll da**, b. St.-Esprit, n. Bayonne, Mar. 28, 1834; d. Clermont, Oise, May 9, 1875. Pupil of his mother and grandmother, who had studied under Parisian masters; later of Funck at Bordeaux. He went to Paris in 1854, and Halévy advised him to enter the Cons., which failure of his eyesight prevented; when he became quite blind, his mother wrote out his comp.s from dictation. An original and prolific composer, he wrote 3 operas, a ballet, 2 oratorios, cantatas and other choral works (a Stabat Mater won a prize at Bordeaux in 1871); also 2 symphonies, and much chamber-music. He publ. pf.-music, part-songs, songs, etc.

**Silver, Charles**, b. Paris, Apr. 16, 1868. Pupil of Dubois and Massenet at the Cons., winning the Grand prix de Rome with the cantata *l'Interdit*.—Works: A 1-act operetta, *l'Escarpolette*; 1-act elegiac poem *Kais* (Rome, 1894); a fantaisie, *Comte du Bohémien* (1895); 4-act fairy opera *La Belle au bois dormant* (Paris, 1895); oratorio *Tobie*; 2 orch.l suites, "Poème carnavalesque" and "Le ballet de la Reine"; dram. overture "Bérénice"; songs.

**Simandl, Franz**, 1st double-bass in the Vienna court orch.; since 1869, teacher at the Cons.; publ. "Neueste Methode des Kontrabass-Spiels," in 3 parts: I. Preparation for orch.l playing, w. 30 studies; II. Prep. for concert-playing, w. studies and sonatas by Kreutzer, etc.; III. Advanced school, in 10 parts.

**Simão.** See PORTUGAL.

**Simon, Johann Kaspar**, cantor and org. at Nördlingen. Publ. preludes and fugues f. org. (1750); "Gemuthsvergütende musikalische Nebenstunden in Galanteriestücken auf dem Clavier"; "Musikal. A B C in kleinen Fughet-

ten für die Orgel . . ." (1754); and "Erster Versuch einiger variierten und fugierten Chorale."

**Simon, Jean-Henri**, b. Antwerp, April, 1783, d. there Feb. 10, 1861. Violinist; pupil of Lahoussaye and Rode, and in comp. of Gossec and Catel, in Paris. Lived in Antwerp as teacher and concert-player (Vieuxtemps, Janssens, and Meerts were his pupils).—Works: 7 violin-concertos, trio f 2 violins and bass; an oratorio, cantatas, etc.

**Si'mon, Christian**, fine double-bass player; b. Schernberg, Apr. 3, 1809; d. Sondershausen, May 29, 1872, a life-long member of the court orch.

**Si'mon, Dr. Paul.** See KAHINT.

**Simons-Candeille.** See CANDILLER.

**Simpson (or Sympson), Christopher**, English player on the viola da gamba; d. London, about 1677.—Publ. "The Division-Violist, or, an Intro. to the Playing upon a Ground . . ." (1659; 2nd ed. as "Chelys Minutitionum artificio exornata . . . , or the Division-Viol, etc.," 1667; 3rd ed., w. portrait, 1712); "The Principles of Practical Musick" (1665; 2nd ed. as "A Compendium, etc.," 1667; several other ed.s); "Art of Discant, or Composing Musick in Parts, by Dr. Thomas Campion, with Annotations thereon by Mr. Chr. Simpson" (1655).

**Sim'rock, Nicolaus**, b. Bonn, 1755. Founder, in 1790, of the important music-publishing house establ. since 1870 in Berlin under the management of Fritz Simrock.

**Sin'ding, Christian**, b. Kongberg, Norway, Jan. 11, 1856; pupil of Reinecke at Leipzig Cons., 1874-7; studied later, with Royal Scholarship, at Dresden, Munich, and Berlin. Settled in Christiania as organist and teacher. (Gifted composer: 3 pf.-quintets (op. 4, 5, and ?); a pf.-quartet; a string-quartet; pf.-concerto in G min., op. 15; symphony in D min. (1890); 2 violin-sonatas; Romanze f. violin w. pf., op. 30; 12 Lieder, "Windrose," op. 28; 10 Lieder [Fitger], op. 26; Variations f. 2 pfs. in E♭ min.; much pf.-music (op. 6, Prelude and Fugue; op. 10, 2 études de concert; op. 12, 8 Fogli volanti; op. 14, Gavotte; op. 18, 4 pieces; op. 20, 3 Nocturnes; op. 21, Suite in B; op. 34, 6 Charakterstücke.)



**Singelée, Jean-Baptiste**, b. Brussels, Sept. 25, 1812; d. Ostend, Sept. 29, 1875. Violinist and comp.; publ. 144 works (2 concertos, many solos f. violin, fantasias on operatic airs, etc.).

**Sing'er, Peter**, b. Hafelgehr (Lechthal), July 18, 1810; d. Salzburg, Jan. 26, 1882, as a Franciscan monk. Invented (1839) the "Pansymphonikon," a kind of orchestration with reeds; publ. "Metaphysische Blicke in die Tonwelt, nebst einem . . . neuen System der Tonwissenschaft" (1847). Prolific comp., publ. "Cantus choralis in provincia Tirolensi consuetus" (1862), 2 Marienlieder, 2 Tantum ergo, etc.; and composed 101 masses, 600 offertories, etc.

**Sing'er, Edmund**, celebrated violinist; b. Totis, Hungary, Oct. 14, 1831; pupil of Ellinger at Pesth, then of Ridley Kohne; made tours, studied further for a year with Joseph Bohm at Vienna, and finally at Paris Cons. In 1846, solo violinist at the Pesth theatre; 1853-61, leader at Weimar; since then, leader at Stuttgart, also prof. at the Cons. Brilliant concert-violinist, and an excellent teacher. Has comp. Morceaux de salon, Airs variés, Nocturnes, Fantasias, etc.

**Sing'er, Otto**, noted pianist; b. Sora, Saxony, July 26, 1833; d. New York, Jan. 3, 1894. He studied at the Kreuzschule, Dresden, and 1851-5 at the Leipzig Cons. (Moscheles, Hauptmann, and Richter), later under Lászt; taught in Leipzig, Dresden (1860), and in 1867 went to New York, teaching in the Mason & Thomas Cons. until 1873. In 1873 he cond. the first May Festival at Cincinnati, and then accepted a position as teacher (for pf. and theory) in the Cin. College of Music. About a year before his death, he returned to New York.—Works: 2 cantatas, *The Landing of the Pilgrim Fathers* (1876) and *Festival Ode* (1878); symphonies and a symphonic fantasia, f. orch.; 2 pf.-concertos; a violin-sonata, a pf.-sonata, and other pf.-music.

**Sing'er, Otto, Jr.**, b. Dresden, Sept. 14, 1863. Violinist; studied in Paris, also in Berlin under Kiel, and in Munich under Rheinberger. In 1888, cond. of the Heidelberg *Liederkrans*; 1890, succeeded H. Zöllner as teacher in Cologne Cons., and cond. of the *Männergesangsverein*; since 1892, in Leipzig.—Publ. a Concertstück f. violin and orch.; also male choruses.

**Sinn, Christoph Albert**, civil engineer to the Duke of Brunswick, wrote "Die aus mathematischen Gründen richtig gestellte Temperatura practica" (Wernigerode, 1717).

**Sitt, Hans**, b. Prague, Sept. 21, 1850. Violinist; studied at the Prague Cons. (Bennowitz, Mildner, Kittl, and Krejčí). In 1867, leader of theatre-orch., Breslau; 1869, *Kapellm.* there, later in Prague; 1873-80, in Chemnitz; then cond., for 1 year, of Baron P. von Derwies' private orch. at Nice. In 1881 he founded a series of popular concerts in Leipzig; 1883, teacher of violin at Leipzig Cons., and violaplayer in the Brodsky Quartet; 1885, cond. of the *Bachverein*, succeeding von Herzogenberg. He also conducts the Leipzig *Lahrerengesangsverein* and *Singakademie*, and the Subscription

Concerts at Altenburg.—Works: 3 violin-concertos (in D min., A min., and E min.); a violin-concerto in G min. (also publ. as a violin-concerto in D min.); a cello-concerto in A min., op. 34. a Notturmo f. violin and orch.; pieces f. violin and f. pf. ("Namenlose Blätter," ten pf.-pieces, op. 10); and songs.

**Sittard, Josef**, b. Aix-la-Chapelle, June 4, 1846. Pupil 1868-72, later teacher (for singing and pf.), at the Stuttgart Cons; lecturer on music; since 1885, mus. critic for the Hamburg "Korrespondent," succeeding L. Meinardus. Title of "Professor" in 1891 from the Duke of Koburg.—Publ. "Studien und Charakteristiken" (1880, collected essays); "Compendium der Geschichte der Kirchenmusik" (1881); "Zur Einführung in die Geschichte und Aesthetik der Musik" (1885); "Eine kritische Rundschau auf das erste Stuttgarter Musikfest" (1885); "Jongleurs und Ménestrels" (1885); "Geschichte des Musik- und Concertwesens in Hamburg" (1890); "Geschichte der Oper am Hofe zu Stuttgart" (2 vol. 9, 1890, '91); and sketches of Mendelssohn and Rossini (in Walderssee's "Vorträge");—also some songs and sacred choruses.

**Sivo'ri, Ernesto Camillo**, b. Genoa, Oct. 25, 1815; d. there Feb. 18, 1894. Famous violinist;

taught at 5 by Restano; début at 6; then a pupil of Costa and Paganini, being a favorite of the latter, whose style he copied, and who composed for him a concerto, and 6 sonatas with guitar, viola, and cello. From 1827 his concert-tours continued almost uninterruptedly; he visited England often, and made a tour through the United States, Mexico, and S. America in 1846-8. He was not only a remarkable interpreter of Paganini's works, but an excellent quartet-player. His compositions include 2 violin-concertos, a Fantaisie-Caprice, a Neapolitan Tarantella, and the fantasia "Fleurs de Naples," f. violin w. orch.; 2 duos concertants w. pf.; 3 Romances sans paroles w. pf.; "Souvenir de Norma" w. quartet; duet f. violin and double-bass (with Bottesini); and numerous soli f. vin.

**Sjögren, (Johann Gustav) Emil**, b. Stockholm, June 15, 1853. Pupil of the Cons. there till 1879; in 1879-80, at Berlin, of Kiel (opt.), and Haupt (organ). Since 1890, organist at the Johankirche, Stockholm.—Works: Op. 15, Novelletten f. pf.; op. 20, Stenninger ("mood-pictures"); op. 19 and 24, sonatas f. pf. and violin; op. 27, 2 Fantasiestücke f. do.; "Krotikon," 5 pf.-pieces; etc.





**Škroup (or Skraup), Franz** [František], b. Vosic, near Pardubitz, Bohemia, June 3, 1801, d. Rotterdam, Feb. 7, 1862. While a law-student at Prague, he successfully prosecuted musical studies; became 2nd conductor at the subsidized Bohemian Th., Prague, in 1827, and 1st cond. in 1837; from 1860 he cond. the German Opera at Rotterdam. He was the first comp. of Bohemian operas (several prod. in Prague), also wrote incid. music to dramas, and overtures, chamber-music, and many popular Bohemian songs.—His brother, **Jan Nepomuk**, b. Vosic, Sept. 15, 1811; d. Prague, May 5, 1892, was chorus-master and then 2nd cond. at the theatre in Prague, also, from 1838-45, choir-master at the Kreuzherrenkirche, and then *Kapellm.* at the cathedral of St. Veit; in 1846, singing-teacher at the Theological Seminary.—Works: Bohemian operas; church-music; a "Manuale pro sacris functionibus," "Musica sacra pro populo," and a vocal method.

**Skuherský, Franz** [František] Sdenko, b. Opocno, Bohemia, July 31, 1830; d. Budweis, Aug. 19, 1892. A student of medicine, he also had lessons from Pietsch and Kittl at the Prague Organ-School; cond. the Innsbruck *Musikverein* 1854-66, then succeeding Krejčí as Director of the Organ-School at Prague; in 1868 also choirdirector at St. Castulus, and "Hofkapelldirector." University lecturer on music from 1879. Among his operas, *Vladimir*, *Lova*, and *General* were successful; he likewise wrote masses; and publ. the Bohemian textbooks "Treatise on Mus. Form" (1879; also in German), "Composition" (1881), "The Organ and its Structure" (1882), "Theoretical and Practical Organ-School" (1882), and "Method of Harmony" (1885; also German).

**Slaťinn, Ilja Ilitch**, b. Belgorod, Russia, July 7, 1845. Pupil of Dreyshock and Zaremba at the St. Petersburg Cons., and of Th. Kullak and Wuerst at Berlin. Is Director of the Charkow section of the Imp. Russian Mus. Soc.

**Slaughter, A. Walter**, London composer; chorister at St. Andrews, Wells St.; pupil of A. Cellier and Jacobi. Cond., successively, of the Royal Th., the Olympic, Drury Lane, and St. James's Th. Has prod. a number of mus. stage-works, among them the 3-act comic opera *Marjorie* (1889), *The Rose and the Ring* [Thackeray] (1890), and a mus. comedy, *The French Maid* (1897).

**Slavík, Joseph**, b. Jince, Bohemia, Mar. 26, 1806; d. Pesth, May 30, 1833. Violinist; pupil of Pixis at Prague Cons.; from 1829, member of the Vienna Court Opera orch.—Works: 2 violin-concertos; double concerto f. 2 violins; a string-quartet; etc.

**Slivinski, Joseph von**, pianist; b. Warsaw, Dec. 15, 1805. Pupil of Strobl at the Warsaw Cons.; later, for 4 years, of Leschetzki in Vienna; finished under Anton Rubinstein in St. Petersburg. First public performance, 1890;

first pronounced success London, May, 1893. First recital in America at New York, Nov. 30, 1893.

**Sloper, (Edward Hugh) Lindsay**, b. London, June 14, 1826; d. there July 3, 1887. Pianist; pupil of Moscheles at London, A. Schmitt at Frankfort, Vollweiler at Heidelberg, and Rousset at Paris. Debut London at Musical Union, 1846; he became a very popular concert-pianist and teacher; also gave lectures. In 1880, prof. of pf.-playing at the Guildhall School of Music.—Works: Suite f. orch. (1879); many elegant and well-written pf.-pieces; studies and textbooks f. pf.; songs; etc.

**Smallwood, William**, b. Kendal, Engl., Dec. 31, 1831; d. there Aug. 6, 1897. Pupil of Dr. Camidge and H. Phillips; organist of Kendal Parish Ch. from 1847 till death. Comp. didactic pf.-pieces and *salon*-music; also anthems, hymns, songs, etc. His "Pianoforte Tutor" had an immense sale.

**Smareglia, Antonio**, b. Pola, Istria, May 5, 1854. Studied at Vienna and (1874-7) at the Milan Cons., graduating with a symphonic work, "Eleonora." Has prod. the following operas: *Prestosa* (Milan, 1879); *Bianca da Cerchia* (Milan, La Scala, 1882); *Re Nala* (Venice, 1887); *Il Fassallo di Seigeth* (at Vienna, 1889, as *Der Fasall von Seigeth*; in New York, 1890); the opera seria *Cornelia Schut* (Vienna, 1892); the 3-act opera seria *Nosce istriane* (Trieste, 1895); and the 3-act fantastic opera *La Falena* (Venice, 1897).

**Smart, Sir George (Thomas)**, b. London, May 10, 1776; d. there Feb. 23, 1867. Chorister in the Chapel Royal under Ayrton; pupil of Dupuis (org.) and Arnold (comp.). Knighted 1811 at Dublin by the Lord Lieutenant, after conducting a series of concerts. Original member of the Philharm. Soc., and cond. of its concerts 1813-44, introducing the works of Beethoven and Schumann. Also cond. the Lenten Oratorios, 1813-25, and the music at the coronations of William IV. and Victoria.—Publ. a collection of glees and canons (1863), 2 vols. of sacred music, 2 pf.-sonatas, etc.; edited Orlando Gibbons's madrigals, and Händel's Dettingen Te Deum.

**Smart, Henry**, son of Sir George's brother Henry [1778-1823]; b. London, Oct. 26, 1813; d. there July 6, 1879. Organist and comp.; pupil of his father and W. H. Kearns. Organist at several London churches, finally at St. Pancras, Euston Road, in 1864, his sight failing in that year; he received a government pension in 1879. He prod. an opera, *Bertha, or the Gnome of Hartsherg*, in 1855; the cantatas *The Bride of Dunkerron* (1864), *King René's Daughter* (1871), *The Fishermaidens* (1871), and *Jacob* (1873) appeared after he was blind. He wrote many songs, part-songs, and anthems; a full Morning and Evening Service; organ-music; etc. He was an esteemed organ-expert.—Biographies by Wm. Spark (1881) and W. L.

Seymour (1881); J. Broadhouse publ. an analysis of his organ-works (1886).

**Sme'tana, Friedrich [Bedřich]**, b. Leitomischl, Bohemia, Mar. 2, 1824; d. insane at Prague, May 12, 1884. Fine pianist; pupil of Proksch in Prague, and of Liszt. In 1848 he opened a music-school at Prague, in 1856, cond. of the Philharm. Soc., Gothenburg, Sweden; in 1861, concert-tour in Sweden and Germany; in 1866, cond. of the National Bohemian Th. at Prague, resigning in 1874 on account of deafness. The most prominent among the national Bohemian (Czech) dramatic composers, and a strong advocate of the Berlioz-Liszt-Wagner development.—Works: Operas *Bratři v Cechách* [The Brandenburgers in Bohemia] (1865); *Prodáván nevěsta* [The Bartered Bride] (1866); *Dalibor* (1868); *Dvě Vdovy* [Two Widows] (1874); *Lubíška* [The Kiss] (1876); *Tajemství* [The Secret] (1878); *Libuša* (1881); *Certova Stena* [The Devil's Wall] (1882); cycle of symphonic poems "Má Vlast" [My Country] (1. Vysehrad; 2. Vltava; 3. Sárka; 4. Z Ceskyeh Luhu a Haju; 5. Tabor; 6. Blanik); the symphonic poems "Wallenstein's Lager," "Richard III.," and "Hakon Jarl"; "Triumph" symphony; the "Prague Carneval," f. orch.; 2 string-quartets; a pf.-trio; many pf.-pieces, including "Bohemian Nat. Dances"; part-songs; etc.



**Smith, Bernard [Bernhard Schmidt]**, called "Father Smith," a London organ-builder, b. in Germany about 1630, who came to London in 1660 with two nephews, became organ-builder in ordinary to the King, court organ-builder to Queen Anne, and died in 1708. He built organs for the Royal Chapel, Whitehall (1660), Westminster Abbey, St. Giles's-in-the-Fields (1671), St. Margaret's, Westminster (1675), the Temple (1684), Durham Cathedral (1683), and St. Paul's (1697).

**Smith, Robert**, b. Cambridge, 1689; d. there 1768. Prof. of astronomy; from 1742, Master of Trinity College.—Publ. "Harmonies, or The Philosophy of Musical Sounds" (1749, 2nd ed. 1759), an interesting and valuable work.

**Smith, John Christopher [Joh. Chr. Schmidt]**, b. Ansbach, 1712; d. Bath, Oct. 3, 1795. His father, a school-friend of Händel's, followed the latter to London, where the son became Händel's pupil. When the composer's eyesight failed, S. took down his compositions from dictation, and played the organ and harpsichord in his stead at the oratorio performances,

which he carried on for a time after the death of Händel, who bequeathed to him his MS scores, his harpsichord, and other objects. S. wrote ten English and Italian operas (*The Fairies*, 1754, and *The Tempest*, 1756, were publ.), as many oratorios (*Paradise Lost*, 1758), and 2 cantatas. Cf. "Anecdotes of G. F. Händel and J. C. S." (1799).

**Smith, John Stafford**, b. Gloucester, Engl., about 1750, d. London, Sept. 21, 1836. In 1802 he succeeded Dr. Arnold as organist of the Chapel Royal.—Works: A coll. of glees f. 3-6 voices; "A Coll. of Songs of Various kinds for Different Voices" (1785); chants, anthems; etc.—Edited "Musica antiqua" (1812; selections of music from the 12th-18th centuries).

**Smith, Alice Mary** [Mrs. Meadows White], b. London, May 19, 1839; d. there Dec. 4, 1884. Pupil of Sterndale Bennett and G. A. Macfarren. Married 1867.—Works: The cantatas *Rudeshelm* (1865), *Ode to the Northeast Wind* (1878), *Ode to the Passions* (1882), *Song of the Little Ballung* (1883), and *The Red King* (1884); also a symphony in C min.; 4 overtures, "Eudymion," "Lulla Rookh," "Masque of Pandora," and "Jason"; 2 pf.-quartets; 2 string-quartets; a pf.-trio; a clarinet-concerto; Introd. and Allegro f. pf. and orch.; part-songs, songs, etc.

**Smith, Sydney**, b. Dorchester, Engl., July 14, 1839; d. London, Mar. 3, 1889. Pianist; pupil of Leipzig Cons. (Moscheles, Plaidy, etc.); settled in London, 1859, as a teacher. Wrote many popular *salon*-pieces f. pf. (La harpe éolienne, Le jet d'eau, The Spinning-wheel, etc.); also arr.s from operas.

**Smith, Wilson George**, b. Elyria, Ohio, Aug. 19, 1855. Composer-pianist; pupil of Otto Singer at Cincinnati, 1876-80; at Berlin, 1880-2, of Kiel, the Scharwenkas, Neumann, Moszkowski, and Raif. Settled in Cleveland in 1882, where he still (1899) resides as a teacher of pf., voice, and comp.—Publ. works: (a) *Salon*-pieces f. pf.: *Serenade in Bb*, op. 15; *Hommage à Grieg*, 5 pieces, op. 18; *Swedish Dance*, op. 23; *Concert Gavotte and Mazurka-Caprice*, op. 25; *Poème d'amour*, op. 25; *Humoresque*, Schumannesque, and *Babbling Brook*, op. 28; etc.;—(b) *Studies* f. pf.: Op. 55, 57, 60, 63, 67-71, 75, 76;—(c) About 40 songs;—(d) 200 miscellaneous comp.s edited or arranged.

**Smith, Gerrit**, b. Hagerstown, Maryland, Dec. 11, 1859. Graduate (M.A. and Mus. Doc.) of Hobart College, Geneva, N. Y., where he was boy-chorister and (for 2 years) organist. Pupil of Stuttgart Cons.; then of S. P. Warren, the New York organist. Began professional career as org. and choirmaster of St. Paul's, Buffalo, still studying with Eugene Thayer (org.) and W. H. Sherwood (pf.). St. one year in Berlin under Haupt and Köhde; then eng. at St. Peter's, Albany; since 1885 in New York as org. and choirm. of the South Ch. Is prof. in the Union

Theol. Seminary; Pres of the Manuscript Soc., Warden of the A.G.O., etc. Noted concert-organist, and has given some 250 recitals.—Works. Over 50 songs; pf.-pieces; a cantata, *King David*; carols, Te Deums, anthems, male and female choruses, part-songs, and 25 "Song-Vignettes."

**Smolian, Arthur**, b. Riga, Dec. 3, 1856. Pupil of Rheinberger, Wullner, and Barmann, at Munich Cons.; *Kapellm.* at various theatres; succeeded Langer in 1884 as cond. of the Leipzig *Männergesangverein*; taught in Wiesbaden; since 1890, teacher in the Karlsruhe Cons., and mus. critic for the "Karlsruher Zeitung"; also writes for the "Mus. Wochenblatt." Strong advocate of Wagner and Bayreuth; wrote an "Einführung in die Musik des Tannhauser" (1891). Has publ. songs.

**Snel, Joseph-François**, b. Brussels, July 30, 1793; d. Koekelberg, n. Brussels, Mar. 10, 1861. Violinist; pupil of Liaillet at the Paris Cons., 1811-13; solo violinist at the Grand Théâtre, Brussels, becoming *chef d'orchestre* in 1830. In 1818 he founded the "Académie de musique et de chant" (with Mees); did good work in popular music-teaching by introducing the methods of Galin and Wilhelm; in 1828, Dir. of the training-school for military bandmasters, and in 1829 Inspector-General of the schools for army-music; 1831, cond. of the "Soc. de la Grande Harmonie"; 1835, *m. de chap.* at SS. Michel et Gudule; 1837, *chef de musique* of the Civic Guard.—Works: Operas, cantatas, masses, motets, symphonies, military marches, concertos f. violin, clar., horn, cornet; duos f. violin and pf.; etc. He was soloist to the King.

**Soares, João**. See REBRILLO.

**Sobolewsky**, ———, contemporary prof. in St. Petersburg; editor of a coll. of Russian folk-songs, Vol. I of which appeared in 1895.

**Södermann, August Johan**, b. Stockholm, July 17, 1832; d. there Feb. 10, 1876. Theatre-cond. in Stockholm from 1862. Noted Swedish comp; pupil of Hauptmann and Richter at Leipzig Cons., 1857-8. Works: Swedish operettas (*The Wedding at Ulfasa* [Bröllopet på Ulfasa] contains a well-known vocal quartet); music to Schiller's *Jungfrau von Orleans*; a solemn mass f. soli, ch. and orch. (his finest work); a concert-overture; vocal pieces.

**Soffredi'ni, Alfredo**, since 1896 editor-in-chief of the Milan "Gazzetta Musicale," and a writer of distinction, has brought out the following dramatic works: The 2-act children's opera *Il piccolo Haydn* (Pavia, 1893; Vienna, 1897; S wrote both text and music); the 3-act opera *Salvatorello* (Pavia, 1894); a "mus. sketch" *Tarciso* (Milan, 1895); the opera *Aurora* (?); and the opera *La Coppa d'oro* (accepted for Milan).

**Sokolow, Nicholas**, b. St. Petersburg, 1858; pupil of Johansen and Rimsky-Korsakov at the

Cons. till 1885; harmony-teacher to the Imperial Chapel.—Works. An Elegy (op. 4) and Intermezzo, f. orch; Pastoral and Serenade f. string-orch., Serenade on B-la-f for string-quintet, op. 3, 3 string-quartets; Variations f. pf; 2 choruses w. orch f. female voices; 1 do. do. f. male voices; 10 a *cappella* choruses; over 30 songs.

**Soldat, Marie** [Frau Soldat-Roger], b. Graz, Mar. 25, 1864. Fine violinist, pupil of Pleiner and Pott at Graz, and of Joachim at Berlin. Married Herr Roger (Vienna) in 1889.

**Solié (recte Soulier), Jean-Pierre**, b. Nîmes, 1755; d. Paris, Aug. 6, 1812. Tenor singer at Nîmes and Paris (Opéra-Comique); his voice changed to a fine baritone, quite a novelty at the Op.-Com., and rôles were written expressly for him by several composers. From 1790-1811 he prod. over 30 comic operas; *Le Jockey*, *Le Chapitre second*, *Le Diable à quatre*, and *Mlle. de Guise* were publ.

**Sol'ie, Friedrich**, b. Zeulenroda, Thuringia, 1806; d. there Dec. 5, 1884, as cantor. Publ. a violin-method which has run through 8 editions.

**Soloviev [Solowiew], Nicolai Pheopentovitch**, b. Petrosavodsk, Govt. of Olonetz, Russia, Apr. 27 (May 9), 1846 [name and date correct]. Course of mus. study at the Imp. Cons. at St. Petersburg, in the theory-class of N. J. Zarembo. Since 1874, prof. of harmony, cpt., and mus. history at the St. P. Cons.; he is a composer and mus. critic, mus. editor of the Brockhaus-Efron "Konversations-Lexikon" (in Russian); also Councillor of St. —Works: The comic opera *Takula, the St. P.*, 1875; grand opera *Cordelia* (St. P.), 1873; in German at Prague, 1890; "Synth. picture" *Russia and the Mongols* (Moscow World's Fair, 1882); 12 charming charac. pes. f. pf.; chorus "Prayer for Russia" (won prize of Imp. Russ. Mus. Soc., 1876); 12 songs.—His first venture, the cantata *The Death of Samson* (1870), was enthusiastically received; Seroff, after hearing it, insisted on his death-bed that Soloviev should finish his opera, *The Demon's Power*, which was done most acceptably.

**Somerset, Lord Henry (Richard Charles)**, b. Dec. 7, 1849. Amateur musician; has written polkas f. orch., pf.-pieces, anthems, and numerous songs.

**Somervell, Arthur**, b. Windermere, Engl.; pupil of the Berlin *Hochschule*, and of Stanford and Parry at the R. C. M.—Works: Mass f. soli, ch. and orch. (Bach Choir, 1891); "A Song of Praise" (1891); *The Forsaken Merchant* [M. Arnold] (Leeds Fest., 1895); *The Power of Sound* (1895); *Elegy* [R. Bridges] f. alto solo, ch. and orch. (1896); Ode to the Sea (Birmingham Fest., 1897); orch. Ballade, "Helen of Kirkconnel" (1893); Suite f. small orch., "In Arcady" (1897); concert-study in C mfn., f. pf.; pieces and studies f. pf.; songs.

**Somis, Giovanni Battista**, famous violinist; b. Piedmont, 1766; d. Turin, Aug. 14, 1763, as

court soloist and conductor. Pupil of Corelli, and the teacher of Giardini and Chabran.—Publ. "Opera prima di sonate a violino e violoncello o cembalo" (Rome, 1722).

**Sommer, Hans** [*recte* Hans Friedrich August Zincke], b. Brunswick, July 20, 1837. Pupil of Meves and J. O. Grimm. Graduate of, and prof. at, Gottingen; living since 1888 in Weimar.—Works: Opera *Lochei* (Brunswick, 1891; v. succ.); 1-act "heiteres Bühnenspiel" *Saint Bois* (Munich, 1894); 1-act "nordische Legende" *Der Moorhann*, op. 28 (Weimar, 1896); songs (sung by Gura).

**Sonnleitner, Joseph**, son of the amateur comp. **Christoph S.** [1734-1786]; b. Vienna, 1705; d. there Dec. 25, 1835. A government councillor, and a founder of the "Gesellschaft der Musikfreunde," to which he bequeathed his books and mus. instr.s. Publ. an interesting "Wiener Theater Almanach" (1794, '95, '96). In 1827 he discovered the famous Antiphony of St. Gallen of the 9th century, in neume-notation; probably a copy of the one sent thither by Charlemagne in 790.—His nephew, **Leopold von S.**, b. Vienna, Nov. 15, 1797; died there Mar. 4, 1873. The staunch friend of Schubert, he procured the publication of the "Erlkönig" (the first publ. work of Schubert's); at his father's house the *Promethes*, the "Gesang der Geister über den Wassern," the 23rd Psalm, and other important works by S., were performed from the MS.

**Sontag, Henriette** (*Gertrude Walpurgis*), celebrated dramatic soprano and coloratura singer; b. Koblenz, Jan. 3, 1804; d. Mexico, June 17, 1854. She played children's parts on the stage; studied from 1815 at the Prague Cons. with Triebensee, Pixis, Bayer, and Frau Czekka; in 1820 she sang in Italian and German opera at Vienna, and in 1823 created the title-rôle in *Euryanthe*; made a sensation at Leipzig in 1824, being then eng. for the Königstädter Th., Berlin. Triumphed over the Catalina at Paris as Rosina in *Il Barbiere* (1826); breaking her Berlin contract in 1827, she sang at the Italian Opera in Paris; went to London in 1828, and secretly married the Sardinian ambassador to the Dutch court, Count Rossi; was ennobled by the King of Prussia, (as "Fräulein Henriette von Clarenstein,") and in 1830 bade farewell to the stage. As a concert-singer, however, she still continued to arouse an enthusiasm which was literally unbounded. Their fortune being impaired by the revolution of 1848, she resumed her stage-career, singing with increased success in London and Paris (1849-51), also in concerts in Germany. She went to New York in 1852, and to Mexico in 1854, where the cholera ended her most fortunate career.—Gundling's work "Henriette Sontag" (1861) is a 2-volume novel.

**Sor** (*recte* Sors), **Fernando**, guitar-virtuoso; b. Barcelona, Feb. 14, 1778; d. Paris,

July 8, 1839. He fled to Paris with other adherents of Joseph Bonaparte; was persuaded by Méhul and Cherubini to give concerts; and after living for a time in London and Moscow, settled in Paris (1828).—Works: Opera *Telemacco* (Barcelona, 1798); *La Jove de Smyrne* (London); comic, several ballets, symphonics, and quartets; divertissements, fantasies, etc., for guitar; also a Method f. guitar.

**Sor'ge, Georg Andreas**, b. Mellenbach, Schwarzburg, Mar. 29, 1703; d. Lobenstein, Apr. 4, 1778. From his 19th year, court organist at Lobenstein for life.—Comp.s: 6 Clavier-sonaten; "24 Präludien mit untermischten Doppelfugen"; "Clavierübung in 6 nach ital. gusto gesetzten Sonatinen"; "Wohlgewürzte Klange Speisen in 6 Partien"; "Kleine Orgelsonaten"; "24 kurze Präludia"; "Neue Orgelsonaten"; "6 Symphonien fürs Clavier"; "12 Menuetten fürs Clavier" w. violin; "Tocatta per ommem circulum XXIV. modorum fürs Clavier"; "2 Partien für 2 Querflöten";—church-music and organ-pieces in MS.—Theoretical works: "Generalogia allegorica intervallorum octavae diatonico-chromaticae, d. h. Geschlechtsregister der Intervallen nach Anleitung der Klänge des grossen Waldhorns" (1741); "Anweisung zur Stimmung und Temperatur" (1744), "Vorgemacht der mus. Composition" in 3 parts (1745-7; his chief work, in which he publ. his discovery of the combinational tones earlier than Tartini); "Gespräch von der Prätorianischen, Prinzischen, Werkmeisterischen, Neidhardtischen, Niedtischen und Silbermannischen Temperatur, wie auch vom neuen System Telemanns" (1748); "Ausführliche und deutliche Anweisung zur Rational-Rechnung" (1749); "Gründliche Untersuchung, ob die Schröterischen Claviertemperaturen vor gleichschwebend passiren können oder nicht" (1754); "Zuverlässige Anweisung, Claviere und Orgeln gehörig zu temperiren und zu stimmen" (1758); "Compendium harmonicum" (1760); "Kurze Erklärung der canonis harmonici" (1763); "Die Natur des Orgelklangs" (1771); "Der in der Rechen- und Messkunst wohlerfahrne Orgelbaumeister" (1773); "Anmerkungen über Quantzens Dis- und B-Klappe" (in Marpur's "Beiträge"); "Anmerkungen über Hillers Intervallensystem" (in Hiller's "Nachrichten"); "Anleitung zur Fantasie."

**Soriano, Francesco.** See SURIANO.

**Soriano-Fuertes, Don Mariano**, b. Murcia, 1817; d. Madrid, Apr., 1880. Pupil of his father, the director of the royal chamber-music; founded the short-lived paper "Iberia musical y literaria" (1841); prod. several *Zarzuelas* in the endeavor to establ. a national opera; was app. teacher at the Madrid Cons., 1843; became director of the Lyceums at Cordova, Sevilla, and Cadiz (1844), also cond. the opera at Sevilla, Cadiz, and (1852) Barcelona, where he founded the "Incerta Musical" in 1860. Publ. the important works "Musica Arabo-Española"

(1853); "Historía de la música Española desde la venida de los Fenicios hasta el año de 1850" (4 vol s; 1855-9); "Memoria sobre las sociedades corales en España"; and "España artística y industrial en la esposicion de 1867."

**Sormann, Alfred (Richard Gotthilf)**, b. Danzig, May 16, 1861. Pianist; pupil at the *Hochschule* in Berlin of Rudorff, Barth, Spitta, and Bargiel; in 1885, of Liszt. Debut 1886, giving successful concerts in chief German towns; in 1889, court pianist to the Grand Duke of Mecklenburg-Strelitz. Has publ. a pf.-concerto in C min., a pf.-trio, and other pf.-music

**Soubies, Albert**, mus. historiographer and critic; b. Paris, May 10, 1846. After admittance to the bar, he studied at the Cons. under Savard and Bazin (harm. and comp.); in 1874 he revived the famous old "Almanach des spectacles" (known as the "Alm. Duchesne"), and up to 1898 had publ. 26 volumes; for this the Académie awarded him the *Prix Forac* in 1893. Since 1876, mus. critic for "Le Soir"; also contributes to "Le Ménestrel" and other mus. papers. Officer of Public Instruction; Officer of the Legion of Honor, also of the Russian Stanislas order.—Writings: "Histoire de la musique: La Russie et l'Allemagne [2 vol s], le Portugal, la Hongrie, et la Bohême" [3 vol.s]; "La Comédie-Française depuis l'époque romantique" [1825-1894]; "67 ans à l'Opéra—69 ans à l'Opéra-Comique" [3 vol s]; "Précis de l'histoire de la musique russe" (1893); "Musique russe et musique espagnole," and "Un problème de l'histoire musicale" (2 pamphlets, 1896); "Une Première par jour"; "Deux Bilans musicaux"; "Histoire de l'Opéra-Comique" [la seconde Salle Favart, 1840-1887] (2 vol.s; 1892); "Mélanges sur Richard Wagner"; "Précis de l'histoire de l'Opéra-Comique"; "L'œuvre dramatique de Richard Wagner"; "Histoire du Théâtre-Lyrique" (1899); and "Histoire de la musique en Bohême" (1899), the first comprehensive monograph on this interesting subject.

**Soubre, Étienne-Joseph**, b. Liège, Dec. 30, 1813; d. there Sept. 8, 1871. Pupil, and from 1862 till death Director, of the Liège Cons., succeeding Daussoigne-Méhul.—Works: Opera *Isoline* (Brussels, 1855); "symphonie triomphale" (1854; prize); 2 cantatas; a Requiem w. orch.; Stabat Mater and Ave Verum, w. orch.; "Hymne à Godefroid de Bouillon" f. male ch. and orch.; church-music, choruses, overtures, symphonies, etc.

**Souhaity, Jean-Jacques**, Franciscan monk at Paris, the first to employ figure-notation for popular vocal teaching; publ. "Nouvelle méthode pour apprendre le plain-chant et la musique" (1665; 2nd ed. as "Nouveaux éléments du chant . . .", 1667); and an "Essai du chant de l'église par la nouvelle méthode des chiffres" (1679).

**Soulier**. See SOLIÉ.

**Sou'sa, John Philip**, bandmaster and popular composer, b. Washington, D. C., Nov. 6, 1856; pupil there of John E. Sputa, and George Felix Benkert (harm. and comp.). From the age of 17, orch. cond. of travelling theatrical troupes; played the violin in Ollenbach's orch. (1877); was mus. dir. of the Philadelphia church-choir "Pinafore Company"; and in 1880 was app. leader of the band of the United States Marine Corps, serving until Aug. 1, 1892, when he resigned, and organized a band of his own, which has given concerts throughout the U. S. and Canada. His publ. compositions number several hundred, incl. the comic operas *The Smugglers*, *Desire*, *The Queen of Hearts*, *El Capitan*, *The Bride Elect*, *The Charlatan*, and *Chrys and the Wonderful Lamp*. Among his popular military marches are "The Washington Post," "The High School Cadets," "Thunderer," "Semper fidelis," "Liberty Bell," "Manhattan Beach," "King Cotton," "Hands across the Sea," etc. Other works: A symphonic poem on "The Chariot-race" (from "Ben Hur"); 3 suites, "The last days of Pompeii," "Three Quotations," and "Sheridan's Ride"; many waltzes, songs, etc.; also an instruction-book for trumpet and drum; ditto f. violin; the libretto of *The Bride Elect*; and a compilation of the "National Patriotic and Typical Airs of all Countries."

**Sowinsky, Albert (Czylil Wojech)**, b. Ladyzyn, Ukraine, 1803 (?); d. Paris, Mar. 5, 1880. Pianist; pupil of Czerny, Leidersdorf, and von Seyfried at Vienna; toured Italy, and settled in Paris in 1830 as a successful concert-giver and pf.-teacher. Played in London, 1842.—Publ. "Les musiciens polonais et slaves anciens et modernes, dictionnaire . . . précédé d'un résumé de l'histoire de la musique" (1857); also orchestral and chamber-music, and pf.-pieces, etc. He comp. 2 operas, and much church-music.

**Spadarius; Spadaro**. See SPATARO.

**Spangenberg, Johann**, b. Hardeisen, n. Göttingen, 1484; d. Bieleben, June 13, 1550, as church-superintendent.—Publ. Lutheran sacred songs (1545; in Latin 1550); and a pamphlet, "Quæstiones musicæ in usum scholæ Northusianæ" (1536; often republ.).—His son, **Cyriak**, b. Nordhausen, Jan. 17, 1528; d. Strassburg, Feb. 10, 1604.—Wrote "Von der edlen . . . Kunst der Musica . . . auch wie die Meistersinger aufgekommen . . ." (1598; MS. [publ. in 1861 by Prof. Keuer as "Cyriakus S. von der Musica und den Meistersängern"]).

**Spark, Dr. William**, b. Exeter, Engl., Oct. 28, 1823; d. Leeds, June 16, 1897. Chorister in Exeter Cath.; article'd 1840 to Dr. S. S. Wesley, whom he followed to Leeds in 1842. Organist at Tiverton; at Daventry; from 1850-80, at St. George's, Leeds. Founder, 1851, of the Leeds Madrigal and Motet Society. Borough-organist of Leeds, 1860; Mus. Doc., Dublin,

1861. Editor of "The Organist's Quarterly Journal."—Works: Oration *Immanuel* (Leeds, 1887); cantatas; anthems and other church-music; glees, part-songs, and songs; excellent organ-pieces;—also a "Memoir of Dr. S. S. Wesley"; "Henry Smart, his Life and Works" (London, 1881; an exhaustive, but ill-arranged, biography); "Musical Memories" (1888); and "Mus. Reminiscences" (1892).

**Spataro** (or **Spatarus**, **Spadaro**, **Spadarius**), **Giovanni**, b. Bologna, about 1460; d. there 1541 as *maestro* at S. Petronio (since 1512). Pupil of Ramos de Pareja, defending him in the pamphlets "Honestia defensio in Nicolai Burtii Parmensis opusculum" (1491) and "Errori di Franchino Gafurio" (1521). Publ. a learned "Tractato di musica, nel quale si tracta de la perfectione de la sesqui altera producta in la musica mensurata" (1531).

**Spazier**, **Johann Gottlieb Karl**, b. Berlin, Apr. 20, 1761; d. Leipzig, Jan. 9, 1805. Student of philosophy at Halle and Göttingen; prof. at Giessen; settled in Leipzig, 1800. Comp. many songs, numbers of which became great favorites. Publ. the autobiographical "Karl Pilgers Roman seines Lebens" (3 vols., 1792-6); "Freie Gedanken über die Gottesverehrung der Protestanten" (1788); "Einige Gedanken . . . zur Einführung eines neuen Gesangbuchs" (1790); "Etwas über Glückliche Musik und die Oper *Iphigenia in Tauris*" (1795); "Rechtfertigung Marpurgs . . ." (1800, in the "Allgem. mus. Zeitung"); "Ueber Volksgefang" (in do.). Edited Dittersdorf's autobiography; translated the first part of Grétry's memoirs: "Grétry's Versuche über die Musik" (1800).

**Speer**, **Daniel**, cantor at Vaihingen, 1692. Publ. "Evangelische Seelengedanken" (1681; sacred songs *a 5 w. vlns. and continuo*); "Jubilum coeleste" (1692; *arius f. 2 soprani and 5 instr.s*); "Philomela angelica" (1693; *motets f. do.*); a Choralbuch (1692); a book of secular songs, "Recens fabricatus labor oder die lustige Tafelmusik mit 3 Vocal- und 4 Instrumentalstimmen" (1686); and the interesting pamphlet, "Grundrichtiger . . . Unterricht in der musikalischen Kunst" (1687; *augm. ed. 1697*).

**Speidel**, **Wilhelm**, b. Ulm, Sept. 3, 1826; d. Stuttgart, Oct. 28, 1899. Pianist; pupil at Munich of Wüner and W. Kuhe, and of Ignaz Lachner (comp.). 1846-8, teacher at Thann, Alsatia; 1848-54, at Munich; 1854, mus. director at Ulm; 1857, cond. of the *Liederkränze* at Stuttgart; co-founder of the Cons., and distinguished teacher of the piano there until he founded his "Künstler- und Dilettantenschule für Klavier" in 1874. On Lebert's death (1884) S. rejoined the Cons., uniting with it his own school.—Works: "Chorus of Spirits" in *Faust*, f. male ch. and orch.; "Wikinger Ausfahrt" f. tenor solo, male ch., and orch.; "Volkers Schwanenlied" f. male ch. w. orch.; other male choruses; symphony in 1 maj.;

overture and intermezzo to *König Holge*; pf.-trios, a cello-sonata w. pf.; do. f. violin; 2 pf.-sonatas; interesting pf.-pieces, songs.

**Spengel**, **Julius Heinrich**, b. Hamburg, June 12, 1853. Pupil of Cologne Cons.; later of the Berlin *Hochschule* (Rudorff, Joachim, Kiel, and Ad. Schulze); settled as a teacher in Hamburg, still studying with Grädener (cpt.) and Armbrust (org.). In 1878, cond. of the *Cäcilienverein*; 1884, singing-teacher at the female seminary for the convent-school; 1886, organist of the Gertrudenkirche.—Works: Symphony in D min.; cello-sonata; a pf.-quintet, songs, and part-songs, are publ.

**Spenser**, **Willard**, b. Coopersdown, N. Y., July 7, 1856. Self-taught comp. of light pf.-music; publ. in 1882 the full score of a comic operetta, *The Little Tycoon* (Philadelphia, 1886, later in most cities of the United States).

**Spick'er**, **Max**, b. Königsberg, Prussia, Aug. 16, 1858. Studied with Louis Köhler for 5 years (pf.); then, 1877-9, at the Leipzig Cons. under Wenzel, Reimecke, Richter, and Paul. Till 1882, cond. in turn of the theatre-orchestras at Heidelberg, Cologne, Ghent, Aix-la-Chapelle, and Potsdam (Royal Th.); 1882-8, cond. of the "Beethoven Männerchor," New York; 1888-95, Dir. of the Brooklyn Cons.; since then, teacher of harm. and counterpoint at the National Cons., New York.—Works: Suite f. orch.; incid. music to Schiller's *Demetrius*; cantata *The Pilot*, f. male ch. and orch.; choral comp.s; many songs.

**Spiering**, **Theodor**, b. St. Louis, Missouri, 1871. Violinist; pupil 1886-8 of Henry Schrädick at Cincinnati; then for 4 years of Joachim at Berlin. Founder of, and 1st violin in, the "Spiering Quartet" of Chicago (S., Otto Koelhorn, Adolf Weidig, and Hermann Diestel).

**Spies**, **Hermine**, distinguished concert-contraalto; b. Lohrberger Foundry, n. Weilburg, Feb. 25, 1857; d. Wiesbaden, Feb. 26, 1893. Pupil of Sieber and Stockhausen; début 1882; excelled as a Brahms singer. Married Dr. Hardtmuth of Wiesbaden in 1892.

**Spies**, **Johann Martin**, organist at Heidelberg and Berlin.—Publ. "David's Harfenspiel in 150 Psalmen auf 343 Liedermelodien" (1745; also as "Geistliche Liebespsalmen, etc."); and "26 geistliche Arien" (1761).

**Spies**, **Meinrad**, b. Honsolgen, Swabia, Aug. 24, 1683; d. as prior of Yrsee Monastery, July 12, 1761.—Publ. "Antiphonarum Marianum," 24 numbers for soprano or alto solo w. 2 violins and organ (1713); "Cithara Davidis," vesper psalms *a 4 w. strings and org.* (1717); "Philomela ecclesiastica," motets for solo voices, 2 violins, and org. (1718); "Cultus latreutico-musicus," masses and Requiem *a 4 w. strings and org.* (1719); "Ianus Dei in sanctis ejus," f. do. (1723); "Hyperdulica musica," litanies to the Virgin, f. do. (1726); 12 sonatas f. 2 violins, violone and org. (1734); and a "Musikalischer Tractat" (1745).

**Spin'dler, Fritz**, b. Wurzbach, n. Lobenstein, Nov. 24, 1817. Pianist, giving up theology for music, studied from 1835 with Fr. Schneider at Dessau; settled in Dresden, 1841, where he has had great success as a teacher. His compositions include several serious works on a large scale, as the 2 symphonies op. 50 and 160 (a third is in MS.); the quintet op. 360 f. pf., oboe, clar., horn and bassoon; and the pf.-quartet op. 108; the D-minor pf.-concerto op. 260; the pf.-trio op. 54; and the 3 easy pf.-trios op. 305; most of his works are *salon*-pieces and characteristic pieces in excellent piano-style, well written, and not very difficult. The instructive sonatas op. 157, 290, 294, and the 4-hand sonatas op. 136, also a sonata f. pf. and horn, op. 347, should also be mentioned.



**Spinelli, Nicola**, b. Turin, 1865. Son of a jurist; studied at Naples Cons., especially under Serrao. In 1890 his 1-act opera *Cobilia* took 2nd prize in the competition instituted by Sonzogno (Mascagni's *Cavalleria rusticana* won 1st prize). His next opera, the 3-act lyric drama *Il basso porto*, has been perf. in several Italian towns, also in Cologne (1894; in German) and Leipzig (1898; do.) with considerable success.

**Spinney**, English family of musicians. (1) **Thomas Edward S.**, b. June 24, 1824; pupil of Sir Henry Bishop. Organist and choirmaster of St. Edmund's, Salisbury, and cond. of the Salisbury Orpheus Soc.—Works: Cantata *Village Belles*; church-music; songs; 9 organ-voluntaries; "The Organist's Assistant"; pf.-pieces.—(2) His daughter, **Mattie S.** [Mrs. Deesley], pianist, pupil of Benedict, Bennett, and von Bülow; London début May 8, 1875, at a New Philharm. concert; has also been organist at St. Paul's, Salisbury, and at the Parish Ch., Banbury.—Also his four sons: (3) **Eugene S.**, b. 1845; d. Dec. 4, 1867. Organist of Banbury Parish Ch., 1862; Mus. Bac., Oxon., 1865.—(4) **Frank S.**, b. Mar. 20, 1850; d. June 5, 1888. Articled to Dr. Hayne, Oxford; organist at St. Denys, Warminster, 1869; at All Saints', Emscote, Warwick, 1873; at Leamington Parish Ch., 1878; also conducted the orch., choral, and chamber concerts of the Leamington Mus. Soc., and gave organ-recitals. Comp. a Harvest Anthem, hymn-tunes, and organ-pieces.—(5) **Walter S.**, b. Mar. 26, 1852; d. June 21, 1894. Articled to J. E. Richardson, organist of Salisbury Cath.; was organist at St. Edmund's, Salisbury, Dudley Parish Ch., Christ Ch., Doncaster, and in 1888 succeeded his brother

Frank at Leamington Comp church-services, anthems, other vocal works, and organ-pieces in his colls. "The Organ Library" and "The Vesper Bell."—(6) Rev T. **Herbert S.**, b. Jan 13, 1857. Pupil of Arnold and Budge; Harmony Prizeman, Trinity College, London, 1876; F. R. C. O. From 16, organist at Salisbury, later at Exeter College, Oxford. Ordained Priest in 1882, since 1885, vicar of Newborough, Burton-on-Trent. He still gives organ-recitals; has comp. six hymns, anthems, organ-music, etc.

**Spiridio, Berthold**, monk and organist at the monastery of St. Teodor, n. Bamberg, publ. a coll., "Musica Romana, n. of church-music, a 3 w. 2 violins (1665); "Musica Theoliturgica" a 5 w. do. (1668); a curious instruction-book for organ- and clavier-playing, "Neue und bis dato unbekante Unterweisung . . ." (1670), with many mus. examples, from which his "Toccate, ricercari e canzoni francesi" (1691) was a selection.

**Spiridion**. See NYNDAS.

**Spit'ta, (Johann August) Philipp**, learned mus. historiographer; b. Weehold, n. Hoya, Hanover, Dec. 27, 1841; d. Berlin, Apr. 13, 1894. Student of philology at Göttingen; teacher at the "Ritter- und Domschule," Reval, 1864-6; at Sondershausen Gymnasium till 1874; and one year at the Nikolai-Gymnasium, Leipzig, where he was a co-founder of the *Bach-Verein* (1874); in 1875, prof. of mus. history at Berlin Univ., Life-Secretary to the R. Acad. of Arts, and teacher at, and Vice-Director of, the *Hochschule für Musik*. Title of "Geheimrath" in 1891.—Writings: A comprehensive Life of J. S. Bach (2 vols., 1873, '80), carefully and learnedly written, with valuable discussions of principal works; also a short sketch of Bach in Walderssee's "Vorträge" (1880); a short biogr. of Schumann for Grove's Dictionary, afterwards published separately in German (1882); 2 colls. of articles, "Zur Musik" (1892); 12 essays, and "Musikgeschichtliche Aufsätze" (Berlin, 1894); an essay, "Die Passionsmusik von Sebastian Bach und Heinrich Schütz" (1893); many papers in the "Allgem. musikalische Zeitung," the "Monatshfte für Musikgeschichte," and more particularly in his own periodical, the "Vierteljahrsschrift für Musikwissenschaft," founded in 1884 with Chrysander and P. Adler.—S. also edited a critical ed. of Buxtehude's organ-works (2 folio vols., 1875, '76), with valuable historical notes; Vol. s. i-xiv of the complete ed. of Schütz's works (16 vol. s.); finished by Fr. Spitta in 1896); and Vol. i of the "Denkmäler deutscher Tonkunst" (1892; contains Scheidt's "Tabulatura nova" of 1624).—His brother,

**Spit'ta, Friedrich**, b. Wittingen, Hanover, Jan. 10, 1852; prof. of theology at Strassburg Univ.; has publ. "Liturgische Andacht zum Luther-Jubiläum" (1883); "Händel und Bach," festival orations (1885); "H. Schütz," do. (1886); "Die Passionen von H. Schütz; and "Über

Chorgesang im evangelischen Gottesdienst" (1889). Edited Vol.s xv-xvi of Schütz's complete works.

**Spoher, Ludwig [Louis]**, genial violinist and composer of the romantic school, and a renowned teacher; b. Brunswick, Apr. 5, 1784;

d. Kassel, Nov. 22, 1859. His father, a physician, removed to Seesen in 1786; he was an amateur flute-player, the mother a singer and pianist. S. early sang duets with his mother, and at about 5 began on the violin with Reector Kiemenschneider. He also had lessons from Dufour, a French *émigré*, who persuaded his parents to send him to Brunswick, where he was taught at first by Kunisch, and then by the leader of the orch., Maucoeur; he also composed diligently, and at 14 played a concerto of his own before the court. The Duke admitted him into the orch., and in 1802 requested Franz Eck, then touring Germany, to take S. as a pupil. The latter accompanied Eck to St. Petersburg, remaining with him 18 months; practised assiduously, and publ. a violin-concerto (op. 1), etc. In 1803 he reëntered the Ducal orch.; in 1804 he made his first tour (to Berlin, Leipzig, Dresden, etc.), and aroused genuine enthusiasm both as a virtuoso and composer. At Gotha he was app. in 1805 to succeed Ernst as leader; here he met and married Dorette Scheidler, the harp-player, making further tours with her in 1807 and 1809. In the latter year he cond. the first musical festival in Germany, held at Frankenhausen. After brilliantly successful concerts at Vienna in 1812, he became leader at the Theater an der Wien. Resigning in 1815, he cond. a second festival at Frankenhausen; made a grand tour in Italy (playing a concertante of his own with Paganini at Rome), then in Holland, and in 1817 became opera-cond. at Frankfurt. Here his opera *Faust*, written for Vienna, but not prod. there by reason of disagreements with the Director, was perf. in 1818 with success. This position he gave up in 1819; in 1820 he visited England with his wife, played in several Philharm. Concerts, and brought out two symphonies, conducting the Philharm. Orch. with a bâton—an entirely novel method in England. Concerts given at Paris, on the home-journey, found less appreciative audiences. S. now settled in Dresden; but in 1821 he was offered a life-appointment as court conductor at Kassel, and entered upon the duties of the position on Jan. 1, 1822. Here he won lasting renown as a conductor, and reached his zenith as a composer in the opera *Jessonda* (1823), the oratorio *Die letzten Dinge* (1826), and his grand



symphony, "Die Weihe der Töne" (1832).

Though his powers were on the wane, it was chiefly for political reasons (S. was a staunch radical) that he was retired in 1857 on a pension considerably less than had been expressly agreed upon. In the following year he broke his left arm by falling, and thenceforward could play no more in public.—S. was a composer of marked individuality, with a romantic warmth of temperament akin to Schubert, and in fine regard for formal finish resembling Mendelssohn. He ranks just below the greatest representatives of new German art; some of whom (e.g., Weber and Beethoven) he failed to appreciate; though, curiously enough, he did recognize Wagner's supreme dramatic genius, brought out *Der fliegende Holländer* [1842] and *Tannhäuser* [1853] despite strenuous opposition by the court, and tried hard to produce *Lohengrin*. As a virtuoso he was distinctly one of the greatest, more especially in the *violabile*. His success as a teacher was conspicuous; St. Lubin, Ferd. David, Hauptmann, Kömpel, Bott, Böhm, Pott, Henry Blagrove, K. L. Bargheer, and Adolph Bargheer (his last pupil) were trained by him. He was also one of the best conductors in Germany, and often officiated at the great Musical Festivals (at Düsseldorf, 1826; Nordhausen, 1829; Norwich, 1839; Bonn, 1845; etc.). His publ. compositions number over 760. He wrote 21 operas: *Die Prüfung* (1806), *Alruna* (1808), and *Die Eulenkönigin* (1808), all 3 not perf.; *Der Zweikampf mit der Geliebten* (Hamburg, 1811); *Faust* (Frankfurt, 1818); *Zemire und Azore* (Frankfurt, 1819); for a time rivalling *Jessonda* in popularity); *Jessonda* (Kassel, 1823); *Der Berggeist* (ibid., 1825); *Pietro von Albano* (ibid., 1827); *Der Alchemist* (ibid., 1830); and *Die Kreuzfahrer* (ibid., 1845);—the oratorios *Das jüngste Gericht* (Erfurt, 1812); *Die letzten Dinge* (Kassel, 1826; in England as *The Last Judgment*); *Des Hellsands letzte Stunden* (Kassel, 1835; as *Calvary* at the Norwich Fest., 1839); and *Der Fall Babylons* (Kassel, 1841; Norwich Fest., 1842);—a dram. cantata, *Das befreite Deutschland*; a mass, psalms, hymns, etc., f. soli, ch., and orch.; also part-songs f. mixed or male ch.; duets; many songs.—Nine symphonies: 1. op. 20, E♭; 2. op. 49, D min.; 3. op. 78, C min.; 4. op. 86, F ("Weihe der Töne"); 5. op. 102, C min.; 6. op. 116, G ("Historical"; dedicated to the London Philharm. Soc.); 7. op. 121, G ("Irdisches und Göttliches in Menschenleben," f. 2 orch.); 8. op. 137, G min. (ded. to the London Philharm.); 9. op. 143, B min. ("Die Jahreszeiten");—eight overtures, incl. those to *Die Prüfung*, *Alruna*, *Das befreite Deutschland*, to the play *Der Maltröse*, and the fantasia on Raupach's "Tochter der Luft" (played as 1st movem. to Symphony No. 5), a *Macbeth* overture, and an overture "Im ernsten Styl";—fifteen violin-concertos, classics of violin-literature, among the finest being No. 8 (op. 47 in A min., "in modo d'una scena cantante"), and No. 9 (op. 55, in D min.), all edited by Ferd. David; a remarkable "quartet-concerto" for 2 violins, viola,



and 'cello, w. orch., op 131; 2 concertantes f. 2 violins w. orch.; Grande Polonaise f. violin w. orch.; 2 clar.-concertos;—much fine chamber-music, in which the leading violin is particularly favored (a nonet f. vln., vla., 'cello, d.-bass, woodwind, and horn; an octet f. vln., 2 violas, 'cello, d.-bass, clar., and 2 horns; 4 double quartets f. strings; septet f. pf., flute, clar., horn, bassoon, violin, and 'cello; string-sextet; 7 string-quintets; quintet f. pf., flute, clar., horn, and bassoon; pf.-quintet; 34 string-quartets; 5 pf.-trios; 14 duos concertants f. 2 violins; 3 do. f. pf. and violin; 3 sonates concertantes f. harp and violin; etc., etc. Finally, his great "Violin-School" in 3 parts (1831).

Biographical: Autobiography (Kassel, 1860, '61; 2 vol.s; Engl. transl. London, 1865); "L. Spohr, sein Leben und Wirken," by Malibran (Frankfort, 1860); "Louis Spohr," by II. M. Schletterer (in Waldersee's "Sammlung," 1881).

**Spontini, Gasparo (Luigi Pacifico)**, very prominent Italian dramatic composer; b. Majolati, Ancona, Nov. 14, 1774; d. there Jan. 24, 1851. His parents, poor peasants, intended him for the church, and gave him in charge of an uncle, a priest at Jesi, who attempted to stifle his musical aspirations. The result was, that the boy ran away to another uncle, at San Vito, who not only procured him suitable instruction, but effected a reconciliation, so that in a year he returned to Jesi, was taught by good masters, and in 1791 entered the Cons. della Pietà de' Turchini at Naples, studying under Sala and Tritto. In 1796 he was invited to write an opera for the Teatro Argentina at Rome, its director having been pleased by some of S.'s music heard in Naples; though S., to this end, absented himself from the Cons. without leave, Piccinni, after the success of the opera, *I puntigli delle donne*, persuaded the management to take him back, and also gave him valuable advice concerning the composition of other operas written for Rome, Florence, and Naples. As cond. to the Neapolitan court, which had fled to Palermo before the French invasion, S. brought out 3 operas there in 1800; wrote others for Rome (1801) and Venice (1802), and then proceeded *via* Marseilles to Paris (1803). Up to this time he had prod. 16 operas in the prevalent light Italian style; while supporting himself in Paris by lesson-giving, the ill-success attending the production of 3 operas in 1804—*La finta filosofa*, an earlier work, and two imitations of French opéra comique, *Julie* and *La petite maison* (the latter was hissed off the stage)—and his fortunate acquaintance with the



poet Étienne Jouy, influenced him to change his style completely. His great admiration for, and careful study of, Mozart also operated to effect this change. The 1-act opera *Milton* (Th. Feydeau, Nov. 27, 1804) differed markedly, in warmth and depth of sentiment and loftiness of expression, from its immediate predecessors; *La Vestale*, on which S. labored for more than three years, retouching and rewriting passage after passage, page after page, shows the new Spontini at his best. Meantime the Empress Josephine, to whom he had dedicated the score of *Milton*, had appointed him her "chamber-composer," and her favor increased after the production of S.'s cantata, *L'ecclésiaste gava*, celebrating the victory of Austerlitz. Her powerful patronage secured a hearing for *La Vestale*, which was brought out at the Académie Impériale (Grand Opéra), despite virulent open and secret opposition on the part of influential musicians, on Dec. 15, 1807, and with triumphant success. Not only did the public receive it with acclamation; by a unanimous verdict of the judges, Méhul, Gossec, and Grétry, the prize offered by Napoleon for the best dramatic work was awarded to Spontini. Shortly after the equal success of his grand opera *Fernand Cortez*, in 1809, S. married the daughter of Jean-Baptiste Brard; and in 1810 became director of the Italian Opera, in which capacity he staged Mozart's *Don Giovanni* in its original form for the first time in Paris. He was dismissed in 1812, on charges of financial irregularity; but in 1814 Louis XVIII. appointed him court composer, S. having refused reinstatement as opera-director in favor of Catalani. He now wrote stage-pieces in glorification of the Restoration (*Pélage, ou le roi et la paix*, 1814; *Les dieux rivaux*, 1816), followed in 1819 by the opera *Olympie*, which had only a *succès d'estime*. He had already accepted the appointment, by King Friedrich Wilhelm III., of court-composer and general musical director at Berlin; he made his début there, in the Spring of 1820, with his opera *Fernand Cortez*, fairly electrifying his audiences, although, like *Julie*, *Milton*, and *La Vestale*, it had been heard before in Berlin. Here S.'s wonderful talents as a conductor had first scope; besides repeating his earlier works, he wrote for Berlin the festival play *Lalla Rukh* (1821), remodeled as the opera *Nurmahal, oder das Rosenfest von Kaschmir* (1822); *Alcidor* (1825); and *Agnes von Hohenstauffen* (1826); none of these, however, found currency in other German cities. In spite of his successes, and the King's continued favor, S.'s position in Berlin gradually grew untenable; he had been placed on an equality with the Intendant of the Royal Theatre, and there were frequent misunderstandings and sharp clashes of authority, not tempered by S.'s jealousies and dislikes, his overweening self-conceit and despotic temper. Partly through intrigue, partly by reason of his own lack of self-control, he narrowly escaped imprisonment for *lese-majesté*; and was finally fairly driven out of the theatre by the hostile demonstrations of the

audience. He retired in 1841, retaining his titles and full pay, the next year he went to Paris, a broken man, unfitted for composition or any regular occupation by the stinging memory of his degradation. He sought to improve his shattered health by returning to Italy; but died not long after reaching his native place. In 1844 the Pope had given him the rank and title of "Conte di Sant' Andrea"; he was a knight of the Prussian "Orde pour le mérite," member of the Berlin Akademie (1833), and the Paris Académie (1839), and had received from Halle Univ. the degree of *Dr. phil.*—Biographical: L. de Loménie, "M. Spontini, par un homme de bien" (1841); E. M. Oettinger, "Spontini" (1843); Montanari, "Elogio . . ." (1851); Raoul-Rochette, "Notice historique . . ." (1852); R. Wagner, "Erinnerungen an Spontini" (in his "Collected Writings," Vol. v.).

**Squire, William Henry**, English 'cellist; b. Ross, Herefordshire, Aug. 8, 1871. Pupil of his father, an amateur violinist; début at 7; won scholarship at the R. C. M., studied under Edward Powell and Hubert Parry, and came out at the Albeniz Concerts, St. James's Hall, Feb. 12, 1891. Favorite concert-'cellist in London; Associate of R. C. M., 1889.—Works: A 'cello-concerto; a serenade, pastorale, gavotte, tarentelle (op. 23), 4 sets of pieces, 12 easy exercises, etc., f. 'cello; violin-music; pf.-pieces; songs.

**Saffieddin.** See SAFFIEDDIN.

**Sseroff.** See SEROV.

**Stolowiek.** See SOLOVIEV.

**Stabile, Annibale**, pupil of Palestrina and a comp. of the Roman school, d. about 1595 as *maestro* at S. Maria Maggiore, Rome.—Publ. 3 books of motets *a* 5-8 (1584, '85, '89), 3 of madrigals *a* 5 (1572, often republ.), 2 of Sacrae modulationes *a* 5-8 (15 [?], '86), and litanies *a* 4 (1592); detached pieces in Gardane's "Dolci affetti" and "Trionfo di Dori," and in Phalèse's "Harmonia celeste," "Laureo verde," and "Paradiso musicale."

**Stade, Heinrich Bernhard**, b. Pittschleben, n. Arnstadt, May 2, 1816; d. Arnstadt, May 29, 1882, as town-cantor and organist. Restored the organ in the St. Bonifaciuskirche, on which Bach played 1793-7.—Publ. "Der wohlvorbereitete Organist, ein Präludien-, Choral- und Postludienbuch" in 2 parts; and other organ-music.

**Stade, Friedrich Wilhelm**, b. Halle, Aug. 25, 1817. Organist; pupil of Fr. Schneider at Dessau; mus. dir. and *Dr. phil. hon. causa*, of Jena Univ.; from 1860, court organist and Kapellm. at Altenburg, retiring in 1891.—Works: 2 symphonies; Festouvertüre; music to Rossman's tragedy *Orastes*; violin-duos; a violin-sonata; 7 books of organ-pieces; 8 Charakterstücke, a suite, a charming "Kindersonate" (4 hands), etc., f. pf.; Easter and Christmas cantatas f. soli, ch., and orch.; numerous other choral works, sacred and secular; songs, among

them the celebrated "Vor Jena," beginning "Auf den Bergen—die Jürgen," which made him famous, and is a favorite student-song. His arrangements of Bach's and Handel's sonatas, and of "Die Lieder und Sprüche aus der letzten Zeit des Minnegesangs," have added greatly to his reputation.

**Stade, Dr. Fritz (Ludwig Rudolf)**, b. Sondershausen, Jan. 8, 1844; student and teacher in Leipzig, pupil of Riedel and Richter; writer for the "Neue Zeitschrift für Musik." Publ. "Vom Musikalisch-Schönen" (*contra* Hanslick), and edited the 6th ed. of Brendel's "Geschichte der Musik."

**Staden, Johann**, b. Nuremberg, about 1579; d. there Nov., 1634, as organist of the Sebalduskirche. Publ. many motets, Magnificats, etc., and secular music (dances), from 1606-43 (*cf.* "Monatshefte für Musikgeschichte," Vol. xv.).—His son and successor, **Sigismund Gottlieb**, wrote the earliest *extant* German opera, *Seelwäig* (publ. in Harsdorffer's "Fruenzimmergesprächspiele," 1644; new score ed. in "Monatsch. f. Musikgesch.," Vol. xiii); also publ. in do. "Seelen-Musik trostreicher Lieder" (1644) and "Der 7 Tugenden Planeten-Töne oder Stimmen" (1645); some melodies in Rist's "Neue himmlische Lieder" (1651); and edited H. L. Hassler's "Kirchengesänge" (1637; with 18 additional songs by the two Stadens and 2 other comp.s). [*cf.* H. SCHÜRZ, opera *Dafne*.]

**Städler, Maximilian**, b. Melk, Lower Austria, Aug. 4, 1748; d. Vienna, Nov. 8, 1833. Priest, from 1786-9 abbot at Lilienfeld; held other church-positions, and settled in Vienna 1815. Publ. many masses, Requiems, psalms, etc.; also organ-fugues, pf.-sonatas, songs w. pf., etc. Noted for his defense of the genuineness of Mozart's Requiem against Gottfried Weber and others: "Vertheiligung der Richtigkeit des Mozartschen Requiems" (1826; suppl. 1827).

**Städlimayer, Johann**, b. Freising, Bavaria, 1560; *Kapellm.* to the Archduchess Claudia at Innsbruck, where he was still living in 1646.—Publ. masses *a* 8 (1593, '96); do. w. continuo (1610); masses *a* 6 w. continuo (1612); masses *a* 10-12, f. 2 choirs (1616); vesper hymns *a* 5, w. instr.s (1617); "Apparatus musicus," sacred songs *a* 6-24, w. instr.s (1619); Misereres *a* 4-8 (1621); "Odae sacrae" *a* 5 (1638); Xmas and Easter cantatas, w. instr.s *ad lib.*; psalms *a* 2-3, w. 2 violins or cornets (1640); "Missae breves" *a* 4-5, with a Requiem (1641); and 2 books of psalms (1641, '46).

**Stadtfeldt, Alexander**, b. Wiesbaden, Apr. 27, 1826; d. Brussels, Nov. 4, 1853. Pupil of Pétis in Brussels Cons., winning Grand prix de Rome in 1840.—Works: Operas *Haulet* (Darmstadt, 1857; Weimar, 1882); *Abu Hassan, Illusion*, and *La Pedrina* (MS.); a cantata, vocal scenes w. orch., 4 symphonies, overtures, 2 concertinos f. pf. and orch., string-quartet,

pf.-trio; a mass, a Te Deum and a hymn, w. orch.; etc.

**Stä'gemann, Max**, b. Freienwalde-on-Oder, May 10, 1843. Pupil of Dresden Cons.; actor at Bremen, 1862; 2nd baritone at Hanover, 1865, later singing leading rôles, and becoming "chamber-singer"; dir. of Königsberg Th., 1877; lived in Berlin 1879-82 as a concert-singer and singing-teacher; since then director (manager) of the Leipzig City Th.

**Sta'gno, Alberto**, dramatic tenor; b. Palermo, 1836; d. Genoa, Apr. 26, 1897. Pupil of Mariot and Gius. Lamperti. Sang with great applause in Italy, Prague (1872), London (1876), Russia, Spain, and America. Married his pupil, Gemma Bellincioni, in 1881.

**Stahl'knecht**, two brothers: (1) **Adolf**, violinist; b. Warsaw, June 18, 1813; d. Berlin, June 24, 1887, as chamber-musician;—and **Julius**, b. Posen, Mar. 17, 1817; d. Berlin, Jan. 16, 1892, as 1st cello in the royal orch. They made concert-tours together, and establ. trio-soirées in Berlin, 1844. Adolf comp. an opera, 2 masses, 7 symphonies, 36 entr'actes, and much chamber-music (nearly all MS.); Julius publ. concert-pieces f. cello.

**Stain'er (or Steiner), Jakob**, b. Absam, Tyrol, July 14, 1621; d. there 1683. The son of poor peasants, as a shepherd-boy he already attracted attention by his skilfully made "Schwegelpfeifen" and other wood-wind instr.s; as a youth he began making violins, and became so famous in 1658 that Archduke Ferdinand Karl made him "erzfürstlicher Diener," with the title "ehrsamer und fürnehmer Herr." Though his violins found ready sale at fair prices (for those times), his income did not keep pace with his expenditures, and he fell into the hands of usurers. His patron's death left him without resources; his mind gave way, and he died in an insane asylum.—Genuine Stainer violins are highly prized, and command good prices; it is supposed that S. served an apprenticeship at Cremona.—Biography by Sebastian Ruf (Innsbruck, 1872).—His brother **Markus** made excellent violas.

**Stainer, Sir John**, eminent English composer and organist; b. London, June 6, 1840. Chorster at St. Paul's 1847-56, studying under Bayley (harm.) and Steggall (cpt.), and later under Cooper (org.). From 1854-60 he held 3 positions as organist, being then app. University organist at Oxford, graduating there Mus. Bac. (1859) and Mus. Doc. (1865). App. Examiner for mus. degrees 1866. From 1872-88, successor to Sir John Goss as organist of St. Paul's, resigning on account of failing eyesight; he was knighted in 1888, and in 1889 assumed the position of prof. of music at Oxford Univ. In 1876, prof. of organ and harmony at the Nat. Training School for Mus., succeeding Sullivan as Principal in 1881, and, after its reconstruction as the R. College of Music in 1883, again prof. Also suc-

ceeded Hullah, in 1882, as Government Inspector of Music in the Training-Schools. Among



many high distinctions, he was made a Chevalier of the Legion of Honor in 1878.—Works: Oratorio *Gideon*; the cantatas *The Daughters of Jairus* (Worc. Fest., 1878); *St. Mary Magdalene* (Gloucester, 1883); and *The Crucifixion* (London, 1887); 4 church-services; canticles, anthems,

songs;—Primers on the Organ, Harmony, Composition, Choral Society Vocalisation; a Treatise on Harmony (often republ.); "Dictionary of Mus. Terms" with W. A. Barrett (1876; 3rd ed. 1888); also edited church-music works.

**Stamaty, Camille-Marie**, b. Rome, Mar. 23, 1811; d. Paris, Apr. 19, 1870. Pianist, pupil of Kalkbrenner; his first concert, in 1835, was very successful. He was one of the foremost teachers in Paris; among his pupils were Saint-Saëns and Gottschalk.—Publ. a pf.-concerto, op. 2; 2 sonatas, op. 8, 14; a pf.-trio, op. 12; Variations, op. 5, 19; excellent educational pieces: 12 études pittoresques, op. 21; 6 études caract. sur *Oberon*, op. 33; La rythme des doigts à l'aide du métronome, op. 36; études progressives, op. 37; 25 études pour petites mains, op. 38; 20 études, "Chant et mécanisme," op. 39; 12 do., same title, f. 4 hands; 24 études de perfectionnement, op. 46; etc.

**Stamitz, Johann Karl**, famous self-taught violinist; b. Deutsch-Brod, Bohemia, June 10, 1717; d. Mannheim, 1761, as Electoral *Concertmeister* and chamber-music director.—Publ. 6 sonatas f. harpsichord and violin; 12 do. f. violin and bass; études (duets) f. 2 violins; 6 trios f. 2 violins and bass; 6 violin-concertos; 12 symphonies. Many works in MS.

**Stamitz, Karl**, son of preceding; b. Mannheim, May 7, 1746; d. Jena, 1801. Renowned player on the violin and violé d'amour; pupil of his father and Cannabich; 1767, member of the Electoral orch.; 1770-85 in Paris as leader to the Duc de Noailles; toured Germany and Austria, lived in Nuremberg, Kassel, etc., toured Russia (1790), lived for some years in St. Petersburg; from 1800, cond. of the academical concerts at Jena.—Publ. 3 symphonies w. 8, and 6 w. 10, instrumental parts ("La chasse" is scored f. strings, flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets); 4 concertantes f. 2 violins; 7 violin-concertos; string-quartets (op. 4, 7, 10, 13, 15); 6 trios f. 2 violins w. bass; duos f. 2 vlns., f. vln. and cello, and viola and cello; a viola-concerto; a pf.-concerto; etc.—Prod. 2 operas: *Der vertriebte Vermund*, comic (Frankfort), and the

grand opera *Dardanus* (St. Petersburg) — *Cf.* Jean Paul, "Hesperus."

**Sta'mitz, Anton**, brother of preceding; b. Mannheim, 1753; d. Paris (?), whither he went with his brother in 1770. Violinist — Publ. quartets, trios, and duets f. strings; a violin-concerto; 6 sonatas f. violin, flute, and bass; Nocturnes f. vln. and 'cello; concertos f. pf., f. 'cello, f. bassoon; etc.

**Stanford, Charles Villiers**, distinguished composer and conductor; b. Dublin, Sept. 30, 1852. His family was musical, and their house a rallying-point for musicians; at an early age he was a good pianist and an ambitious composer, one of his teachers being Sir Robert Stewart. From 1862 he studied with Arthur O'Leary (comp.) and Ernst Pauer (pl.) in London; obtained in 1870 an Organ Scholarship at Queen's College, Cambridge; in 1873 he succeeded Dr. Hopkins as org. of Trinity Coll. (resigned 1892); also becoming cond. of the Cambridge Univ. Mus. Soc. (resigned 1893). For 2 years (1875-6) he studied comp. under Reinecke at Leipzig, going in 1877 to Kiel, Berlin. Took degree of M.A., Cantab., in 1878; in 1883 Oxford, and in 1888 Cambridge, bestowed on him the degree of Mus. Doc.; in 1883 he was app. Prof. of Comp., and cond. of the orch., at the R. C. M., on the opening of that institution. He succeeded Goldschmidt as cond. of the Bach Choir in 1885; and G. A. Macfarren as Prof. of Music at Cambridge in 1887. In 1897 he became cond. of the Leeds Philharm. Soc. — Works:



The operas *The Veiled Prophet of Khorassan* (Hanover, 1881; German libretto by Frank); *Savonarola* (Hamburg, 1884); *The Canterbury Pilgrims* (London, Covent Garden, 1884); *Shamus O'Brien* (London, 1896; v. succ.); — incid. music to Tennyson's *Queen Mary and Becket*, to Aeschylus' *Eumenides*, and to Sophocles' *Edipus* — many grand choral works: *The Resurrection*, oratorio (1875), Psalm 96 (1877), Elegiac Ode (Norwich, 1884), *The Three Holy Children*, oratorio (Birmingham, 1885), *The Revenge* (Leeds, 1886), "Jubilee Ode" (1887), *The Voyage of Maeldune* (Leeds, 1889), *The Battle of the Baltic* (Hereford, 1891), *Eden* (Birm., 1891), Installation Ode (1892), "East to West," ode (1893), *The Bard* (Cardiff, 1895), *Phaenix Crochore* (Norwich, 1896), "Awake, my heart," choral hymn (1881), Psalm 90 (1887), Mass in B (1893), Requiem (1897), Te Deum (Leeds, 1898); — 3 Morning and Evening Services; a Communion Service; etc.; — 5 symphonies (B♭; D min., "Elegiac"; F min., "Irish"; F,

"Thro' youth to stife, thro' death to life", and D), "L'Allegro ed il pensieroso"); 2 overtures and a senenade, 1 orch.; a pl.-concerto, a 'cello-concerto, and a suite f. violin and orch.; a 'cello-sonata, op. 9; a violin-sonata, op. 11; 2 pl.-quartets, op. 15, 25; 3 string-quartets, op. 44, 54, 65; a pl.-trio; pf.-sonatas, etc. — Excellent sketch of *Life and Works* is in the "Mus. Times" for Dec., 1898.

**Stan'ge, Hermann**, b. Kiel, Dec. 19, 1835. St. at Leipzig Cons.; private tutor to Count Bernstorff and the Prince of Wied; organist at Rossal College, Engl., 1860-4; since 1878 mus. dir., and since 1887 prof., at Kiel Univ.

**Stanhope, Charles**, Third Earl of, b. Aug. 3, 1753; d. London, Sept. 13, 1816. Wrote "Principles of Tuning Instr.s with Fixed Tones" (1806).

**Stanley, (Charles) John**, b. London, Jan. 17, 1713; d. there May 19, 1786. Blind from early youth, he st. under J. Keating and M. Greene, became organist in several churches, and in 1779 succeeded Boyce as Master of the Royal Band. He enjoyed the esteem of Händel, after whose death he cond. the oratorio performances with Smith. — Works: Oratorios *Jephtha* (1757), *Zimri* (1760), *The Fall of Egypt* (1774); dram. pastoral *Aradia* (for George III.'s wedding); songs; — Op. 1, 8 solos f. German flute, vln., or harpsichord; op. 4, 6 ditto; op. 2, 6 concertos f. 4 vlns., viola, 'cello, and thorough-bass f. harpsich.; op. 5-7, ten voluntaries f. org. or pf.; and 6 concertos f. harpsich. or organ (1760).

**Stanley, Albert Augustus**, b. Manville, Rhode Island, May 25, 1851. St. in Providence, and in 1871-5 at Leipzig (privately and in Cons.) under Reinecke, Richter, Wenzel, Paul, and Papperitz. Org. of Grace Ch., Providence, 1876-88; prof. of music at the Univ. of Michigan, Ann Arbor, since 1888. Pres. of M. T. N. A., 1883-95; Examiner for Amer. Coll. of Musicians, 1893. — Works: *The City of Freedom*, ode f. soli, ch., and orch. (Boston, 1883); Psalm 21, f. do. (Providence, 1892); Commemoration Ode "Chorus triumphalis," f. ch. and orch.; symphony "The awakening of the soul"; symph. poem "Altis" (all these perf. at Ann Arbor); part-songs, songs, etc.

**Starck, Ingeborg**. See BRONSBART.

**Stark, Ludwig**, b. Munich, June 19, 1831; d. Stuttgart, Mar. 22, 1884. Student of philos. at Munich Univ., and of music under Ignaz and Franz Lachner. 1857 co-founder of Stuttgart Cons., teaching harmony, playing from score, the history of music, and (chiefly) singing, until 1873, when he was compelled to rest on account of overwork; returning after a trip to Italy, he confined his teaching to theory and history. Together with Lebert, he received the hon. degree of *Dr. phil.* from Tübingen Univ. (1873); also the title of "Royal Professor" (1868). He founded and cond. the Stuttgart *Singverein*. Eminent pedagogue; joint-editor, with Lebert,

of the "Grosse Klavierschule"; with Faiszt, of an elementary and choral singing-method, a "Liederschule," etc; edited several coll.s of classical transcriptions f. pf.—Comp. sacred and secular choral works (*Volkers Nachtgesang* received the golden prize-medal from the Amsterdam "Euterpe"); instr.l music, pf.-pieces, songs, etc.

**Starke, Friedrich**, d. Elsterwerda, 1774; d. Dobling, n. Vienna, Dec. 8, 1835. Bandmaster of an Austrian regiment. Publ. "Journal für Militärmusik" (300 parts), "Journal für Trompeterchöre" (50 Nos.), and other instr.l music; 3 orch.l masses, a Tantum ergo, etc.; "Wiener Pianoforte-Schule" (1819-20).

**Stassy, Ludwig**, b. Prague, Feb. 26, 1823; d. Frankfort-on-Main, Oct. 30, 1883, as cond. (from 1871) at the "Palmengarten." Prod. the operas *Liane* (Mayence, 1851) and *Die beiden Grenadiere* (ibid., 1879). Noted for his popular dances and skilful orch.l arrangements of Wagner's later music-dramas.

**Staudigl, Josef**, famous dram. bass; b. Wöllersdorf, Lower Austria, Apr. 14, 1807; d. insane at Michaelbeuerngrund, n. Vienna, Mar. 18, 1861. He gave up the study of medicine to join the court opera-chorus at Vienna, later becoming leading bass, and, in 1831, court cond.—His son, **Josef**, b. Vienna, Mar. 18, 1850, and a pupil of Rokitsky at the Cons., is chamber-singer (baritone) to the Grand Duke at Karlsruhe, and a member of the court opera.

**Stavenhagen, Bernhard**, distinguished pianist; b. Greiz, Reuss, Nov. 24, 1862. Pupil in Berlin of Kiel, at the *Meisterschule*, and of Rudorf at the *Hochschule*, where he won the Mendelssohn prize for pf.-playing in 1880. Studied with Liszt 1885-6. Has made a succession of brilliantly successful pianistic tours through Germany, Austria, Hungary, France, Holland, England, and the United States (1894-5). Court pianist to the Grand Duke of Saxe-Weimar, 1890; in 1892, Knight of the White Falcon order. In 1895 he succeeded Lassen and d'Albert as court cond. at Weimar; since Oct. 1, 1898, he has been court cond. at Munich. Has publ. a few pf.-pieces.

**Stcherbatcheff, Nicolas de**, b. Russia, Aug. 24, 1853. Composer of the neo-Russian group; has written about 60 comp.s, chiefly f. pf., but also some orch.l pieces and songs. Among them may be mentioned "Deux Idylles pour orchestre"; 6 Lieder on poems by Heine; and, for piano, "Féeries et pantomimes," op. 8 (16 numbers), "Mosaïque, album pittoresque," op. 15 (7 numbers), Grande



étude, op. 19, 3 Idylles, op. 23, Fantaisies-Études, op. 26, Impromptu-Caprice, op. 29, "Au soir tombant," waltz, op. 39, "Nouvelles Marionnettes," op. 41, Mazurka, op. 42, etc.

**Stecker, Carl**, b. Kosmanos, Bohemia, Jan. 22, 1861. Pupil of Prague Organ-School, 1885-9, teacher of organ there, then prof. of cpt. and hist. of music at the Cons., and from 1888 also lecturer on mus. science at the Univ.—Publ. "Kritische Beiträge zu einigen Streitfragen in der Musikwissenschaft" (1890), in the "Vierteljahrschrift für Musikwissenschaft"; orig. in Bohemian, 1889). Has comp. a Missa solemnis, an Ave Maria, motets a 4-5, an organ-sonata, etc.

**Steffani, Abbate Agostino**, b. Castelfranco, Venetia, 1655; d. Frankfort-on-Main, 1730. A choir-boy at San Marco, Venice, his beautiful soprano voice so charmed Count Tattenbach that he obtained permission to take the boy to Munich, where he was trained from 1667 by Keil at the Elector's expense, becoming court and chamber-musician in 1670. After study in Rome (1673-4), he became court organist in 1675; took holy orders in 1680; and prod. his first opera, *Mario Aurelio*, in 1681, about this time being made director of the Elector's chamber-music (with Bernabei). Other operas (*Il Solone, Andarca e rispetto, Servio Tullio, Alarico*, and *Nébo*) followed; in 1688, a year after Bernabei's death, he went to Hanover as court *Kapellm.* Here he brought out the opera *Emiro dello il Leone* in 1689, the orchestration of which is noteworthy (besides the string-quartet, there are flutes, oboes, bassoons, 3 trumpets, and drums; all the wind-instr.s have obbligato passages); further, *La lotta di Aleide con Acheloo* [Achelous] (1689), *La superbia di Alessandro* (1691), *Orlando generoso* (1691), *Le rivali concerti* (1692), *La libertà concitata* (1693), *I trionfi del futo* (1695; at Humberg, 1699, in German, as *Das mächtige Geschick bei Lavinia und Dido*); *Briseide*; *Alciade*; *Atalanta*; *Arminio* (Düsseldorf, 1707); *Tassilone* (ibid., 1709), and *Enea* (Hanover, 1709). Long before this, however, his services had been more in requisition as a diplomatist than as a musician; in 1696 he had brought to a triumphant conclusion the delicate negotiations for the creation of a ninth Elector of Brunswick, being rewarded by the appointment as Bishop of Spiga (*in partibus*); from 1698 he was privy councillor and Papal Protonotary at Düsseldorf, though still holding his position as *Kapellm.* at Hanover till 1710, when he joyfully relinquished it to Händel. Some works of the later epoch were prod. under the name of his copyist, Gregorio Piva.—Publ. works: "Psalmodia vespertina" a 8 (1674); "Janus Quadrifrons 3 vocibus vel 2 quilibet prae-termissa modulandus" (1685; motets a 3, w. continuo; any voice may be omitted at pleasure); "Sonate da camera a 2 violini, alto e continuo" (1679); "Duetti da camera a soprano e contralto con il basso continuo" (1683; historically important and intrinsically valuable); and the pam-

phlet "Quanta certezza habbia da' suoi principj la musica" (Amsterdam, 1695; German by Werckmeister, 1699, and Albrecht, 1760).—*Cf.* "Aus den Papieren des kurfälzischen Ministers Agostino Steffani" (1885).

**Steffens, Julius**, b. Stargard, Pomerania, July 12, 1831, d. Wiesbaden, Mar. 4, 1882. Fine cellist; pupil of Ganz at Berlin, and Schubert at St. Petersburg, where he joined the Imp. orch. Tours with Jaell and Vieuxtemps.—Publ. 2 cello-concertos; also pieces f. cello.

**Steggall, Charles**, b. London, June 3, 1826. In 1847, pupil of Bennett at the R. A. M., becoming prof. of organ and harmony there in 1851, and taking degrees of Mus. Bac. and Mus. Doc. at Cambridge. Since 1864, organist of Lincoln's Inn Chapel. Hon. Sec. to the Bach Soc. from 1849 till its dissolution in 1870.—Works: Psalm 105, f. soli, double chorus, and orch.; Psalm 33; Magnificat, Nunc dimittis, Cantate Domino, and Deus misericordiae, w. orch.; Morning and Evening service in F; anthems; an Instruction-Book f. organ; organ-music. Edited "Church Psalmody" (1848); "Hymns, Ancient and Modern" (1889); etc.—His son, **Reginald**, b. London, Apr. 7, 1867, st. at the R. A. M., where (since 1895) is prof. of organ-playing; is also ast.-org. at Lincoln's Inn Chapel.—Works: Mass w. orch. and organ; Festival Evening Service w. orch.; dram. scene, "Alcestis"; a symphony, 3 overtures, a concert-piece f. org. w. orch.; organ-music, etc.

**Stegmann, Karl David**, b. Dresden, 1751; d. Bonn, May 27, 1826. Pupil of Zillich, Honilius and Weisse (vln.); début as tenor at Breslau, 1772; sang at Königsberg, and became *Concertmeister* to the Prince-Bishop of Ermeland. In 1778 *Kapellm.*, in 1798 a Director, of the Hamburg opera. He wrote some ten operas; ballets; 12 symphonies; etc.; publ. pf.-music and songs.

**Stegmayer, Ferdinand**, b. Vienna, Aug. 25, 1803; d. there May 6, 1863. Son and pupil of the actor-poet S. ("Rochus Pumpernickel"); also taught by Triebensee and Seyfried; was chorusmaster at Linz and Vienna, then (1825) music-director at the Königstädter Th., Berlin; cond. of the Roedel German opera-troupe in Paris (1829-30), theatre-cond. at Leipzig, Bremen, and Prague; from 1848 at the Josephstädter Th., Vienna, where he was also teacher of dramatic and choral singing at the Cons. (1835-7), and co-founder, with Aug. Schmidt, in 1858, of the *Singsakademie*.—Publ. 2 graduals and an offertory f. male voices; pf.-pieces, songs, etc.

**Stehle, Gustav Eduard**, b. Steinhausen, Württemberg, Feb. 17, 1839. *Kapellm.* at St. Gallen Cath.; wrote a symphonic tone-picture, "Saul," f. organ.

**Steibelt, Daniel**, noted pf.-virtuoso; b. Berlin, 1765; d. St. Petersburg, Sept. 20, 1823. A pupil of Kirnberger for theory and pf.-playing, he

came out early; publ. sonatas for pf. and violin as op. 1 and 2 at Munich, 1788; and in 1789 was giving concerts in Saxony, Hanover, and Mannheim, proceeding to Paris in 1790.

After vanquishing Johann David Hermann and Ignaz Pleyel, he became the reigning pianist and favorite teacher in Paris; his compositions found ready sale; and the triumph of his first opera, *Roméo et Juliette* (Th. Feytaud, 1793), would have rendered his position impregnable, despite his arrogance and bad manners, had he not sold to his publisher, Boyer, the above-named sonatas as something new. This was temporarily smoothed over; but further questionable transactions, and increasing debts, obliged S. to leave Paris in 1797. He stayed some time in London, winning plaudits as player and composer; the finale of his 3rd concerto, "L'orage, précédé d'un rondeau pastoral," became as fashionably popular as Kozzwar's "Battle of Prague," for half a century the show-piece of drawing-rooms. In 1799 he began a German tour in Hamburg, going thence to Dresden, Prague, Berlin, and Vienna, where his challenge to Beethoven ended in sad discomfiture. In 1800 he brought out Haydn's *Creation* at Paris, for the first time, with great success, he himself acting as cembalist; but soon had to take flight, and settled in London until 1805, when he revisited Paris for the last time, remained there 3 years, and in 1808 suddenly started on a concert-tour, playing in Frankfurt, Leipzig, Breslau, and Warsaw, and settling in St. Petersburg, where he succeeded Boieldieu, in 1810, as cond. of the French Opera and Imp. court cond.; here he prod. 2 new operas, and some earlier ones.—S.'s music is hardly played now-a-days, and the greater part probably merits oblivion; but Méti's bestows warm praise on the sonatas and concertos (works of his first period, before pressing need had forced him to write hastily and carelessly). He publ. 5 pf.-concertos, 37 sonatas w. violin, 29 solo sonatas and sonatinas, 15 rondos, 18 fantasias, etc.; among the best are 50 Études, op. 78; a sonata in E♭, op. 45; a rondo in B♭, "Le Berger et son troupeau"; the *Élégie* on the death of Prince Soltykoff; and a duo for 2 pf.s. Pieces which created a sensation in their day are "Combat naval," op. 41, the *Sonate martiale*, op. 82, the "Bataille de Gemappe et de Neerwinde," "Die Zerstörung von Moskwa," and the "Storm" rondo mentioned above—all trashy "program-music." His "Méthode de Piano" had considerable vogue. His *chef d'œuvre* is probably the opera *Roméo et Juliette*; besides which he prod. 5 other operas, and 5 ballets.—German



criticism of S. is unanimously unfavorable; Grove's Dict. contains an interesting and impartial sketch of his life and works.

**Stein, Johann Andreas**, inventor of the "German" (Viennese) pf.-action; b. Heidesheim, Palatinate, 1728; d. Augsburg, Feb. 29, 1792. Trained in Silbermann's workshops at Strassburg, he was a noted organ-builder and famous piano-maker (*cf.* "Mozart's Briefe"). The business was carried on by his son, M. Andreas, and daughter, Nanette Streicher [see STREICHER], who removed to Vienna in 1802.

**Stein, Eduard**, b. Kleinschirma, Saxony, 1818; d. Sondershausen, Mar. 16, 1864, as court cond. (since 1853). His concerto f. double-bass, op. 9, is noted.

**Stein, Theodor**, b. Altona, 1819. Concert-pianist, appearing at 12; since 1872, prof. of pf.-playing at St. Petersburg Cons.

**Steinbach, Emil**, b. Lengenrieden, Baden, Nov. 14, 1849. Pupil of Leipzig Cons.; since 1877, cond. of the Mayence town-orch. Has comp. orch. music, chamber-music, songs, etc.—His brother and pupil, Fritz, b. Grünsfeld, Baden, June 17, 1855; st. at Leipzig Cons. (1873); won the Mozart Scholarship; 1880-6, 2nd *Kapellm.* at Mayence; since 1886, court cond. at Meiningen.—Publ. a septet, op. 7; a 'cello-sonata; songs.

**Stein'del, Bruno (I.)**, b. Zwickau, Saxony, about 1864. Excellent 'cellist, for 3 years 1st 'cello in the Berlin Philharm. under v. Bülow; do. in the Chicago Orch., under Th. Thomas, since its establishment.—**Bruno (II.)**, pianist; b. München-Gladbach, Germany, 1890. His father, mus. dir. in that town, is his teacher. S. gave public concerts as early as 1896; has played since in many German cities, also in London, etc.—Program at Leipzig (Hotel de Prusse), Apr. 28, 1898: 2 Preludes (Bach); F.-major sonata (Mozart); Nocturne in E $\flat$ , and Fantaisie-Improptu in C $\sharp$  min. (Chopin); Song-w. Words (Mendels.); 2 little pieces (Schumann); "Seilspringer" (Müller-Reuter); Improptu op. 90, No. 4 (Schubert); Tarantella (Heller); Mazurka (Godard); Elfentanz-Étude (Sapellnikoff); Vogel-Caprice (Blättermann).

**Stein'er, Jakob**. See STAINER.

**Stein'gräber, Theodor**, b. Neustadt-on-the-Ora, Jan. 25, 1830. Founder and head of the Hanover music-publishing firm, since 1890 in Leipzig. Author (under the pseudonym "Gustav Damm") of a pf.-method.

**Steinway & Sons**, renowned piano-manufacturers in New York and Hamburg. The founder of the firm, **Heinrich Engelhard Steinweg**; b. Wolfshagen, Harz, Feb. 15, 1797; d. New York, Feb. 7, 1871. He learned cabinet-making and organ-building at Goslar, and went to Seesen about 1820, beginning as a journeyman organ-builder, also working as a joiner. He married in 1825. In his ambition to

establish a business of his own, he worked through many a night on his first piano, which combined the merits of old English and the (then) new German instr.s. It found ready sale, and S. bent his energies to pf.-construction; in 1839 he exhibited 1 grand, 1 3-stringed square, and 1 2-stringed square at the Brunswick State Fair. The Revolution of 1848 caused him to emigrate to New York in 1850 with four sons [Charles, b. Seesen, Jan. 4, 1829; d. there Mar. 31, 1865;—Henry, b. Seesen, Oct., 1829; d. New York, Mar. 11, 1865;—William, b. Seesen, Mar. 5, 1836; d. New York, Nov. 30, 1896;—and Albert, b. Seesen, June 10, 1840; d. New York, May 14, 1877], leaving the German business at Seesen in charge of the eldest son, **Theodor** (b. Seesen, Nov. 6, 1825; d. Brunswick, Mar. 26, 1889). For 3 years, father and sons worked in different New York factories; in 1853 they established a factory of their own under the above firm-name; their remarkable prosperity dates from 1855, when they took 1st prize for overstrung pianos (squares) with cast-iron frame at the N. Y. Industrial Exhibition. Among the very numerous prizes, medals, etc., since awarded, may be mentioned 1st prize medal at London, 1862; 1st grand gold medal of honor for all styles at Paris, 1867 (by unanimous verdict); and diploma for "highest degree of excellence in all styles" at Philadelphia, 1876.—In 1865 Theodore S. gave up the Brunswick business [see STEINWEG], and became a full partner in the New York firm, which is now the largest establ. of its kind in the world. At present (1899) the officers of the corporation are Charles H. Steinway (pres.), Frederick T. Steinway (vice-pres.), Charles F. Trethar (treas.), Nahum Stelson (secr.), all of whom, with Henry Ziegler, constitute the board of directors. History of the firm is in "Contemporary Amer. Biography"; also in a reprint from the same (New York, 1895); and in the "Illustrated Pamphlet" publ. by the firm.

**Steinweg**. Original name of the Steinway family. Theodor S. continued the Seesen business until 1859, then removing to Brunswick, and carrying it on there till 1865, when it was taken over by Grotrian, Hefserich & Schulz, Theodor Steinweg Nachfolger [i.e., "G., H. & S., successors to T. S."], this firm-name being registered in 1869.

**Stein'zner, Dr. Alfred**, of Wiesbaden, now (1899) living in Dresden, is the inventor of the Violotta and Cellone, etc., stringed instr.s constructed on a new system (by Weidemann at Wiesbaden), for which he claims increased notoriety.

**Stendhal**, pen-name of Marie-Henri Beyle, b. Grenoble, Jan. 23, 1783; d. Paris, Mar. 23, 1842. A military official under Napoleon. As "Stendhal" he publ. in 1823, a "Vie de Rossini" plagiarized in great part from Carpani's "Le Rossiniane"; and "Vies de Haydn, Mozart et Métaastase" in 1817 (a reprint of a former

plagiarization, under the pseudonym of "Bombet," of Carpani's "Le Haydine"). The latter was publ. in English (1817) as "Lives of Haydn and Mozart."

**Stephens, Catherine**, soprano singer in opera and concert; b. London, Dec. 18, 1791 [Sept. 18, 1794?]; d. there Feb. 22, 1882. From 1813-35 she occupied a leading position in London mus. life; married the octogenarian Earl of Essex in 1838. On the stage she was known as "Kitty Stephens."—Her nephew,

**Stephens, Charles Edward**, b. London, Mar. 18, 1821; d. there July 13, 1892. Pianist and teacher, also organist at several London churches till 1875. His chief instructors were C. Potter (pf.), Blagrove (vln.), and Hamilton (theory). In 1850, Associate, in 1857 full member, of the Philharm., later Director and Treas.; 1865, F. C. O.; 1870, Hon. member of the R. A. M.; 1874, orig. member of the Mus. Assoc.—Works: Orch. and chamber-music (2 symphonies; 2 string-quartets; a pf.-quartet; a pf.-trio; etc.); pf.-pieces (sonata in A $\flat$ ); Duo brilliant in B, f. pf. 4 hands; Duo concertant in G, and another in C, f. 2 pf.s); organ-music, glees, songs, church-music.

**Sterkel, Abbé Johann Franz Xaver**, b. Würzburg, Dec. 3, 1750; d. Mayence, Oct. 12, 1817. Distinguished amateur composer; in 1778 court chaplain and organist at Mayence, from 1793 *Kapellm.* and canon. Founded a singing-school in Ratisbon, 1807; returned to Mayence in 1814.—Publ. 10 symphonies, 2 overtures, 6 pf.-concertos, a string-quintet, 6 trios f. violins and 'cello, 6 duos f. vln. and viola, violin-sonatas, pf.-sonatas f. 2 and 4 hands, rondos (the "Rondo comique" was popular), canzonettas, songs, duets, etc.

**Sterling, Antoinette**, alto singer in concert and oratorio; b. Sterlingville, N. Y., Jan. 23, 1850. Pupil of Mme. Marchesi (Cologne), Mme. Viardot-Garcia (Baden-Baden), and Manuel Garcia (London). Returning to America, she gave successful song-recitals, and for a time sang in Henry Ward Beecher's Ch., at Brooklyn; then went to London, making very successful début at Covent Garden, Nov. 5, 1873, in one of Rivière's Promenade Concerts. She takes high rank in the mus. world of London, her permanent home; in 1875 she married Mr. MacKinlay.

**Sterling, Winthrop S.**, b. Cincinnati, 1859; st. there in the College of Music, and from 1883 at Leipzig Cons. under Zwintscher, Jadassohn, and Reinecke (privately under R. Hoffmann, comp., and Frau Unger-Haupt, voice-training); later in London under Turpin, Behnke, and Shakespeare, and was organist of the W. London Tabernacle. Since 1887, head of organ-department, and teacher of singing and comp., at the Cinclin. Coll. of Music.

**Stern, Georg Friedrich Theophile**, b. Strassburg, July 24, 1803; d. there in Dec., 1886. From 1841, organist at the New Temple (Prot-

estant).—Publ. 7 sets of organ-pieces w. pedal *ad lib.*; also wrote sacred cantatas, pf.-music, and songs.

**Stern, Julius**, b. Breslau, Aug. 8, 1820, d. Berlin, Feb. 27, 1883. Pupil of P. Justner (vln.); from 1832 of Maurer, Ganz, and St. Lubin, at Berlin; later of Kungenhagen at the Akademie. St. 1843-6 at Dresden and Paris, and in 1847 founded the famous Stern *Gesangverein* in Berlin, conducting it until 1874. With Kullak and Marx he founded the Stern Cons., in 1850; the others withdrew in 1855 and '57 respectively. He received the title of "R. Music-Director" in 1849, and that of "Professor" in 1860. From 1869-71 he also cond. the Berlin Symphony Orch.; from 1873-4, the concerts in the "Reichshalle."—Cf. "Erinnerungsblätter an Julius Stern" (1886), by Richard Stern.

**Stern, Margarethe, nee Herr**, b. Dresden, Nov. 25, 1857. Pianist; pupil of Karl Krüger, Liszt, and Frau Schumann. In 1881 she married the poet and literary historian Dr. Adolph Stern of Dresden.

**Stern, Leo**, b. Brighton, Engl., 1870. 'Cellist; pupil of Piatti, and at Leipzig of Klengel and Davidoff. First concert-tour 1888, with Piatti; has played with great applause in Germany and France. American tour, 1897. Has publ. solo pieces f. 'cello, and songs.

**Sternberg, Constantin (Ivanovitch, Keller von)**, b. St. Petersburg, July 9, 1852. Pianist and composer; pupil 1865-7 of Moscheles, Coccius, Reinecke, Brendel, Richter, Hauptmann, and David, at Leipzig Cons.; 1872-4, at the Berlin Akademie, of Th. Kullak, Wierst, and H. Dorn, visiting Liszt in summer. 1867-9, cond. of Brühl Th., Leipzig, and asst.-chorusmaster at City Th.; 1870, cond. at Würzburg Th., and Kissingen Summer Th.; 1871, of court opera at Mecklenburg-Strelitz; 1875-7, Dir. of Acad. Music-School, and court pianist, at Mecklenburg-Schwerin; 1877-9, concert-tours in Germany; 1879-80, tour through Russia, Asia Minor, and Central Asia; 1880-5, concert-seasons in the United States; 1885-9, Dir. of Coll. of Music at Atlanta, Ga.; 1890 till now (1899), Dir. of the "Sternberg School of Music," Philadelphia. Still makes occasional short pianistic tours.—Publ. works: 2 pf.-trios; "Danses cosaques" f. violin (op. 13); Fantasia f. 'cello (op. 18); about 80 salon-pieces f. pf.; 8 songs (79 pieces with opus-number).

**Stevens, Richard John Samuel**, b. London, 1757; d. there Sept. 23, 1837. One of the most popular of English glee-comp.s; from 1801, prof. of music at Gresham College. Publ. over 40 glees, among them "Sigh no more, Ladies," "Ye spotted snakes," "The cloud-capt towers," "Crabbed Age and Youth," etc.

**Stevenson, E. Irenæus**, b. Madison, N. J. An indefatigable musico-literary pilgrim in Europe, he early began his career as a writer. Has been mus. editor of the "Independent" (New



York) since 1881, and of "Harper's Weekly" since 1895. As such he is a widely-read and influential musical journalist, inclining towards conservatism, although an outspoken admirer of much in Wagner's works. Has publ. 2 mus. novels, "A Matter of Temperament" and "Silvester Sard, Teacher of Vocal Music"; and a dozen carefully finished sketches, collected under the title "Some Men; and Women; and Music."

**Stewart, Sir Robert Prescott**, b. Dublin, Dec. 16, 1825; d. there Mar. 25, 1894. Choir-boy at, and at 18 organist of, Christ Ch. Cath., Dublin; in 1846, cond. of the Univ. Choral Soc.; in 1851, Mus. Doc., Dublin; in 1852, Vicar-choral at St. Patrick's; knighted in 1872, and became prof. of harmony, etc., at the R. Irish Acad. of Music; in 1873, cond. of the Philharm.—Works: Numerous odes and cantatas; church-services, motets, anthems; glee, songs, etc.

**Stamer-Andriessen, Pelagie**, dramatic soprano; b. Vienna, June 20, 1862. Pupil of Vienna Cons., and of Frau Dreyschock, Berlin; sang with Neumann's travelling opera-troupe, from 1884-90 at Leipzig City Th., later at Cologne and Vienna. Married the architect Ende of Wannsee, n. Berlin, in 1890.

**Stastny [Štastný], Bernhard Wenzel**, b. Prague, 1760; d. there 1835; 'cellist in the theatre-orch.; from 1810-12, prof. at the Cons. Wrote sonatas and fugal pieces f. 2 'celli, and a 'cello-method.—His brother, **Franz Johann [Jan]**, b. Prague, 1764, d. about 1820; 'cello-virtuoso in Prague, Nuremberg, and Mannheim; publ. a concertino f. 'cello, 'cello-duets, a divertimento f. 'cello, viola, and bass, 'cello-sonatas w. bass, etc.

**Stich, Jan Václav [Ger. Johann Wenzel]**; Italianized his German name, Johann Stich, as "Giovanni Punto"; famous horn-player; b. Zchuzicz, n. Czeslau, Bohemia, 1748; d. Prague, Feb. 16, 1803. After brilliant tours in Germany, Hungary, and Italy, he entered the service of the Prince-Bishop of Würzburg in 1781; in 1782 became chamber-musician to the Comte d'Artois (later Charles X.) at Paris; conducted a small vaudeville-theatre during the Reign of Terror; and returned to Germany in 1799, enchanting Beethoven at Vienna, who wrote a sonata (op. 17) for him, and played it with him at a concert, Apr. 11, 1800. He went to Prague in 1801.—Publ. 14 horn-concertos; "Hymne à la liberté," w. orch.; sextet f. horn, clar., bassoon, and strings; quintet f. horn, flute, and strings; 24 quartets f. horn and strings; 20 trios f. 3 horns; duets f. 2 horns, and f. horn and d.-bass; studies f. horn; a Method f. horn (1798; revision of that by his teacher, Hampel); also string-trios, and violin-duets.

**Stiehl, Heinrich (Franz Daniel)**, b. Lübeck, Aug. 5, 1829; d. Reval, May 1, 1886. Organist; pupil of Lobe, and of Moscheles, Gade, and Hauptmann at Leipzig Cons. From 1853-66, organist at St. Peter's, and cond. of the *Sing-*

*akademie*, at St. Petersburg. After tours in Germany, Italy, and England, he was cond. of the St. Cecilia Soc. at Belfast 1874-8; taught at Hastings; and from 1880 was organist at Reval, and cond. of the *Singakademie*.—Works: 2 operettas, *Der Schatzgräber*, and *Jery und Belye*; pantomime intermezzo *Schneewittchen*; "Ouverture triomphale" and "Die Vision," f. orch.; the choral work *Elfenkönigin*; a string-quartet (op. 172); 3 pf.-trios; a 'cello-sonata, several violin-sonatas; 5 Fantasiestücke f. pf. (op. 58); 4 pf.-pieces, "In lonely hours" (op. 75), 4 "Musical Portraits," f. pf. (op. 166); songs ("Psalter und Hufe"); etc.—His brother,

**Stiehl, Karl Johann Christoph**, b. Lübeck, July 12, 1826. Organist; since 1878 cond. of the *Musikverein* and *Singakademie* at Lübeck; is also mus. critic for the Lübeck "Zeitung," and custodian of the mus. section in the Lübeck Library.—Publ. "Zur Geschichte der Instrumentalmusik in Lübeck" (1885); "Lübeckisches Tonkünstler-Lexikon" (1887); and "Musikgeschichte der Stadt Lübeck" (1891).

**Stiehle, Ludwig Maximilian Adolf**, b. Frankfurt, Aug. 19, 1850. Violinist; pupil of Vieuxtemps, Hermann, and Joachim; in 1872 he joined Alard's Quartet at Paris; in 1873, that of the Baron von Derwies, at Nice; in 1875, the Hochberg Quartet; now living at Basel, where he gives quartet-*soirées* with Hans Huber.

**Stigelli, Giorgio**, [*recte* Georg Stiegele,] celebrated German tenor; b. about 1820; d. in his villa Boschetti, n. Monza, Italy, July 3, 1868. Made long concert-tours in Germany, and 1864-5 in America. Comp. several songs, among them the popular "Die schönsten Augen."

**Stirling, Elizabeth**, b. Greenwich, Engl., Feb. 26, 1819; d. London, Mar. 25, 1895. Pupil of W. B. Wilson and E. Holmes (org. and pf.); J. A. Hamilton and G. A. Macfarrren (comp.). In 1839, organist of All Saints', Poplar, and 1858-80 of St. Andrew's, Undershaft. In 1853 she passed the examination for the degree of Mus. Bac. at Oxford (her exercise was Psalm 130 a 5, w. orch.), but did not receive the degree, there being no precedent for conferring it upon a woman. Married F. A. Bridge in 1863.—Publ. 6 "Pedal-Pieces" and other excellent organ-pieces; some part-songs won great popularity (e.g., "All among the hurtle").

**Stobäus, Johann**, b. Graudenz, W. Prussia, July 6, 1880; d. Königsberg, Sept. 11, 1846. Important church-composer; pupil of Joh. Eccard at Königsberg, where he also attended the Univ.; 1601, bass singer in the Electoral chapel; 1602, cantor of the cathedral-school; 1627, Electoral *Kapellm.*—Works: "Cantiones sacrae 5-10 vocum item Magnificat" (1624); many songs for special occasions; and contributed to Eccard's "Preussische Festlieder" a 5-8 (2 parts, 1642, '44; now ed. 1858); and "Geistliche Lieder" motets a 5 (1634).

**Stockhausen, Julius**, son of the harpist and comp. **Franz S.** [1792-1868], eminent baritone vocalist and teacher, b. Paris, July 22, 1826. Pupil of Paris Cons., and of Manuel Garcia in London, soon winning renown as a concert-singer. From 1862-7, cond. the Philharm. Concerts and the *Singakademie* at Hamburg; 1869-70, chamber-singer at Stuttgart; 1874-8, cond. of the Stern Gesangverein at Berlin; 1878-9, teacher of singing at the Hoch Cons., Frankfurt-on-Main; after Raff's death in 1882 he resumed the professorship at the Cons., retiring in 1898, since when he has given private lessons only. He has publ. a Method of Singing, in 2 parts.—His brother,

**Stockhausen, Franz**, b. Gebweiler, Alsatia, Jan. 30, 1839. Pupil of Alkan at Paris, and of Moscheles, Richter, and Hauptmann at Leipzig Cons., 1860-2; from 1868, cond. of the "Soc. de chant sacré" at Strassburg (resigned 1879), and mus. dir. at the cathedral; since 1871, Director of the Strassburg Cons. Received the title of "R. Professor" in 1892.

**Stojowski, Sigismund**, b. Strelce, Poland, May 2, 1870. Pianist, pupil of L. Zelenski at Cracow, and of Diémer (pf.) and Delibes (comp.) at the Paris Cons. 1887-9, winning 1st prizes for pf.-playing and composition. St. later under Paderewski. At an orch. concert of his own works, given in Paris, 1891, he prod. a pf.-concerto in F# min. At present (1896) residing in Paris.—Works: Pf.-concerto; Suite f. orch.; Variations f. orch.; Var.s and Pique f. string-quartet; Romance, op. 15, f. violin and orch.; graceful and effective pf.-music.

**Stoltz, Rosine**, [*recte* *Victorine Nöb*,] b. Paris, Feb. 13, 1815. Fine mezzo-soprano; pupil of Choron's school; sang at Brussels, and 1837-47 at the Grand Opéra, Paris. Other stage-names were "Mme. Ternaux" and "Mlle. Héloïse."

**Stoltzer, Thomas**, b. Silesia, about 1490; d. Ofen, Aug. 29, 1526, as *R. Kapellm.*—Comp.s in Gregorius' "Novum et insigne opus," 1537; Petrejus' Coll. of Psalms, 1538-9; Rhaw's "Bicinia," 1543; etc.

**Stölzel** [*Stöhlz*], **Gottfried Heinrich**, b. Grünstädtl, Saxony, Jan. 30, 1690; d. Gotha, Nov. 27, 1749. Pupil of cantor Umlauf at Schneeberg, and Melchior Hofmann at Leipzig; taught at Breslau, and there prod. his first opera, *Narcissus*, in 1711, followed by *Aleria*, *Artemisia* and *Orion* at Naumburg (all 1712). After a journey to Italy, and a sojourn in Prague (bringing out *Venus und Adonis*, 1714; *Acis und Galathea*, 1715; and *Das durch die Liebe besiegte Glück*, 1716), he went to Bayreuth (*Diomedes*, 1717), Gera, and in 1719 became court cond. at Gotha (*Der Musenberg*, 1723).—Works: 22 operas; the pastoral *Rosen und Dornen*; 14 oratorios; 8 double sets of cantatas and motets for the church-year; masses; symphonies, serenades, and table-music; etc. (all MS.).

**Stolzenberg, Benno**, stage-tenor; b. Königsberg, Feb. 25, 1829. Pupil of Mantius and H. Born; début at Königsberg, 1852, as *Almaviva*; sang with great success on several stages, notably at Karlsruhe ("chamber-singer"), and Leipzig (from 1876); Director of Danzig City Th. 1878-82; then taught singing in Berlin, and in 1885 became teacher of solo singing at Cologne Cons.; since 1896, Dir. of a vocal school for opera and concert, at Berlin.

**Stöpel, Franz (David Christoph)**, b. Oberheldrungen, Saxony, Nov. 14, 1794; d. Paris, Dec. 19, 1836. Noteworthy as the introducer (1822) of Logier's method of pf.-teaching in Berlin; later in other cities, finally in Paris; nowhere with striking success.—Publ. "System der Harmonielehre" (after Logier; 1825); "Grundzüge der Geschichte der modernen Musik" (1821); "Beiträge zur Würdigung der neuen Methode des gleichzeitigen Unterrichts einer Mehrzahl Schüler im Pianofortespiel und der Theorie der Harmonie" (1823); "Ueber J. B. Logiers System der Musikwissenschaft" (1827); etc.

**Stör, Karl**, b. Stolberg, Harz, June 29, 1814; d. Weimar, Jan. 17, 1889. Violinist; pupil of Götze and Lobe at Weimar; in 1827, court musician; in 1857 he was app. court cond., but in a few years failing eyesight compelled his resignation.—Works: Opera *Die Flucht* (Weimar, 1843); "Tonbilder zu Schillers *Lied von der Glocke*," f. orch.; overtures; ballets; a Ständchen f. cello w. orch.; male choruses; songs.

**Storace, Stephen**, b. London, 1763; d. there Mar. 19, 1796. Pupil of his father, a noted double-bass player, and of the Cons. di S. Onofrio at Naples. Brought out a comic Italian opera at Vienna; lived in London as composer to the principal theatres. He prod. 18 stage-works, besides adaptations of Dittersdorf's *Doctor und Apotheker* and Salieri's *Grotta di Trofonio*.—His sister, **Anna Selina** (1766-1817), was a famous stage-soprano (coloratura), a pupil of Sacchini in Venice.

**Storch, M. Anton**, b. Vienna, Dec. 22, 1813; d. there Dec. 31, 1888. *Kapellm.* at the Carl and Josephstädter Theatres. Wrote many favorite quartets for male voices ("Letzte Treue," "Grün"); also music to burlesques.

**Stöwe, Gustav**, b. Potsdam, July 4, 1835; d. there Apr. 30, 1891. Pupil of the Stern-Marx Cons. at Berlin; also of Marx (comp.) and Zech (pf.). Founder (1875) and lifelong director of the Potsdam School of Music.—Publ. "Die Klaviertechnik, dargestellt als musikalisch-physiologische Bewegungslehre" (1886; thorough analysis of the elements of piano-touch); also papers in Breslau's "Klavierlehre"; pf.-pieces; songs.

**Stradella, Alessandro**, famous Italian composer of the 17th century. His career is shrouded in mystery, not even place or date of his birth or death being known. It is supposed that he was

born in Naples or Venice about 1645, and died in Genoa after July 6, 1681 (the date borne by his cantata *Il Bai cheggio*). He is the hero of Flotow's opera, which is founded on a story narrated by Bonnet-Bourdelot in "Histoire de la musique et de ses effets" (Paris, 1715).—Extant works: Oratorios *San Giovanni Battista*, a 5 w. instr.s (publ. 1676), and *Susanna* (1681); the operas *Corisepo* (1665?), *Oracio Cocle sul ponte* (1666?), *Trespulo tutore* (1667), *La forza del amore paterno* (1678), the cantata *Il Bai cheggio* (1681);—148 MSS. in the Modena Library, incl. 8 oratorios and 11 dramas (*f. Catelani*, "Delle opera di A. Stradella" in the above library; Modena, 1866).—cantatas in the Naples Cons. Library; 21 cantatas in the library of San Marco, Venice (10 publ. by L. Escudier, w. pf.-accomp. by Halévy);—others in the Paris Nat. Library, and at the Cons.;—1 motet and 8 cantatas at Christchurch Library, Oxford; a number of cantatas, madrigals, arias, duets, etc., in the British Museum; etc.—The church-aria "Pieta, Signore," and the arias "O del mio dolce ardor" and "Se i miei sospiri" have been wrongly attributed to S.—See Catelani's work above, and the monograph by P. Richard, "A. Stradella" (1866).

**Stradivari** [**Stradivarius**], **Antonio**, b. Cremona, 1649 (1650?), d. there Dec. 17 (18?), 1737, divides with Guarneri the honor of being the most skilful of violin-makers. It is probable that he worked for Niccolò Amati from about 1667-79. He purchased the house in which, for half a century, his workshop was situated, in 1680. His finest instruments were made in the period from 1700-1725; but he still worked up to 1736. Grove says of him: "S. marks the culminating point of the art of making stringed instruments. It was he who perfected the model of the violin and its fittings. No improvement has been made since his time, and subsequent makers . . . have mostly copied him." His label reads: "Antonius Stradivarius Cremonensis. Fecit Anno . . . (A†S)." His violoncelli command even higher prices than the violins. Of his eleven children, 2 sons, **Francesco** (b. Feb. 1, 1671; d. May 11, 1743) and **Omobono** (b. Nov. 14, 1679; d. July 8, 1742), were his co-workers. S. also made violas (equally prized with the violins), viols of the earlier types, guitars, lutes, mandolins, etc.—Monograph, with genealogical table, by P. Lombardini: "Cenni sulla celebre scuola Cremonese degli istrumenti ad arco . . . e sulla famiglia del sommo Antonio Stradivari" (1872); Fétis wrote "Antoine Stradivari" (1856); an interesting article is in Grove's Dict.; see also works by Vidal, Wasielewski, and August Riechers.

**Stræ'ten, van der**. See **VANDERSTRAETEN**.

**Strakosch, Moritz**, b. Lemberg, Galicia, 1825 (1830?); d. Paris, Oct. 9, 1887. Pianist; pupil in comp. of Sechter at Vienna; after concert-tours, he lived in New York 1845-60 as a teacher and concert-pianist, and from 1856 as an

impresario. He was the teacher and brother-in-law of Adelina Patti. His opera *Giovanna di Napoli* was prod. in New York; he also wrote *salon-pieces* and other music f. pf.—After his departure from New York, his brother **Max** carried on the management of concert- and opera-troupes; he died in New York in 1892.

**Strauss, Joseph**, b. Brunn, 1793; d. Karlsruhe, Dec. 1 (2?), 1866. Violinist; pupil of his father, Blumenthal, Urbani, and Schuppanzigh, at Vienna, also of Albrechtsberger. Played in the court opera-orch., Vienna; was eng. in 1810 as solo violin at the Pesth Th., 1813 as *Kapellm.* at Temesvar, 1814 to conduct the German opera at Hermannstadt. In 1817 *Kapellm.* at Brünn; in 1822, of German opera at Strassburg; in 1823, mus. dir. at the Mannheim court theatre; and 1824-63, court cond. at Karlsruhe.—7 operas: *Armiadan* (1836), *Reinhold der Zähringer* (1838), *Der Wälschlied* (1840), *Die Schlittenfahrt nach Nowegood* (1846), etc.; incid. music to dramas; the oratorio *Judith*; sacred and orch.l music; he publ. a string-quartet, variations f. violin, and songs.

**Strauss, Johann** (Sr.), "The Father of the Waltz"; b. Vienna, Mar. 14, 1804; d. there Sept. 25, 1849. His father, who kept a beer-house and dance-hall, apprenticed him to a bookbinder; after S. had run away, his parents consented to his becoming a musician. He st. the violin under Polyschansky, and harmony under Seyfried; at 15 joined Lamer's orch. in the "Sperl" dance-hall, and the Lanner Quartet in 1823, later acting as deputy conductor of Lanner's orch.; organized an independent orch. of 14 in 1826, playing at various resorts, and producing his first waltzes (op. 1 is the "Tauben-Walzer" for the garden-concerts at the "Zwei Tauben"). His renown spread, and his orch. increased rapidly in size and efficiency; from 1833 he undertook concert-tours in Austria, and in 1834 was app. bandmaster of the 1st Vienna militia regiment. His tours extended to Berlin in 1834, and to Holland and Belgium in 1836; in 1837-8 he invaded Paris with a picked corps of 28, and had immense success both here and in London. In 1845 he was made cond. of the court balls at Vienna. Among 152 published waltzes, the "Lorelei," "Gabrielen," "Tagliani," "Cäcilien," "Victoria," "Kettenbrücken," and "Bajaderen-Walzer" the "Electrische Funken," "Mephistos Hölle-rufe," and the "Donau-Lieder," are prime favorites; he also wrote 24 galops, 13 polkas, 32 quadrilles, 6 cotillons and contredanses, 18 marches, and 6 potpourris. Both as a comp. and cond. he distinctly raised the level of dance-music.

**Strauss, Johann** (Jr.), "The Waltz-King"; b. Vienna, Oct. 25, 1825; d. there June 3, 1899. His father, though a tender parent, could not bear the idea of professional rivalry within the family, and intended all 3 of his sons for business; but the mother privately procured instruc-

tion on the violin and in comp. (Drechsler) for Johann, who threw off paternal control in 1844,

appearing on Oct. 15 as cond. of the orch. at Dommayer's restaurant at Hietzing. His success was instantaneous, and his new waltzes won wide popularity. In 1849, after his father's death, he united the two orchestras; made a tour through Austria, Poland, and Germany; and in 1855 was eng. for ten years to conduct the summer concerts at the Petropaulovski Park in St. Petersburg. In 1862 he married the singer Henriette Treffz; from 1863-70 he was cond. of the court balls, resigning in favor of his brother Eduard to obtain more leisure for composition; now turning from dance-music, a domain in which he had won supreme artistic and popular success, to operetta, herein rivalling Lecocq and Suppé. He wrote 400-500 pieces of dance-music; of the waltzes "The beautiful blue Danube," "Roses from the South," "Künstlerleben," "Wiener Blut," "The 1000 Nights," "Wine, Woman and Song," and "Geschichten aus dem Wiener Wald" may be mentioned. "One of S.'s waltzes," said Wagner, "as far surpasses in charm, finish and real musical worth hundreds of the artificial compositions of his contemporaries, as the tower of St. Stephen's surpasses the advertising columns on the Paris Boulevards."—Operettas: *Indigo und die 40 Räuber* ('71); *Der Carneval in Rom* ('73); *Die Fledermaus* ('74); in Paris 1877 as *La Trézigne*; *Cagliostro* ('75); *Prinz Methusalem* ('77); *Blüthenküh* ('78); *Das Spitzentuch der Königin* ('80); *Der lustige Krieg* ('81); *Eine Nacht in Venedig* ('83); *Der Zigeunerbaron* ('85); *Simplicius* (Vienna, 1887, unsucc.; remodelled and prod. at Prague, '88, with considerable applause); 3-act comic opera *Ritter Pasmán* ('92; mod. succ.); *Fürstin Ninetta* ('93; v. succ.); 3-act operetta *Jabuka, oder das Apfelsfest* ('94; succ.); 3-act do. *Waldmeister* ('95; v. succ.); *Die Göttin der Vernunft* ('97; succ.); and a ballet, *Aschenbrödel* (left practically complete; will be finished by Bayer).—Biographical: "J. S., ein Lebensbild," by L. Eisenberg (Leipzig, 1894); a "Life" is in preparation by Freiherr von Prochaczka.

**Strauss, Joseph**, brother of preceding; b. Vienna, Apr. 25, 1827; d. Warsaw, July 22, 1870. During Johann's illness in 1853, he cond. the orch., and later formed one of his own. Comp. 283 dances, many popular.—A third brother, **Eduard**, b. Vienna, Feb. 14, 1835, succeeded Johann as cond. of the court balls and the orch.; also composes dance-music.

**Strauss, Ludwig**, b. Pressburg, Mar. 28, 1835. Violinist, pupil of Böhm; from 1864 in

London as soloist in the court orch., leader of the Philharm., and also of Hallé's orch.; retired 1894.

**Strauss, Richard**, b. Munich, June 11, 1864; son of Franz S., chamber-musician (horn-player).

A pupil of *Kapellm.* W. Meyer, and a very precocious composer, his 1st symphony, prod. by Levi in 1881, being op. 12; his 13th Serenade for wind-instrs., op. 7, was also made popular by the Meiningen orch. under v. Bülow, who procured S.'s appointment as court mus. dir. at Meiningen in 1885. In 1886 he was made 3d *Kapellm.* at Munich; in 1889, court *Kapellm.* at Weimar under Lassen; in 1894, *Kapellm.* at the Court Opera, Munich, also conducting the Berlin Philharm. Concerts 1894-5; and from Oct., 1898, *Kapellm.* at the Berlin Royal Opera. He is an orchestral composer of ultra-modern tendency, and of undeniable power and individuality; his symphonic poems "Tod und Verklärung," and especially "Also sprach Zarathustra," are so far the "last word" in orchestral program-music.—Works: Op. 2, string-quartet in A; op. 3, 5 pf.-pieces; op. 5, sonata f. pf., in B min.; op. 6, do. f. cello and pf., in F; op. 7, Serenade f. wind, in E♭; op. 8, violin-concerto; op. 9, 5 "Stimmungsbilder" f. pf.; op. 10, 8 songs [Il. v. Gilm] w. pf.-accomp.; op. 11, concerto f. Waldhorn w. orch. or pf.; op. 12, symphony in F min.; op. 13, pf.-quartet in C min.; op. 14, "Wandlers Sturmlied" [Goethe] f. 6-part chorus and full orch.; op. 16, symph. fantasy "Aus Italien," in G; op. 18, sonata f. violin and pf., in E♭; op. 19, 6 songs [Fr. v. Schack]; op. 20, "Don Juan," Tondichtung f. full orch.; op. 21, "Schlichte Weisen," 5 songs [Felix Dahn]; op. 23, "Machbeth," Tondichtung f. full orch.; op. 24, "Tod und Verklärung," do.; op. 25, *Güntram*, 3-act opera (Weimar, 1894; Munich, 1895); op. 26, two songs [Lenau]; op. 27, four songs [Hienckell, Hart, and Mackay]; op. 28, Orchester-Rondo "Till Eulenspiegels lustige Streiche"; op. 29, three songs [O. J. Bierbaum]; also the symphonic poems "Also sprach Zarathustra," "Ein Heldenleben" (op. 40), and "Don Quixote"; and (op. 38) "Enoch Arden," melodrama f. pf. and recitation.—Biographical: "Eine Charakterskizze," by Dr. Arthur Seidl (Prague).

**Streabbog**. See GOBBAERTS.

**Street, Georges-Ernest**, b. Vienna, 1854, of French parents. Pupil of Bizet and B. Dambcke, at Paris; mus. critic of "Le Matin" for 8 years; since 1898, of "L'Éclair." Has given lectures on André Messager.—Works: The operettas *L'Amour en livrée*, *Le Charmeur*, *La Fillette de*



*Plowhnee*, etc.; ballet *Scaramouche* (w. Messager, 1891); *Les deux Réservistes* (1891), 1-act mimodrama *Frid's* (Opéra-Comique, 1894); 3-act opera *Mignonne*, parody of Thomas's *Mignon* (1896).

**Streicher, Johann Andreas**, piano-maker, b. Stuttgart, Dec. 13, 1761; d. Vienna, May 25, 1833. At Augsburg, 1793, he married Joh. Andreas Stein's daughter Nanette, succeeding Stein in the business, and removing to Vienna. Inv. the pf.-action in which the hammer strikes from above.

**Strelez'ki, Anton**, pen-name of an English composer, said to be a Mr. Burnand; b. Croydon, Dec. 5, 1859; pupil of Leipzig Cons. and of Frau Schumann. Much pf.-music, some very popular: *Tarentelle* in D min., *Polonaise*; *Valse-Souvenir*; *Eight Pieces* (op. 47); *Three Pieces* (op. 146); 3 books of pieces (op. 191, 197, 204); *Jagdstück*; *Valse*; *Sérénade espagnole*; *Menuet à l'antique* in E ♭; *Barcarolle*; *Leichte Klavierstücke* (op. 220);—also songs.

**Streppo'ni, Giuseppina**, the wife of Verdi. See VERDI.

**Strig'gio, Alessandro**, lutenist and early comp. of *Intermezzi*; b. Mantua, about 1535; d. (?). Lived at the court of Cosimo de' Medici, Florence, and later at Mantua as court conductor.—*Intermezzi L'amusco fido* (about 1565, in madrigal-style) and *Psyche* (Florence, 1565, for the wedding of Francesco de' Medici); other festival music (particularly, with Merulo, Caccini, and Pietro Strozzi, a festival-play for the wedding of Francesco de' Medici with Bianca Capello in 1579).—Publ. 3 books of madrigals *a 6* (1566, '69, '82); 2 of *madr. a 5* (1572 [2nd ed. '85] and 1583); a work of "characteristic" (program-) music is "Il cicalamento delle donne al bucatto e la caccia, *a 4, 5 e 7 voci*, con il giuoco di primeria *a 5 voci*" (1567-'84); etc.

**Strong, George Templeton**, b. New York, about 1855. Composer; pupil of the Leipzig Cons., and resident in Germany.—Works: *Symphony "In den Bergen"*; *symph. poem "Undine"* (op. 14); a *march f. orch. w. violin obbligato*, "*Gestrebt—Gewonnen—Gescheitert*" (op. 12); "*Wie ein fahrender Hornist sich ein Land erblickt*," *f. soli, male ch., and orch.* (op. 26); "*Die verlassene Mühle*," *f. solo, male ch., and orch.* (op. 30); a "*Tonstück*" *f. English horn and organ*; numerous *charact. pf.-pieces*; etc.

**Stroz'zi, Pietro**, Florentine composer, co-founder of the *stile rappresentativo*; set to music, in 1595, Caccini's libretto *La Mascarada degli accecatì*. (Also cf. STRIGGIO.)

**Stroz'zi, Abbate Gregorio**, apostolic protonotary at Naples.—Publ. "Elementarum musicæ praxis" (1683; vocal exercises *a 2*, in canon-form) and "*Capricci da suonare sopra cembali ed organi*" (1687).

**Strube, Gustav**, b. Ballenstedt, Harz, Mar. 3, 1867. Violinist; taught by his father, and at

to joined the Ballenstedt orch.; entered Leipzig Cons. at 16, studying under Heilmann and Brodsky, also Keinecke and Jadassohn (comp.). Played in the Gewandhaus Orch.; later became prof. of violin at Mannheim Cons.; went to Boston, Mass., in 1889, and joined the Symphony Orch.—His symphony in C minor (1896) is op. 11.

**Struck, Johann Baptist** (usually called **Baptistin**), b. Florence, about 1680; d. Paris, Dec. 9, 1755. With Labbé he introduced the violoncello into the orch. of the Opéra at Paris, where he prod. 3 grand operas: *Mellicagre* (1709), *Mante la fe* (1711), and *Polydore* (1720); many ballets for Versailles; publ. 4 books of cantatas (1706, '8, '11, '14), and a coll. of arias (1709).

**Strungk (or Strunck), Nicolaus Adam**, b. Celle, Hanover, 1640; d. Leipzig, Sept. 23, 1700. Violinist; organ-pupil of his father, whose asst. he became at 12; studied the violin under Schmitzelbach at Lünebeck, and at 20 became 1st violin in the Brunswick orch., later at Celle and Hanover. In 1678, mus. dir. of a Hamburg church; then chamber-organist to the Duke of Hanover, who created him a canon, and with whom he visited Italy, winning Corelli's admiration. Returning, he played before the Emperor at Vienna; about 1685 he became *Vice-Kapellm.* at Dresden, succeeding Bernhardt as 1st *Kapellm.* in 1694; but organized an Italian opera at Leipzig, and settled there in 1696. Wrote several operas for the first German Opera at Hamburg 1678-'83, and 16 Italian operas for Leipzig (1693-1700). Publ. "*Musicalische Uebung auf der Violine oder Viola da Gamba in etlichen Sonaten über die Festgesänge, in gleichen etlichen Chæconen mit 2 Violinen bestehend*" (1691).

**Struss, Fritz**, b. Hamburg, Nov. 28, 1817. Violinist; pupil of Unruh, Auer, and Joachim; 1870, member of the Berlin Court Orch.; 1885, "chamber-virtuoso"; 1887, R. *Concertmeister*; teaches in the Klindworth-Scharwenka Cons.

**Stumpf, Johann Christian**, b. Belge; in Paris about 1785; then member of with a Mtona orch.; from 1798, *Repetitor* at the Fort City Th.—Works: *Orch. entractes*; pieces *f. 2 clarinets, 2 horns, and 2 bassoons*; 4 bassoon-concertos; 1 flute-concerto; a quartet *f. bassoon and strings*; duos *f. bassoons and f. clarinets*; duos *f. violin and 'cello*; duos *f. 'celli*; duos and trios *f. violins*.

**Stumpf, Karl**, b. Wiesentheid, Lower Franconia, Apr. 21, 1848; *Dr. phil.* (Göttingen); ordinary prof. at Würzburg, 1873; since 1880 in Munich. Also a profound student of music.—Publ. "*Tonpsychologie*" (2 vols., 1883, '90), continuing the researches of Helmholtz; "*Über Tonpsychologie in England*" (in the "*Vierteljahrsschrift für Musikwissenschaft*"); and "*Beiträge zur Akustik und Musikwissenschaft*" (Leipzig, 1898).

**Stuntz, Joseph Hartmann**, b. Arlesheim, n. Basel, July 25, 1793; d. Munich, June 18,

1859. Prod. operas at Milan, Venice, etc.; became choirmaster at the Munich Court Opera in 1824; and in 1826 succeeded his teacher, Peter von Winter, as court cond. In Munich he brought out 3 German operas and a ballet; wrote much church-music; and publ. 2 overtures, a string-quartet, male choruses, and vocal Nocturnes *a* 2.

**Suc'co, Reinhold**, b. Görlitz, May 29, 1837; d. Breslau, Nov. 29, 1897. Pupil of the Berlin *Akademie*; 1863, organist of the Thomaskirche; 1874, teacher of theory at the *Hochschule*; 1888, Senator of the R. Acad. of Arts, Berlin. A writer on church-music; comp. sacred and secular vocal works, and organ-pieces.

**Su'cher, Joseph**, eminent conductor; b. Dörbör, District of Eisenburg, Hungary, Nov. 23, 1844. At Vienna he studied singing and the violin, and became a choir-boy in the court chapel in 1854; gave up later legal studies for music, taking lessons in comp. of Sechter; became vice-cond. of the acad. *Gesangverein*, "coach" for solo singers at the Court Opera, and afterwards cond. of the Comic Opera; in 1876, cond. of the Leipzig City Th., marrying the soprano, **Rosa Hassebeck**, in 1877; they were engaged by Pollini at Hamburg from 1878-88; S. then became cond. of the Royal Opera at Berlin (retired 1899), his wife being eng. there as prima donna (retired 1898). Frau Sucher (b. Velburg, Upper Palatinate), is a distinguished Wagner singer; at Bayreuth she has taken the rôles of Isolde (1886) and Sieglinde.

**Sudds, William F.**, b. London, Engl., Mar. 5, 1843. His parents removed in 1850 to a farm in Gouverneur, N. Y.; S. taught himself the violin, 'cello, guitar, and cornet; was a bandmaster during the civil war, and some years afterward entered the Boston Cons. of Music, studying under Eugene Thayer (org.) and J. Eichberg (violin and comp.). Now (1899) establ. at Gouverneur as a composer, teacher, and music-publisher.—Works: For orch., 4 overtures, "From ocean to ocean," "A night in June," "The merry Chauter," and "The Viking's Daughter";—f. violin and pf., "5 Tone-Vignettes," and a score of other pieces;—for piano, over 100 comp.s, incl. dances, marches, salon-music, and instructive pieces;—about 75 numbers of church-music (cantata *The Star of Bethlehem*);—many songs; etc.—Also publ. "National School for Piano"; "Nat. Guide for Reed Organ"; "Easy Method" f. do.; "Organ Gems" (original); "50 Organ-Voluntaries" (original); "Modern Guide to Violin-playing"; etc.

**Suk, Josef**, b. Křečovic, Bohemia, Jan. 4, 1874. Pupil, at Prague Cons., 1885, of Bennewitz (vln.) and Dvořák (comp.); fine violinist; 2nd violin in the "Bohemian String-Quartet," 1896; also comp. a "Dramatic overture," an overture to Shakespeare's *Winter's Tale*, a Serenade f. string-orch., op. 6, a pf.-quintet, a pf.-

quartet, a string-quartet, op. 11, 2 books of pf.-pieces, op. 12, etc.

**Sullivan, Sir Arthur Seymour**, b. London, May 14, 1842. In 1854 he entered the Chapel

Royal as a chorister, under Helmore; publ. a song in 1855; was elected (the first) Mendelssohn Scholar in 1856, studying at the R. A. M. from 1857 under Bennett and Goss, and at the Leipzig Cons. 1858-61 under Moscheles, Hauptmann, Richter, Plaidy, etc., conducting a performance of his overture to "Lalla Rookh" in 1860, and writing string-quartets and music to *The Tempest* (Crystal Palace, 1862). His cantata *Kenilworth* (Birmingham Fest., 1864) stamped him as a composer of high rank. He has cond. numerous series of concerts, more especially those of the London Philharm. (1885-7) and the Leeds Festivals (since 1880). He was Principal of, and prof. of comp. at, the National Training School for Music from 1876 to his resignation in 1881. Received the degree of Mus. Doc. *hon. causa* from Cambridge (1876) and Oxford (1879); Chevalier of the Legion of Honor, 1878; grand organist to the Freemasons, 1887; corr. member of the R. Mus. Inst., Florence, 1888; etc. He was knighted by the Queen in 1883. His operettas have had unexampled success in Britain and America; his orch. and choral works are among the best of the period.—Dramatic works: *Gov and Cox* (1867); *The Contrabandista* (1867); *Thespis* (1871); *Trial by Jury* (1875); *The Zoo* (1875); *The Sorcerer* (1877); *Jl. M. S. Pinafore* (1878); *The Pirates of Penzance* (1880); *Patience* (1881); *Iolanthe* (1882); *Princess Ida* (1884); *The Mikado* (1885); *Ruddigore* (1887); *The Yeomen of the Guard* (1888); *The Gondoliers, or The King of Barataria* (1889); grand opera *Ivanhoe* (1891); *Haddon Hall* (1892); *Utopia (limited)*, or *The Flowers of Progress* (1893); *The Chieftain* [revision of *The Contrabandista*] (1894); *The Grand Duke, or The Statutory Duel* (1896); *The Martyr of Antioch* (Edinburgh, 1898, a stage-arr. of the cantata); *The Beauty-Stone* (w. Pinero; May 28, 1898);—2 ballets, *Die enchante* (1864) and *Victorian and Merrie England* (1897).—Incid. music to *The Tempest, The Merchant of Venice, Merry Wives of Windsor, Henry VIII., Macbeth, and King Arthur*.—Oratorios and cantatas, *Kenilworth* (1864), *The Prodigal Son* (1869), *On Shore and Sea* (1871), *The Light of the World* (1873), *The Martyr of Antioch* (1880), *The Golden Legend* (1886); a Festival to Deum (1872); and the ode, "I wish to tune my quiv'ring lyre," f. bar.



solo w. orch. (1880).—For orch., symphony in F (1866); overtures "In memoriam," "Marmion," "di ballo," "Sapphire Necklace"; and a 'cello-concerto (1866) Also a Te Deum, Jubilate and Kyrie, in D; anthems and hymn-tunes; pf.-pieces; songs.

**Sul'zer, Johann Georg**, b. Winterthur, 1719; d. Berlin, Feb. 25, 1779, where he had been prof. at the Joachimsthal Gymnasium and the Ritterakademie. — Publ. "Pensées sur l'origine . . . des sciences et des beaux-arts" (1757, in Reports of the Akad., German ed., 1772, as "Die schonen Kunste in ihrem Ursprung. . ."); "Allgemeine Theorie der schonen Kunste" (1772, 4 vols.; 2nd ed. 1792-4; Blankenburg added 3 vols. of "Litterarische Zusatzc," 1796-8, Dyck and Schatz added 8 supplementary vol.s., 1792-1806; the musical articles are mostly by J. A. P. Schulz); and a report on Hohlfeld's Melograph, for the Akademie (1771).

**Sul'zer, Salomon**, b. Hohenems, Vorarlberg, Mar. 30, 1804; d. Vienna, Jan. 18, 1890. He studied comp. with Seyfried at Vienna, where he was cantor at the chief synagogue from 1825. He is known as the regenerator of the Jewish service of song, having rhythmically and harmonically ordered the old religious melodies. Was prof. of singing at the Cons. 1844-7; received the gold medal for science and art; also in 1868 the Order of Franz Joseph.—Works: "Schir Zion" (Hebrew hymns); "Dudaim" (songs for school and home); Psalms; etc.—His son Julius, b. Vienna, 1834; d. there Feb. 13, 1891, was a fine violinist; after long travels in the East, he became Kapellm. at the Hofburgtheater at Vienna in 1875. Prod. several operas, a "symphonic tone-painting," pf.-music, and songs.

**Suppé, Franz von**, b. Spalato, Dalmatia, Apr. 18, 1820; d. Vienna, May 22, 1895. [His real name was Francesco Ezechiele Ermenegildo Cavaliere Suppe-Debelli.] At 11 he played the flute, and at 15 prod. a mass at Zara; sent by his father to study philosophy at Padua, he pursued a course of music under Cigala and Ferrari, and on his father's death went with his mother to Vienna, and studied at the Cons. under Sechter and Seyfried. His first position was that of unpaid conductor at the Josephstädter Th.; he then obtained more profitable engagements at Pressburg and Baden, and again at Vienna at the Th. an der Wien (till 1862), Carl Th. (till 1865), and thereafter at the Leopoldstädter Th. Among three score or more comic operas, op-



rettas, and other stage-pieces of all degrees of levity, the following are most important: *Der Apfel* (Zara, 1834; private perl.); *Getrude und Virginia* (comp. 1838); *Das Mädchen vom Lande* (Vienna, 1847); *Der Bandit* (Vienna, 1848; in Florence, 1894, as *Carouche*); *Paraglyph 3* (1858); *Das Pensionat* (1860); *Die Kartenschlagerin*; *Zehn Mädchen und kein Mann* (1862); *Flotte Bursche* (1863); *Das Corps der Rache* (1863); *Pique-Dame* (1864); *Franz Schubert* (1864); *Die schon Galaten* (1865); *Leichte Cavallerie*; *Freigeister* (1866); *Banditenstrieche* (1867); *Die Frau Meisterin*; *Tantalusqualen* (1868); *Isabella* (1869); *Cambas* (1870); *Die Prinzessin von Dragant* (Prague, 1870); *Patnitsa* (Vienna, 1876; in London, 1878; in Paris, 1879; extremely popular); *Der Teufel auf Erden* (1878); *Reccaccio* (Vienna, 1879; London, 1882); *Donna Juanita* (1880); *Der Gasogner* (1881); *Herblättchen* (1882); *Die Afrikaner* (1883); *Des Matrosen Heimkehr* (Hamburg, 1885); *Bellmann* (Vienna, 1887); *Die Jagd nach dem Glück* (1888); *Brautjung* (Berlin, 1894; music that of *Die Jagd nach dem Glück*; text new); *Das Modell* (posth., Vienna, 1895);—overtures (that to *Dichter und Bauer* is played everywhere), a symphony, quartets, songs; also (1867) a Missa dalmatica and (1860) a Requiem, "L'estremo giudizio." S. was one of the most popular of German operetta-composers. An interesting sketch of his career is in the Leipzig "Signale" for 1895, No. 34.

**Surette, Thomas Whitney**, b. Concord, Massachusetts, Sept. 7, 1862. Pupil of Arthur Foote (pf.) and J. K. Paine (Harvard Univ., class of 1891); org. of First Parish Ch., Concord, 1883-93; music-master at the Hill School, Pottstown, Pa., 1893-4; org. and choirm. of Christ Ch., Baltimore, 1895-6; since then, staff-lecturer on music for the Amer. Soc. for the Extension of University Teaching (Phila., Pa.), as which he has won wide recognition for his lucid and interesting presentation of the subjects treated.—Publ. work: *Prisella, or the Pilgrim's Pray*, 2-act operetta (given over 500 times up to date, 1899); *Cascabel*, romantic opera (Pittsburg, 1899); *The Five of St. Agnes* [Kents], dram. ballade f. soli, ch., and orch. (1898); *Let God arise*, thanksgiving anthem for close of Spnn.-Amer. war; "Portraits," 5 pf.-pieces;—"What part should music have in education?" (in "The Citizen," June, 1896; repr. in report of U. S. Comm. of Education, 1895-6); "Common-sense Music-study" ("Univ. Ext. Journal," March, '94); "What constitutes good Church-music?" ("Prot.-Episc. Review," Oct., '96); and other papers.

**Suriano (or Soriano), Francesco**, b. Rome, 1549; d. there in Jan., 1620. Pupil of Nanini and Palestrina; in 1581 *maestro* at Luigi de' Francesi; in 1587, at S. Maria Maggiore; in 1599, at S. Giovanni in Laterano; next year again at S. Maria Maggiore; finally, in 1603, at St. Peter's.—Works: *Madrigals* 5 (1581, '92); a

books do. *a* 4 (1601, 1602); masses *a* 4-6 (1609); motets *a* 8 (1597), masses *a* 6-8 (1609; incl. *Palestina's* *Missa* *Papae* *Marcelli* an. *a* 8); "Canon et Oblighi di CX sorte, sopra L'Ave Maria Stella" *a* 3-8 (1610); a scientific master-work; 2 vols. of psalms and motets *a* 8, 12 and 16 (1614, 1616); villanelle *a* 3 (1617); and a Magnificat *a* 4, with a Passion (1619).

**Susa'to.** See TYLMAN SUSATO.

**Süss'mayer, Franz Xaver,** b. Steyr, Upper Austria, 1766; d. Vienna, Sept. 17, 1803. Pupil of Salicci and Mozart, becoming an intimate friend of the latter. *Kapellm.* at the National-Theater, 1792; 2nd *Kapellm.* at the Court Opera, 1794. Prod. an opera and a score of operettas, of which *Der Wildfang* (1798) and *Soliman II.* (1799) were published.

**Svend'sen, Oluf,** b. Christiania, Apr. 19, 1832; d. London, May 15, 1888. Flute-player; pupil of Brussels Cons.; from 1855, in London; from 1867, teacher at the R. A. M.

**Svend'sen, Johan (Severin),** violinist and comp.; b. Christiania, Sept. 30, 1840. From 1863-7, pupil of David, Hauptmann, Richter, and Reinecke at the Leipzig Cons.; toured Denmark, Scotland, the Faröe Islands, Iceland, Norway, and England; lived in Paris 1868-9, playing in Musard's orch. and at the Odeon; went to Leipzig in 1869, married an American lady in New York, 1871, and was *concertmeister* of the Leipzig "Euterpe" concerts the following winter; cond. the concerts of the Christiania Mus. Assoc. 1872-7, and again 1880-3 after visiting Rome, London, and Paris; in 1883, court cond. at Copenhagen; since 1896, cond. of the Royal Theatre there.—Works: Op. 1, string-quartet; op. 2, male quartets; op. 3, string-octet in A min.; op. 4, symphony in D; op. 5, string-quintet; op. 6, violin-concerto in A; op. 7, cello-concerto in D min.; op. 8, overture to Björnson's drama *Sigurd Sløme*; op. 9, "Carnaval à Paris" f. orch.; op. 10, Funeral March for Charles XV.; op. 11, "Zorahayla," Løgende f. orch.; op. 12, Polonaise f. orch.; op. 13, Coronation March (for Oscar II.); op. 14, Wedding-Cantata f. chorus and orch.; op. 15, symphony No. 2, in B♭; op. 16, "Carnaval des artistes norvégiens," humorous march; "Norwegian Rhapsodies" f. orch. (op. 17, 19, 21, 22); op. 18, overture to *Romeo and Juliet*; op. 20, Scandinavian airs f. string-quartet; op. 23, 5 songs (French and German); op. 24, 4 songs (French and Norwegian); op. 25, Romance by Popper, arr. f. cello and pf.; op. 26, Romance in G, f. violin and orch.



**Swan, Timothy,** b. Worcester, Mass., July 23, 1758; d. Northfield, July 23, 1842. Teacher of music at Groton and Northfield, publ. "The New England Harmony" (1801), and "The Songster's Museum" (1803); co-editor (?) of "Federal Harmony" (1785). Comp. the hymn-tunes "Poland," "China," "Ocean," and "Pownal."

**Sweelinck, Jan Pieter,** b. Amsterdam, 1562; d. there Oct. 16, 1621. This great organist, composer, and teacher was the pupil of Jacob Buyck, pastor of the Old Church at Amsterdam, and probably of his father, Pieter S., the organist at that church, who died in 1573, the son succeeding to the position between 1577-81. As a player and teacher he was celebrated far and wide; most of the leading organists in Northern Germany, of the next generation, were his pupils. During his lifetime, only some of his vocal music was publ.; but his organ-music is more remarkable and important: S. was the first to employ the pedal in a real fugal part, and originated the organ-fugue built up on one theme with the gradual addition of counter-themes leading up to a highly involved and ingenious finale,—a form perfected by Bach. In rhythmic and melodic freedom, his vocal compositions show an advance over the earlier polyphonic style, though replete with intricate contrapuntal devices. A complete ed. of S.'s works, edited by Dr. Max Seiffert for the "Vereeniging voor Noord-Nederlands Musiekgeschiedenis," and now publishing by Breitkopf & Härtel, will be finished in 1901, and will comprise 12 Parts, of which 7 had appeared down to 1898: Part I, Works for Organ and Clavichord; Part II, 1st half of the First Book of Psalms (1604); Part III, 2nd half of do.; Part IV, 1st half of the Second Book of Psalms (1613); Part V, 2nd half of do.; Part VI, Third Book of Psalms (1614); Part VII, Fourth Bk. do. (1621); these comprise the 150 Psalms of David in the rhymed French version by Marot and Beza. Besides the early French eds., there is a German ed. publ. at Berlin 1616, 1618. Other old eds. are those of the "Rimes françaises et italiennes à 2-3 parties avec chansons à 4 parties" (1612); "Cantiones sacre cum basso cont. ad organum 6 vocum" (1619); other chansons, and wedding-songs, in colls. MSS. are in libraries at Berlin, Brussels, Cambridge, Oxford, and London (Brit. Mus.).—S.'s biography was written by F. H. J. Tiedeman: "J. P. Sweelinck, een bio-bibliografische Schets" (Amsterdam, 1876).

**Swert, Jules de.** See DEBESWERT.

**Swobo'da, August,** Viennese music-teacher; publ. "Allgemeine Theorie der Tonkunst" (1826), a "Harmonielehre" (2 vols., 1828, '29), and "Instrumentirungslehre" (1832).

**Sy'fert, Paul.** See SCACCHI.

**Sympson.** See SIMPSON.

**Szarva'dy, Wilhelmine.** See CLAUZ-SZARVADY.



**Székely, Imre** [Emeric], b. Malyfalva, Hungary, May 8, 1823. Pianist; st. in Pesth; concert-tours in 1846, visited Paris and London, also lived in Hamburg and other German towns, and in 1852 settled in Pesth, distinguishing himself as a teacher. Has publ. 30 Hungarian Fantasias on national airs; salon-pieces (op. 20-27); concertos and études f. pf.; orch. l works; ensembles for strings; etc.

**Szumowska, Antoinette**, b. Lublin, Poland, Feb. 22, 1868. Pianist; pupil of Strobel and Michalowski at Warsaw, later of Paderewski at Paris. Has given successful concerts at London, Paris, New York, Boston, etc. Married Joseph Adamowski.

**Szymanowska, Maria**, *née* Wolowska, b. Poland, 1790; d. St. Petersburg, 1831. Piano-virtuoso, pupil of Field at Moscow; lived in Warsaw 1815-30, making highly successful tours in Germany, also giving concerts at St. Petersburg, where she was app. court pianist.—Publ. Studies, 24 Mazurkas, a Nocturne "Le murmure," etc., which received Schumann's approval.

## T

**Tabourot, Jean**. See ARBRAU.

**Tacchinardi, Nicola**, famous drammatist; b. Florence, Sept. 3, 1772; d. there Mar 14, 1859. After singing on Italian stages (La Scala, Milan, 1805), he was eng. at the Théâtre Italien, Paris, 1811-14, with Crivelli; from 1822-31, "primo cantante" in the Grand Ducal chapel at Florence, also appearing repeatedly on the stage; then lived in Florence as a teacher, one of his pupils being his daughter, Fanny Tacchinardi-Persiani (see PERSIANI). He publ. vocalizzi and exercises; also the work "Dell' opera in musica sul teatro italiano e de' suoi difetti."

**Tadolini, Giovanni**, b. Bologna, 1793; d. there Nov. 29, 1872. Pupil of Mattei (comp.) and Babini (singing); 1811-14, accompanist and chorusmaster at the Th. des Italiens, Paris, under Spontini; then prod. a succession of operas in Italy (*La Principessa di Navarra*, Bologna, 1816; *La fata Alcina*, Venice, 1815; *Il Credulo deluso*, Rome, 1817; *Tamerlano*, Bologna, 1818; *Il finto molinaro*, Rome, 1820; *Moctar*, Milan, 1824; *Mitridate*, Venice, 1826; *Almansor*, Trieste, 1827); then (1830-9) resumed his post in Paris. Also wrote romances, cantatas, and canzonets; a trio f. pf., oboe, and bassoon; etc.

**Taffanel, Claude-Paul**, b. Bordeaux, Sept. 16, 1844; excellent flutist; pupil of Idorus (flute) and Reber (comp.). 3rd *chef d'orchestre* at the Grand Opéra, Paris; director (1892) of the Paris Cons. concerts; in 1893 succeeded Altès as prof. of flute-playing at the Cons.

**Tag, Christian Gotthilf**, b. Bayerfeld, Saxony, 1735; d. Niederzwonitz, July 19, 1811. Cantor at Hohenstein for 53 years.—Publ. 6 Choral-preludes w. Trio and Allabreve (1783); 12 Pre-

ludes and a Symphony f. org. (1795); songs (1783, '85, '93, '98); 70 var.s f. pl., on an Andantino (1785), "Der Glaube," melody w. org. (1793); "Urians Reise um die Welt" and "Urians Nachricht von der Aufklärung" (1797), "Naumann, ein Todtenopfer" (1803; voice w. pl.); "Melodie zum Vaterunser und den Einsetzungsworten" (1803; w. org.); "Worltz," an ode (1803; voice w. pl.); many sacred and instr. l works MS.

**Tagliana, Emilia**, operatic soprano (coloratura), b. Milan, 1854; pupil of the Cons. there, also of Lamperti. Sang in Naples, Rome, Florence, Paris, Odessa, and Vienna (1873-7), studying there under Ilans Richter; at Berlin 1881-2, being app. "chamber-singer."

**Täglichsbeck, Thomas**, b. Ansbach, Dec. 31, 1799; d. Baden-Baden, Oct. 5, 1867. Violinist, pupil of Rovelli at Munich; member of the theatre-orch. 1817; later asst.-conductor. After long concert-tours, he was *Kapellm.* to the Prince of Hohenzollern-Hechingen 1827-48; then theatre-cond. at Strassburg; then lived in Löwenberg (Silesia), Dresden, and Baden-Baden.—Works: Opera *Hebers Bild* (Munich, 1823); a mass w. orch.; 2 symphonies; a "concerto militaire" f. violin w. orch.; concertino f. do.; Variations f. do.; Polonaise f. do.; a pf.-trio; violin-duos; sonatas, fantasias, var.s, etc., f. violin w. pf.; part-songs f. mixed ch., w. wind-instr.s; male quartets; songs; etc.

**Tagliolini, Ferdinando**, son of the famous ballet-master Salvatore T. [1700-1868]; b. Naples, Sept. 14, 1810. From 1842-9, cond. at Lanziano; then leader at the San Carlo Th., Naples, until 1852. Later he edited the Naples "Gazzetta Musicale"; in 1856 he began a series of historico-classical concerts, the first of the kind in Italy; also founded a school for choral singing.—Publ. several pamphlets on vocal instruction in the schools; also a few sacred vocal comp.s.

**Talex, Adrien**, b. Paris, 1820; d. there Feb., 1881. Teacher and composer for piano. Publ. much *salon-music*, also studies ("Méthode élémentaire et progressive"; 20 études expressives, op. 80; "Prière à la Madone"; etc.).

**Tallys (or Talys, Tallis), Thomas**, famous English composer and organist; b. about 1520-29; d. London, Nov. 23, 1585. Organist of Waltham Abbey until 1540; Gentleman of the Chapel Royal during the reigns of Henry VIII., Edward VI., Mary, and Elizabeth, and joint-organist with Byrd. With the latter he obtained in 1575 letters patent for the exclusive privilege of printing music and ruled music-paper for 21 years; the first work issued by them being 34 "Cantiones quæ ab argumento sacras vocantur, 5 et 6 partium," in 1575 (16 motets by T. and 18 by Byrd). About this time he comp. a remarkable "Song of 40 Parts," for 8 5-part choirs, entitled "Spem in alium non habui"; (specimen-page in Grove, Vol. iii, p. 274). In Barnard's "First Book of Selected Church Music" (1641) is a First Service, or Short Service (Venite, Te Deum, Benedictus,

Kyrie, Creed, Sanctus, Gloria, Magnificat, and Nunc dimittis; all *a* 4), Preces, Responses, etc., often republished (by Rimbault, Novello, Jebb, etc.); J. Day's "Morning and Evening Prayer" (1500), Boyce's "Cathedral Music," and the histories by Hawkins and Burney, contain specimens of his music. Rimbault republ. the "Order of Daily Service, with the Musical Notation." There are many works in MS. at Oxford, Cambridge, and London.

**Tamagno, Francesco**, celebrated dramatic tenor; b. Turin, 1851. Début Palermo, in *L'u ballo in maschera*; excited great enthusiasm at La Scala, Milan, in 1880, as Ernani, etc.; continued his triumphs in Montevideo, Buenos Ayres, Rio de Janeiro, Lisbon (1880-1), Madrid (1885-6), Paris, London, New York, etc.; he created the rôle of Otello, in Verdi's opera, at La Scala in 1887.

**Tamberlik, Enrico**, celebrated dramatic tenor; b. Rome, Mar. 16, 1820; d. Paris, Mar. 13, 1889. Though intended for the law, he studied singing under Guglielmi and Borgna at Bologna, and came out at the S. Carlo Th., Naples, 1840, in Gius. Nicolini's *Theodosia*. After singing at Lisbon, Madrid, and Barcelona, he was eng. 1850-64 during the season at the R. Ital. Opera, London, going in the winters to St. Petersburg, Paris, Madrid, North and South America, etc. He reappeared in London in 1870 and 1877; settled in Madrid as a manufacturer of arms. Among his leading rôles were Arnold (*Zell*), Manrico, Otello, Ottavio, Florestan (*Fidelio*), etc.

**Tamburini, Antonio**, basso cantante (bass-baritone) stage-singer of great celebrity; b. Faenza, Mar. 28, 1800; d. Nice, Nov. 9, 1876. Pupil of his father, also of Boni and Astolfi; début at Canto in 1818; thereafter sang on the chief stages of Italy, being engaged by Barbaja from 1824-32. During 1832-41 he sang at the Théâtre Italien, Paris, "a conspicuous star in the brilliant constellation formed by Crisi, Persiani, Viardot, Rubini, Lablache, and himself," appearing in London in the alternate seasons; after a short stay in Italy, he remained for ten years in Russia. He retired in 1859.

**Tanejeff, Sergei**, b. in Russia, Nov. 13, 1856; pupil of N. Rubinstein and Tchaikovsky. Prof. of theory and comp. at the Moscow Cons. His 3-act opera *Orestea* had a *success d'estime* at St. Petersburg in 1895.

**Tansur, William**, English comp.; b. Dunchurch, about 1700; d. St. Neots, Oct. 7, 1783. Organist and teacher of music.—Publ. "A Complete Melody, or the Harmony of Zion" (1724?; later ed.s '30, '36, '38, '64, etc., under varying titles); "Heaven on Earth, or the Beauty of Holiness" (1738); "Sacred Mirth, or the Pious Soul's Daily Delight" (1739); "The Universal Harmony" (1743, etc.); "The Psalm-singer's Jewel" (1760, etc.); "Melodia sacra" (1771, '72); "A New Musical Grammar" (1746; 7th ed. 1829);

an epitome of this last, "The Elements of Music Displayed" (1772).

**Tap'ert, Wilhelm**, b. Ober-Thomaswaldau, Silesia, Feb. 19, 1830. Trained as a schoolmaster at Bunzlau Seminary, and taught school till 1856, when he entered Kullak's Academy at Berlin, and studied theory privately with Dehn. Dwelling in Berlin since 1866 as a writer, and contributes to various papers; edited the "Allgem. deutsche musikalische Zeitung" 1876-80. His large collection of old tablatures contains unique specimens.—Publ. "Musik und musikalische Erziehung" (1866); "Musikalische Studien" (1868); "Das Verbot der Quintenparallelen" (1869); "Wagner-Lexikon: Wörterbuch der Unhöflichkeit, enthaltend grobe, hohnende, gehässige und verleumderische Ausdrücke, welche gegen den Meister Richard Wagner, seine Werke und seine Anhänger von den Feinden und Spöttern gebraucht worden sind" (1877); also songs, arr.s of old German songs, "50 Studies for the left hand" f. pf., Albumblätter f. pf., etc.

**Tar'chi, Angelo**, b. Naples, 1760; d. Paris, Aug. 19, 1814. Pupil of Tarantino and Sala at the Cons. della Pietà. Up to 1797 he wrote operas for Italy and London; then went to Paris, and prod. several French comic operas, one of which, *d'Auberge en Auberge*, had much success at the Th. Feydeau in 1800, and was publ. at Hamburg as *l'Am Gasthof zu Gasthof*, and at Vienna as *Die zwei Posten*.

**Tardi'ti, Orazio**, church-composer of the Roman school; from 1648, *maestro* at Faenza Cathedral, where he was still living in 1670.—Publ. 3 books of masses *a* 3-5 (1639, '48, '50); Messa e salmi concertati *a* 4 (1640); ditto *a* 2 (1668); 15 books of Mattei concertati *a* 1-5 (1625-63); 4 books of motets f. solo w. violin (Book iii, 1646); psalms *a* 8, w. bass (1649); Complines and Litanies *a* 4, w. antiphones *a* 3 (1647); litanies *a* 3-5, antiphones and motets *a* 3, Te Deum *a* 4 (1644); madrigals *a* 5 (1649); 2 books of "Canzonette amorose" *a* 2-3 (1642; republ. 1647); "Sacri concentus," *a* 2-3 (1655).

**Tarti'ni, Giuseppe**, celebrated violinist; b. Pirano, Istria, Apr. 8 [not 12], 1692; d. Padua, Feb. 16, 1770.

While studying, at his parents' desire, for the priesthood, his first lessons on the violin strengthened his ardent longings for a secular career; his father finally allowed him to study law at Padua (1710), but music, especially the violin, and fencing, were his passion. A charge of abduction, following on his secret marriage to a niece of Cardinal Cornaro's,



obliged him to take refuge in the Franciscan monastery at Assisi; for two years he studied the violin, also composition (under the organist Padre Boemo [Czernohorsky]), and then returned to Padua, a reconciliation having been effected with the Cardinal. Shortly afterward he heard the violinist Veracini at Venice, and was stimulated to more arduous endeavor; sending his wife to relations at Pirano, he retired to Ancona for further study of the violin. About this time (1714) he discovered the combination-tones, and utilized them in perfecting purity of intonation. His fame now increasing, in 1721 he was app. solo violinist and cond. of the orch. at S. Antonio in Padua. He spent the years 1723-5 in Prague as chamber-musician to Count Kinsky, having been invited thither to assist at the coronation of Karl VI.; he then resumed his duties at Padua, and in 1728 founded a violin-school there, in which were formed many distinguished violinists (Nardini, Pasqualino, Lahoussaye).—T. was one of the great masters of the violin, his style of bowing still serves as a model, and his compositions are regarded as classics; he publ. op. 1, Six Concertos (1734; 3 republ. in Paris; 3 others republ. there w. 2 viola-parts added by Blainville, as "Concerti grossi"); also as op. 1, 12 violin-sonatas w. cello and cembalo; op. 2, 6 sonatas f. do.; op. 3, 12 sonatas [incl. op. 2] f. violin and bass; op. 4, "Sei concerti a violino solo, 2 violini, viola e violoncello o cembalo di concerto"; also as op. 4, 6 sonatas f. violin w. basso cont.; op. 5, 6 do.; op. 6, 6 do.; op. 7, 6 do.; op. 8, "Sei sonate a 3, due violini col basso"; op. 9, 6 do.; and "L'Arte dell'arco" (reprinted in French by Cartier; also by Choron in "Principes de composition," and separately by André); the celebrated and oft-republ. "Trillo del diavolo" was a posthumous work; the concertos have been republ. in various editions, and in varying combinations; sonatas have been republ. by Alard, Léonard, David, Jensen, Wasielewski, etc.—Theoretical works: "Trattato di musica secondo la vera scienza dell'armonia" (1754); "Risposta alla critica del di lui Trattato di musica di Msgr. I. e Serre di Ginevra" (1767); "De' principj dell'armonia musicale contenuta nel diatonico genere" (1767); "Lettera alla signora Maddalena Lombardini, inserviente ad una importante lezione per i suonatori di violino" (1770; English by Burney, 1771, and Bremner, 1779; German in 1786); and another treatise, only in a French transl. by P. Denis, "Traité des agréments de la musique" (1782). As a theorist he follows Rameau, and derives the minor chord from an undertone-series opposed to the overtone-series; like Zarlino, he regards the minor chord as the opposite of the major.—Biographical: By Fanzago, "Orazione, etc." (Padua, 1770); Vallotti, "Elogi" (Padua, 1792); Forno, "Elogio" (1792; in his complete works); Ugoni (1802; in "Della letteratura italiana . . .," Vol. 1, pp. 1-28); J. A. Hiller, "Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler" (1784); Fayolle, "Notices sur Corelli, Tartini, etc." (1810).

**Taskin, Pascal**, the inventor of leatheren tangents for the clavichord; b. Theux (Liège), 1723; d. Paris, Feb. 9, 1795; was a celebrated instrument-maker in Paris. Also introduced the piano-pedal worked by the foot instead of the knee.—His nephew, **Joseph-Pascal T.**, b. 1750, d. 1829, was Keeper of the King's Instruments, from 1772 to the Revolution; his second son, **Henri-Joseph**, b. Versailles, Aug. 24, 1779, d. Paris, May 4, 1852, page of the Chapel Royal, became a fine organist and composer, publishing a pt.-concerto, pt.-trios, a Caprice f. pl. and violin, solo pieces f. pl., and songs.

**Taskin, (Émile) Alexandre**, grandson of Henri-Joseph; b. Paris, Mar. 18, 1853; d. there Oct. 5, 1897. Operatic baritone, pupil of Pouchard and Bussine at the Paris Cons., taking a 1st accessit. Début at Amiens, 1875, in *Les mousquetaires de la reine*. Sang in Lille and Geneva; returned to Paris in 1878; eng. at the Opéra-Comique in 1880, and created important parts in many new operas (*Jean de Nivelle*, *Les contes d'Hoffmann*, *Manon*, *Egmont*, *Éclair-monde*, etc.). He was prof. of lyrical declamation at the Cons.

**Taubert, (Karl Gottfried) Wilhelm**, b. Berlin, Mar. 23, 1811; d. there Jan. 7, 1891. Pianist; pupil of Neithardt, later of L. Beuger, and for comp. of Bernhard Klein. Appeared early as a concert-player; taught music in Berlin, became accompanist at the court concerts in 1831; in 1842, cond. of the opera and the symphony-concerts of the royal orch., being app. *Hofkapellmeister* in 1845, and retiring in 1870 with the title of "Oberkapellmeister." President of the mus. section of the Akademie from 1875.—Operas *Die Kirmess* (1832); *Der Zigeuner* (1834); *Marquis und Dieb* (1842); *Jogelli* (1853); *Macbeth* (1857); *Cesario* (1874). Music to Shakespeare's *Trampest* (Darmstadt, 1801; very successful there and elsewhere); to Euripides' *Medea*; to Fleck's *Der gestiefelte Kater* (1844), and to *Blaubart* (1845); the overtures "Aus 1001 Nacht," to *Othello*, and to the play *Das graue Männlein*; 4 symphonies; a concertino f. violin w. orch. (op. 205); chamber-music; pf.-pieces; songs; etc.

**Taubert, Otto**, b. Naumburg-on-Saale, June 26, 1833. Pupil there of C. Claudius, and "prefect" of the cathedral-choir; student at Halle, taking degree of *Dr. phil.* at Bonn in 1859; taught in various schools; and in 1863 was app. prof. at the Gymnasium at Torgau, where



he is also cantor at the Stadtkirche and cond. of the singing-society.—Works: *Salvum fac regem*, f. mixed chorus; *Skolton of Kallistratos*, f. male ch.; other male choruses; songs,—publ. "Die Pflege der Musik in Torgau" (1868); "Der Gymnasialsingchor in T." (1870); "*Daphne*, das erste deutsche Operntextbuch" (1878).

**Taubert, Ernst Eduard**, b. Regenwalde, Pomerania, Sept. 25, 1838. Studied theology at Bonn, and music there under Albert Dietrich, later under Kiel at Berlin, where he is now (1890) teacher at the Stern Cons. Received the title of "Professor" in 1898. Has publ. chamber-music, pf.-pieces, and songs.

**Tandou, Antoine (-Antonin-Barthélemy)**, b. Perpignan, France, Aug. 24, 1846. Violinist; pupil of Paris Cons., winning the Grand prix de Rome in 1869; member of the Opéra-orch.; since 1883, prof. of harmony at the Cons.—Publ. a "Marche-ballet," a "Chant d'automne," and a "Marche nocturne," f. orch.; a violin-concerto; a string-quartet; a pf.-trio; a trio f. flute, viola, and 'cello; etc.

**Tausch, Franz**, celebrated clarinetist; b. Heidelberg, Dec. 26, 1762; d. Berlin, Feb. 9, 1817. At 8 he played in the Electoral orch. at Mannheim; was eng. at Munich 1777-89, and then in the court orch. at Berlin, where he founded a school for wind-instr.s in 1805. Heinrich Bärmann was his pupil.—Publ. 2 clar.-concertos, 3 concertantes f. 2 clar.s, Andante and Polonaise f. clar., clar.-duos, trios f. 2 clar.s w. bassoon, 6 quartets f. 2 basset-horns and 2 bassoons (w. 2 horns *ad lib.*), 6 military marches & 10, etc.

**Tausch, Julius**, b. Dessau, Apr. 15, 1827; d. Bonn, Nov. 11, 1895. Pianist, pupil of Fr. Schneider, and of the Leipzig Cons. 1844-6, then settling in Düsseldorf; succeeded Rietz as cond. of the *Kunstlerliedertafel*; was Schumann's deputy from 1853, and in 1855 his successor, as cond. of the Mus. Soc. and Subscription Concerts, retiring in 1890.—Works: Music to *As you like it*; "Der Blumen Kluge auf den Tod des Sängers," f. sopr. solo, female voices, and orch.; "Dein Leben schied, dein Ruhm begann," f. male ch. and orch.; Ave Maria, f. sopr. solo and orch.; Festouvertüre f. orch.; duo f. pf. and violin; pf.-pieces; male choruses; etc.

**Tausig, Carl**, b. Wursau, Nov. 4, 1841; d. Leipzig, July 17, 1871. Remarkable piano-virtuoso; trained by his father Aloys T. [1820-1885], who was a pupil of Thalberg, and wrote brilliant pf.-music; from the age of 14 he studied with Liszt, almost vying with him in grandeur of interpretation, and surpassing him in absolute flawlessness of technique—the latter due, in great part, to his systematic and zealous practice of his original transposing finger-exercises. His public début was made in 1858, at an orchestral concert conducted by von Bülow at Berlin. During the next two years he gave concerts in German cities, making Dresden his headquarters;

then went to Vienna in 1862, giving orch. l. concerts with "advanced" programs similar to Bulow's at Berlin. He settled in Berlin in 1865, and opened a "Schule des höheren Clavierpiels."



Now recognized as a virtuoso of the first rank, he gave concerts in the principal towns of Germany, and at St. Petersburg and other Russian centres. He died of typhoid fever.—Works: 2 études de concert, in F# and A#b, op. 1 (cancelling an earlier op. 1, a pf.-transcription of his own symphonic ballad, "Das Geisterschiff"); "Ungarische Zigeunerweisen" f. pf.; "Nouvelles soirées de Vienne," Valses-Caprices on themes from Strauss; "Tägliche Studien" f. pf. (transposing chromatic exercises of high value; edited by Ehrlich).—Complete pf.-score of Wagner's *Meistersinger*; a selection of studies from Clementi's "Gratus ad Parnassum," with variants and changed fingerings; a transcr. of Bach's Toccata and Fugue for Organ, in D min.; of Weber's "Auf-forderung zum Tanz"; of 6 Beethoven quartets; of the "Walkürenritt" and Siegmund's Liebeslied, from Wagner's *Walküre*; etc.

**Tauwitz, Eduard**, b. Glatz, Silesia, Jan. 21, 1812; d. Prague, July 26, 1894. *Kapellm.* at theatres in Wilna (1837), Riga (1840), Breslau (1843), and Prague (1846; pensioned 1863); at Prague he also directed the Sophien-Akademie, and was *Chormeister* of the German *Männer-gesangsverein*. Wrote upwards of 1000 compositions: 3 operas, *Trilby* (Wilna, 1836), *Brademante* (Riga, 1844), and *Schmolke und Bakel*, comic (Breslau, 1846); church-music, songs, part-songs, and considerable "occasional" music.

**Tayber**. See TRYBER.

**Taylor, Edward**, b. Norwich, Engl., Jan. 22, 1784; d. Brentwood, Mar. 12, 1863. Became bass singer (taught by Chas. Smyth and Dr. Beckwith) at the Norwich Concerts, and in 1824 a co-founder of the Norwich Mus. Fest., which he cond. 1839 and 1842. Settled in London, 1825, as a singer, teacher, and mus. critic for the "Spectator"; succeeded Stevens as prof. at Gresham College in 1837. Founder of the "Purcell Club"; also, with Rimbault and Chappell, of the Mus. Antiq. Soc.—Publ. "Three Inaugural Lectures" (1838); "An Address from the Gresham Prof. of Music to the Patrons and Lovers of Art" (1838); plea for founding a mus. library at Gresham; "The Engl. Cathedral Service: Its Glory, its Decline, and its Destined Extinction" (1845); "People's Music Book" (1844) and "Art of Singing at Sight" (1846; 2nd ed. 1855), both with J. Turle;

edited Purcell's *King Arthur*; translated libretti of Mozart's Requiem, Graun's *Death of Jesus*, Haydn's *Seasons*, Spohr's *Last Judgment* and *Fall of Babylon*.

**Taylor, Franklin**, pianist and teacher; b. Birmingham, Engl., Feb 5, 1843. Pupil of C. Flavell (pf.) and T. Bedsmore (org.); also 1859-61 of Plaidy, Moscheles, Richter, Hauptmann, and Papperitz at Leipzig Cons. Returning to London *via* Paris in 1862, he settled there as a highly successful concert-pianist and teacher; 1876-82, prof. at the Nat. Training School, and since 1883 at the R. C. M., then ceasing to play in public; 1891-3, a director of the Philharm. He is on the Assoc. Board of the R. A. M. and the R. C. M. for local examinations; and is President of the Acad. for the Higher Development of Pf.-playing.—Works: "Primer of Pf.-playing" (1877); "Pf. Tutor," "Technique and Expression in Pf.-playing" (1897); numerous articles in Grove's Dict.; transl. E. F. Richter's works on Harmony, Counterpoint, and Canon and Fugue.

**Tchaikovsky, Peter Iljitch**, the most distinguished representative of the modern Russian school of composition, and one of the most original, powerful and fertile of modern composers, was born on Christmas Day, 1840, in Wotkensk, in the Government of Wiatska. He died Nov. 6, 1893, at St. Petersburg, of cholera. Like many others who have reached the highest places in music, he was not intended for such a career, but was put to the study of law, and entered the government civil service. Soon after Rubinstein founded the St. Petersburg Conservatory in 1862, young Tchaikovsky entered it as a student. The intention thus shown of devoting himself to the art was confirmed in 1866, when he became an instructor of harmony in the Conservatory. He retained the post till 1877. After that time he devoted himself entirely to composition, with results that have ever since wrought steadily to enhance his fame. His life was the uneventful one of a thoughtful and serious devotee of art; it was passed partly in St. Petersburg, partly in Italy, partly in Switzerland. In the spring of 1891 he visited New York for the dedication of the new Carnegie Music Hall, and then gave New York musicians and music-lovers a taste of his vigor, power, and infectious enthusiasm as a conductor of his own compositions. In 1893 the Univ. of Cambridge conferred on him the degree of Mus. Doc. *honoris causa*. Tchaikovsky was a zealous cultivator of national spirit and color in music. His own is full of Russian



characteristics. He has frequently used native folk-music as thematic material, but, more than this, his music shows the strange and violent contrasts of mood characteristic of the race; now full of a wild and barbarous energy and fiery intensity; now of an almost maiden tenderness and ingenuousness, now of a black and hopeless melancholy. His highest qualities are shown in his orchestral works, particularly his symphonies, symphonic poems, suites, and overtures, of which the orchestration is of the richest modern cast. His numerous operas, mostly on Russian subjects, are little known outside of his native land; but a casual inspection of their scores shows that he was no follower of Wagner, and constructed them closely after old-time models. His songs have a characteristic and poignant melancholy. His first pianoforte-concerto is one of the best-known and most effective modern works of its class, and his solo pianoforte-compositions, though chiefly written in the vein of salon-music, bear the hall-mark of his melodic freshness and originality of harmonic treatment.—Works: The Russian operas *The Voyevode* (Moscow, 1869), *Opritchnyk* (St. P., 1874), *Vakula, the Smith* (St. P., 1876), *Jevgenjje Onegin* (St. P., 1879; Hamburg, as *Kajen Onegin*, 1892); *The Maid of Orleans* (1881); *Mazepa* (1882); *Tcharavitchki* (1886); *Tcharavitchka* [The Sorceress] (1887); *Pique-Dame* (1890); *Jolanthe* (1893); the lyric drama *Snegorutchka* [Snowdrop; Ger. *Schneewittchen*]; 3 ballets, *Le lac des cygnes* (op. 20), *La Belle aux bois dormant* (1890), and *Le Casse-noisette* (op. 71);—a Coronation Cantata f. soli, ch., and orch.; 2 masses (op. 41, 52);—6 symphonies (op. 13, G min.; op. 17, C; op. 20, D; op. 36, F min.; op. 64, E min.; op. 74, B min.); 7 symphonic poems ("The Tempest," op. 18; "Frauenschuda Kimini," op. 32; "Manfred," op. 58; "Roméo and Juliet" [fantasy-overture]; "Hamlet," op. 67; "Fatum," op. 77; "Le Voyevode," op. 78 [symphonic ballade]);—4 orch. suites, op. 43, 53, 55, and 61 ("Mozartiana");—"1812, Ouverture solennelle" (op. 49), "Ouverture triomphale" on the Danish nat. hymn (op. 15); overture to the drama *L'Orage* (op. 76); "Marche slave" (op. 31); Coronation March (1883); Serenade f. string-orch., op. 48; 3 pf.-concertos (op. 23, 44, 75); a pf.-fantasia w. orch. (op. 56); violin-concerto (op. 35); Capriccio f. cello w. orch. (op. 62); string-sextet "Souvenir de Florence," f. 2 violins, 2 violas, 2 celli (op. 70); 3 string-quartets (op. 11, 22, 30); a pf.-trio (op. 50); variations f. cello and pf. (op. 33); pieces f. violin and pf. (op. 26, 34); many pf.-pieces ("Souvenir de Hapsal," 3 numbers, op. 2; Romance, op. 5; 3 morceaux, op. 9; 2 morceaux, op. 10; 6 morceaux, op. 19; sonata, op. 37; "The Seasons," 12 charact. pieces, op. 37a; "Kinder-Album," 24 numbers, op. 39; 12 morceaux, op. 40; 6 do., op. 51; 18 do., op. 72); also 6 duets, and Russian songs. He publ. a "Treatise on Harmony," and translations of Gevaert's "Traité

d'instrumentation" and Lobe's "Catechismus der Musik"; also "Musikalische Erinnerungen und Feuilletons."

**Tebaldini, Giovanni**, b. Brescia, 1864 (?). Pupil of Paolo Chimeri; at 15, organist of Brescia Cath., and chorus-master at the Guillaume Th., entered the Milan Cons. a few years later; expelled 1886 for criticizing a mass written by one of the professors. After a wandering life as organist and journalist, he entered the school for church-music at Ratisbon, and zealously studied theory, comp., and mus. history. Was app. *maestro* of the "Schola cantorum" at San Marco, Venice; in 1894, *maestro* at the Padua Cath.; in 1897, Director of Parma Cons. Is a zealous reformer of church-music in Italy.—Works: An opera, *Fantasia araba*; *Messa funebre* (w. Bossi); *Messa di San Antonio a 4*, w. strings and chorus; organ-music (e.g., "Trois pièces," op. 16); and a great Organ-method (see Bossi).

**Tedesca, Fernanda**, b. near Baltimore, 1860; d. 1885. Violinist; pupil of Wilhelmj, Viouxtemps, and Léonard.

**Tedesco, Ignaz (Amadeus)**, pianist, called the "Hannibal of octaves"; b. Prigue, 1817; d. Odessa, Nov. 13, 1882. Pupil of Triebensee and Tomaschok; successful concert-tours, especially in Southern Russia; settled in Odessa. Wrote light and brilliant *salon*-music: Pf.-concerto, Caprices de concert, mazurkas, waltzes, rhapsodies, nocturnes, transcriptions.

**Telemann, Georg Philipp**, influential contemporary of J. S. Bach; b. Magdeburg, Mar. 14, 1681; d. Hamburg, July 25, 1767. He had only an ordinary school-training in the mus. rudiments, owing his later eminence to self-instruction. At 12 he wrote an opera *à la Lully*; at 14 he cond. the music in the Catholic ch. at Hildesheim; in 1700 he entered Leipzig Univ. as a student of law and modern languages, and in 1701 became organist and mus. dir. at the Neukirche, enlarging his choir by a students' singing-society ("Collegium musicum") organized by himself. From 1704-8 he was *Kapellm.* to Count Promnitz at Sorau; then *Concertmeister* at the court of Eisenach, where he succeeded Hebenstreit in 1709 as court cond., retaining title and emoluments when called (1711) to Frankfurt *Kapellm.* at the churches of the "Barfooted Friars" and St. Catherine. From 1721 till death he was town mus. dir. at Hamburg; declining, on Kuhnau's death in 1722, the proffered positions of town mus. dir. and cantor of the Thomasschule at Leipzig. An astonishingly productive composer, he wrote with ease and fluency in any desired style; he was far better known in his day than Bach, whose superior depth, dignity, and thorough workmanship have won the day with posterity.—Works: 12 series of cantatas and motets for the church-year (about 3000 numbers with orch. or organ); 44 Passions; 33 installation-numbers for preachers; 33 "Hamburger Capitänsmusiken" (each being a cantata w. instr. introduction); 20 pieces

for jubilees, consecrations, or coronations; 12 funeral services; 14 numbers of wedding-music; over 300 overtures; many serenades and oratorios; some 40 operas (chiefly for Hamburg).—Publ. works (mostly engraved by T. Himsell): 12 violin-sonatas (1715, '18); "Die kleine Kammermusik" (1716); 6 suites f. vln., flute, oboe and clavicord); 6 trios f. various instr.s (1718); "Harmonischer Gottesdienst oder geistliche Cantaten" (1725); *Airs on the Evangels*, f. vocal solo w. basso cont. (1727); "Der getreue Musikmeister" (1728; songs, sonatas, fugues, etc.); sonatas f. 2 flutes or violins, without bass; "Allgem. evang. Liederbuch" (1730); 3 trios and 3 scherzi f. 2 violins or flutes, w. b. cont. (1731); humorous songs f. sopr. w. strings; 6 new sonatas f. harpsichord solo, or with violin (or flute) and b. cont.; "Scherzi melodichi" f. vln., vla., and bass (1734); 50 minuets f. harpsichord, and other instr.s; "Heldenmusik" (12 marches); and set of 50 minuets; overture and suite f. 2 violins (or oboes), 2 violas, and b. cont.; 6 quartets f. violin, flute, gamba, and b. cont.; "Piombine, ou le mariage mal assorti," intermezzo f. 2 voices, 2 violins, and b. cont.; "Sing-, Spiel- und Generalbass-Uebungen" (1740); "Jubil-Musik" (2 cantatas w. strings; 1733); "Kleine Fugen für die Orgel"; "Tafel-Musik" (3 overtures, 3 symphonies, 3 concertos, 3 quartets, 3 trios, 3 solos); quartets (or trios) f. 2 flutes (or violins) and 2 cello (or 1 cello); "Fantaisies pour le clavecin" (3 sets of 12 each); etc.

**Telemann, Georg Michael**, grandson of preceding; b. Plön, Holstein, Apr. 20, 1748; d. Riga, Mar. 4, 1831, as mus. dir. and cantor.—Publ. "Unterricht in Generalbass-Spielen auf der Orgel . . ." (1773); "Beitrag zur Kirchenmusik," organ-pieces (1785); "Sammlung alter und neuer Kirchenmelodien" (1812); and "Ueber die Wahl der Melodie eines Kirchenlieds" (1821).

**Telle, Carl**, b. 1826; d. Klosterneuburg, Jan. 6, 1895. Golinelli's successor 1858-88 as ballet-master at the Hofopertheater, Vienna. Wrote over 20 ballets, some being very successful.

**Telford**. Pen-name of FRANCIS BOOTT.

**Tellefsen, Thomas Dyke Acland**, b. Trondhjem, Norway, Nov. 26, 1823; d. Paris, Oct., 1874. Pianist; pupil (1842) of Chopin in Paris; lived there as a teacher.—Works: 2 pf.-concertos, a pf.-trio, a sonata f. pf. and violin, do. w. cello, duos f. pf. and violin, nocturnes, mazurkas, waltzes, etc., f. pf.

**Temple, Hope**, b. in Dublin of English parents. Pupil, in London, of J. F. Barnett and E. Silas; in Paris of A. Messenger.—Works: Operetta, *The Wooden Spoon*; numerous songs.

**Templeton, John**, b. Riccarton, n. Kilmarnock, Scotland, July 30, 1802; d. New Hampton, n. London, July 1, 1886. Tenor singer; pupil of Blewit, Welsh, and T. Cooke. Stage-debut at Worthing, 1828; in London in 1831, being eng. at Drury Lane. From 1833-5 he

was associated with Malibran. Sang on the stage till 1840. Gave lecture-recitals in the United States 1845-6, publishing his lecture as "A Musical Entertainment" (Boston, 1845). Retired 1852.

**Tena'glia, Anton Francesco**, b. Florence; d. (?). Dwelt principally in Rome, where he cond. a choir. In 1661 he comp. the opera *Cleano*, which contains the first known example of the aria with *da capo*.

**Ten Brink**. See DRINK, TEN.

**Ten Ka'te**. See KATE, TEN.

**Terpander**, famous Greek musician and lyricist; a native of Antissa, Lesbos, who lived in the 7th century B.C., and was called the "father of Greek music," probably from his development of the forms of lyric song.

**Terrade'llas [Terrade'glias], Domingo [Domenico]**, b. Barcelona, Spain (baptized Feb. 13, 1711); d. Rome, 1751. Pupil of Durante at the Cons. S. Onofrio, Naples. Prod. operas in Italy and London (1746-7); was then *maestro* at S. Giacomo degli Spagnuoli, Rome. Having had success with the operas *Astarte* (1739) and *L'intrighe delle cantarine* (1740) at Naples, *Artemisia* (1740, Rome), *Merope* (1743, Florence), and *Mitridate and Bellerofonte* at London, he took the failure of *Sesostri* at Rome, 1741, so to heart, that he died.

**Terschak, Adolf**, b. Prague, Apr. 21, 1832. Flutist; pupil of Zierer at the Vienna Cons. (1850-2). Made long tours; to London in the west, and Siberia in the east. Publ. many comp.s for his instr.

**Terzia'ni, Eugenio**, b. Rome, 1825; d. there June 30, 1889. Pupil of Mercadante at the R. Cons., Naples; prod. an oratorio, *La caduta di Gerico*, in 1844, followed by the operas *Giovanna di Napoli* and *Alfredo*, at Rome, where he became *maestro* at the Teatro Apollo about 1848; from 1867-71, *maestro* at I. a Scala, Milan; from 1877, prof. of comp. at the Liceo musicale of the Accad. di Sta. Cecilia at Rome. Last opera, *Niccolò de' Lupi [L'assedio di Firenze]* (Rome, 1883); also prod. a Requiem mass, an Inno sinfonico, etc.

**Tesch'ner, Gustav Wilhelm**, b. Magdeburg, Dec. 26, 1800; d. Dresden, May 7, 1883. Singing-teacher; pupil of Zelter and Klein at Berlin, and of Ronconi, Bianchi, and Crescentini in Italy (1829); later of Mielsch in Dresden. Settled in Berlin as a vocal teacher after Italian methods. He publ. elementary vocal exercises, and *solfeggi* of his own; also many by Italian masters (Clari, 8 books; Crescentini, 5; Minoja, 6; Zingarelli, 10); edited much early vocal church-music.

**Te'si-Tramonti'ni, Vittoria**, celebrated singer; b. Florence, about 1695; d. Vienna, 1775. Her singing-masters were Redi at Florence and Campeggi at Bologna, where she made an early *début*. She sang at Venice in

1719, and in Dresden the same year, at the wedding of the electoral prince; up to 1738 she appeared chiefly at Venice and Naples, then had a long engagement with Farinelli at Madrid, and in 1749 was singing with great success at Vienna, ending her days in the house of the Prince of Hildburghausen.

**Tessarín, Francesco**, b. Venice, Dec. 3, 1820. Pianist; pupil of A. Fanno and G. B. Ferrati. He was intimate with Wagner. Devoted himself chiefly to lesson-giving and composition.—Works: Opera *L'ultimo Ibenerraggio* (Venice, 1858); a cantata, church-music, pf.-fantasias, etc.

**Tessari'ni, Carlo**, famous violinist of the Corelli school; b. Rimini, 1699; d. (?). Attained celebrity as early as 1724; was 1st violin at the cathedral in Urbino.—Publ. "Sonate per 2 violini e basso, con un canone in fine"; "Sonate a 2 violini" (2 books); "12 concertini a violino principale, 2 violini di ripieno, violetto, violoncello, et basso cont. per organo o cembalo"; "12 sonate a violino solo, e basso per organo"; "6 divertimenti a 2 violini"; "L'arte di nuova modulazione, ossia concerti grossi a violino principale, 2 violini di concerto, 2 violini di ripieno, violetta, violoncello et b. cont. per organo" (1762; Amsterdam); "Contrasto armonico, ossia concerti grossi" [as before]; and a violin-method, "Grammatica musicale . . ." (MS.; French and English translations were printed; it is a practical method consisting of exercises, études, and sonatas, with only a few letterpress directions).

**Testo'ri, Carlo Giuseppe; Carlo Antonio; and Paolo Antonio**; father and two sons, Milanese violin-makers from about 1687-1754.

**Tey'ber (or Tayber), Anton**, b. Vienna, Sept. 8, 1754; d. there Nov. 18, 1822. Pupil of Padre Martini at Bologna. From 1792, cembalist at the Imp. Opera, Vienna, and assistant of Salieri; from 1793, court composer and music-master to the Imperial children.—Works: An opera, an oratorio, a Passion, a melodrama, many masses, a symphony, string-quartets, minuets and allemandes, etc.—His brother,

**Tey'ber (or Tayber), Franz**, b. Vienna, Nov. 15, 1756; d. there Oct. 22, 1810. Paulist, pupil of Wagenseil; after a concert-tour in S. Germany and Switzerland, he cond. Schikaneder's itinerant opera-troupe; was then *Concertmeister* at Karlsruhe and Bern, and from 1799-1810 composer to Schikaneder's Theater an der Wien. Two months before his death he was app. organist of the Imp. Chapel. Besides several operas and *Singspiele*, he wrote an oratorio, a mass and other church-music, songs, etc.

**Tha'dewaldt, Hermann**, founder (1872) and president of the "Allgemeiner deutscher Musikerverband"; b. Bodenhausen, Pomerania, Apr. 8, 1827. From 1850-51, bandmaster at Düssel-dorf; 1853-5, cond. at Dieppe; 1857-69, cond.

of his own orch. at Berlin, and in 1871 of the concerts at the Zoological Gardens.

**Thalberg** [tahl-], **Sigmund**, renowned piano-virtuoso and composer; b. Geneva, Jan. 7, 1812; d. Naples, Apr. 27, 1871. The natural son of Prince Moritz Dietrichstein and the Baroness von Wetzlar, his father took charge of his education, at Vienna, from 1822. Hummel and Sechter were nominally his teachers; but he himself gives the credit for his pianistic training to Mittag, the 1st bassoonist in the Vienna Court Opera. At 14 he already had success in private circles; in 1828 his first three works (Fantaisie and variations on *Kurzanthe*; do, on a Scotch theme; Impromptu on *Le Siège de Corinthe*) appeared, followed in 1830 by the pf.-concerto in F minor, op. 5. In 1830 he also made a concert-tour through Southern Germany, winning great applause. In 1834 he was app. court pianist at Vienna; in 1835 he excited intense enthusiasm in Paris, and continued his triumphs through Belgium, England, Holland, and Russia. In 1843 he married Mme. Boucher, the daughter of Luigi Lablache, in Paris; in 1845 he undertook a tournée in Spain; in 1851 his first operatic venture, *Florinda*, failed completely in London, and a second, *Cristina di Suevia*, met a similar fate in Vienna, 1855; he then set out on a tour through Brazil (1855) and the United States (1856), retiring in 1858 to his villa at Posillipo, near Naples. In 1862 he revisited Paris and London; made a second Brazilian tour in 1863; and in 1864 withdrew permanently to Posillipo. — T. was an exponent of the highest rank, unexcelled as an interpreter of *sabou*-music, with a complete command of tone-effect, and a wonderful legato, eliciting from Liszt the remark, "Thalberg is the only artist who can play the violin on the keyboard." His technical specialty, since widely imitated, was to play a central melody with the thumb of either hand, surrounding it with brilliant arpeggios and arabesques. He was the leader of the Vienna school of brilliant piano-playing, the glittering superficiality of which has succumbed to modern Romanticism. — Published works: Op. 5, *Gran concerto* f. pf.; op. 7, *divertissement*; op. 15, 19, *Caprices*; op. 16, 21, 28, 6 *nocturnes*; op. 31, *Scherzo*; op. 32, *Andante*; op. 35, *Grand nocturne*; op. 35bis, *Étrennes aux jeunes pianistes*; op. 36, 6 pieces (*La Cadence*, a study, is No. 1); op. 38, *Romanca et duode*; op. 41, 2 *Romances sans paroles*; op. 45, *Thème orig. et étude*; op. 47, *Grandes valse brillantes*; op. 55, *Le Départ*,



*varié en forme d'étude*; op. 57, 10 *morceaux* (école préparatoire); op. 56, *Grande sonate*; op. 59, *Marche funèbre variée*; op. 60, *Bacchanelle*; op. 62, *Valse mélodique*; op. 64, *Les Capricieuses*; op. 65, *Tarentelle*; *Souvenir de Pesth*; etc. Among many brilliant transcriptions and fantasias are op. 20 (*Huguenots*), op. 33 (*Moïse*), op. 66 (*L'Esir d'amour*).

**Thallon, Robert**, b. Liverpool, Mar. 18, 1852; was taken to New York in 1854; studied 1864-76 at Stuttgart, Leipzig, Paris, and Florence; is now (1899) living in Brooklyn, N. Y., as a well-known organist and music-teacher.

**Thayer, Alexander Wheelock**, b. South Natick, Mass., Oct. 22, 1817; d. Trieste, July 15, 1897. After graduation at Harvard Univ. in 1843, he became asst.-librarian there; during 6 years' work in the library, he matured a plan for writing a detailed and trustworthy biography of Beethoven. For preliminary study, and to collect material, he first spent 2 years (1849-51) in Germany, also writing letters for newspapers; in 1852 he joined the staff of the New York "Tribune," and returned to Europe in 1854, where, excepting 2 years (1856-8) spent in Boston, he remained. Dr. Lowell Mason, and Mrs. Mehetable Adams (of Cambridge, Mass.), gave generous and disinterested aid at this juncture. In 1862 T. was attached to the American embassy at Vienna; in 1865, Abraham Lincoln appointed him consul at Trieste, a post held during life. He now publ. a "Chronologisches Verzeichniss der Werke Ludwig van Beethovens" (Berlin, 1865); in 1866 Vol. I of his life-work, "Ludwig van Beethovens Leben," appeared in German, translated from the English MS. by Dr. Hermann Deiters, followed (1872) by Vol. II, and (1878) by Vol. III. In 1877 he also publ. "Ein kritischer Beitrag zur Beethoven-Litteratur." Unhappily, his wonderful capacity for work was overtaxed, and Vol. IV of his nobly conceived work, executed with a painstaking thoroughness and scrupulous fidelity beyond praise, was left unfinished [cf. BREVETTES]. Though he lived for years in straitened circumstances, he resolutely refused offers from firms like Novello & Co., and G. Schirmer, hoping to recast entirely the English version of his "Beethoven."

**Thayer, (Whitney) Eugene**, b. Mendon, Mass., Dec. 11, 1838; d. Burlington, Vermont, Jan. 27, 1889. Distinguished organist; began study at 12; in 1862 assisted at the opening of the great organ in the Music Hall, Boston, where he became regular organist after study (1865-6) under Haupt, Wieprecht, etc., in Germany; also editor of the "Organist's Journal," and the "Choir Journal," cond. of the Boston Choral Union, the N. E. Church-Music Assoc., etc. Gave free organ-recitals in Boston from 1869; played in the chief cities of America and Europe; and lectured. From 1881-8, organist of the Fifth Av. Presb. Ch., New York. For a Festival Cantata (f. soli and 8-part ch. w. orch.) he received the



degree of Mus. Doc. from Oxford Univ., also comp. organ-pieces, part-songs, and songs.

**Thayer, Arthur Wilder**, b. Dedham, Mass., Aug. 26, 1857. Composer and cond.; pupil of Dr C. A. Guilmette and C. R. Adams (singing), Chadwick (theory and instrumentation), and Zerrahn (conducting). Conducted choral societies in Lowell, Salem, Worcester, Providence, etc.; 1882-5, supt. of music in schools at Dedham, 1885-8 at Milton; then mus. dir. at Elliot Ch., Newton. Since 1889, member of the Harvard Mus. Assoc. Has publ. numerous songs and part-songs; also a few church-pieces, and some pf.-music.

**Thie'le, Johann**, b. Naumburg, July 29, 1646; d. there June 24, 1724. Pupil of II. Schutz at Weissenfels; in 1673, *Kapellm.* to the Duke of Holstein at Gottorp; during the troublesome war-times, he went to Hamburg, and wrote (for the opening of the Opera there in 1678) the Singspiele *Adam und Eva*, and *Orontes*; he also prod. a Christmas oratorio in 1681. In 1685, *Kapellm.* to the Brunswick court at Wolfenbuttel; then *Kapellm.* at Merseburg. He was called by contemporaries "the father of counterpoint." Among his pupils were N. Hasse, Buxtehude, and Zachau.—Extant works: A German Passion (publ. Lübeck, 1675); "Noviter inventum opus musicalis compositionis 4 et 5 vocum, pro pleno choro" (20 masses), and "Opus secundum, novae sonatae rarissimae artis et suavitatis musicae" (a coll. of instr. l sonatas, preludes, courantes, airs, and sarabands a 2-5, in single, double, triple, and quadruple counterpoint).

**Theodericus, Xistus.** See DIETRICH.

**Thern, Carl [Károly]**, b. Igló, Upper Hungary, Aug. 18, 1817; d. Vienna, Apr. 13, 1886. In 1841, *Kapellm.* of the National Th., Pesth; 1853-4, prof. of pf. and comp. at the Cons., resigning to travel with his sons; in 1868, again in Pesth; later in Vienna.—Works: 3 successful operas (prod. at Pesth); very popular Hungarian songs; pf.-pieces.—His sons, **Willi** (b. Ofen, June 22, 1847), and **Louis** (b. Pesth, Dec. 18, 1848), excellent pianists, taught by their father and (1864-5) by Moscheles and Reinecke at Leipzig, have won fame by their remarkable ensemble-playing on two pianos. They are living as favorite teachers at Vienna; have made extended concert-tours in Germany, to Brussels and Paris (1866), to Holland, England, etc.

**Thibaud, Joseph**, b. Bordeaux, Jan. 25, 1875. Pianist, pupil of L. Diémer at Paris Cons., taking 1st prize for pf.-playing in 1892. Has played at the Concerts Colonne, also in the larger French towns. Accompanied the violinist Marsick on his American tour, 1895-6.

**Thibaut IV.**, King of Navarre; b. Troyes, 1201; d. Pamplona, 1253. He was a Trouvère; 63 of his songs were publ. by Bishop La Ravallière in 1742 as "Poesies du roi de Navarre,"

in 2 vols.; the melodies are not adequately reproduced.

**Thibaut, Anton Friedrich Justus**, b. Hameln, Jan. 4, 1774, d. Heidelberg, Mar. 28, 1840, as prof. of jurisprudence.—Publ. "Ueber Reinheit der Tonkunst" (1825, often republ.; Engl. ed. as "Purity in Mus. Art").—(J. "A. F. J. T., Blätter der Erinnerung für seine Verehret," by Baumstark, 1841.

**Thie'le, Eduard**, b. Dessau, Nov. 21, 1812; mus. dir. at Köthen, organist at the principal church, and prof. at the Seminary; in 1855 he succeeded Fr. Schneider at Dessau, with title of *Hofkapellmeister* in 1860.—Works: A mass (1840); choruses f. mixed and male voices; sonatas f. vln. and pf.; do. l. pf.

**Thie'le, Karl Ludwig**, b. Harzgetode, n. Bernburg, Nov. 18, 1816; d. Berlin, Sept. 17, 1848. Pupil of A. W. Bach at the R. Inst. for Church-music, Berlin; from 1839, organist of the Parochialkirche. An excellent organ-virtuoso, he publ. concert-pieces, variations, preludes, etc., for organ.

**Thie'me** (called **Thiémé**), **Friedrich**, German music-teacher at Paris, 1780-92, then in Bonn, dying there in June, 1802.—Publ. "Éléments de musique pratique" (2nd ed. 1783, w. new method of figuring acc. to Abbé Roussier); "Principes abrégés de musique" for beginners on the violin; do. for pf.; "Nouvelle théorie sur les différents mouvements des airs . . . avec le projet d'un nouveau chronomètre" (1801); and several books of violin-duos.

**Thierfelder, Dr. Albert (Wilhelm)**, b. Mühlhausen, Thuringia, Apr. 30, 1846. Studied at Leipzig Univ. 1865-9, and at the same time with Hauptmann, Richter, and Paul. 1869-70, director of a singing-society at Elling; 1870-87, gymnasial singing-teacher, and cantor, at Brandenburg; since 1887, Mus. Director and Prof. at Rostock Univ., succeeding Kretschmar, receiving title of "Professor" in 1898.—Works: 3-act opera *Die Jungfrau vom Königssee* (Brandenburg, 1876; Rostock, 1888); 3-act opera *Almansor* [Heine] (Berlin, 1886); 4-act opera *Der Zwentzinger* [after Haumbach's Zlatorog] (Schwerin, 1895); 3-act opera *Florentina*, text by T. himself (Rostock, 1896); 2-act opera *Der Heirathstein*, text do. (Rostock, 1898; v. succ.);—also op. 1-7, pf.-pieces, songs, and duets; op. 8, *Zlatorog*, f. soli, ch., and orch.; *Frau Holde*, f. do.; *Edelweiss*, f. chorus; 2 symphonies (C min., D maj.); the essays: "De Christianorum psalmis et hymnis usque ad Ambrosii tempora" (his doctor-dissertation; publ. by Teubner), and "System der griechischen Instrumentalnoten" (Dietrich'sche Buchhandlung); and an extremely interesting "Sammlung von Gesängen aus dem klassischen Alterthume vom 5. bis 1. Jahrhundert v. Chr. nach den überlieferten Melodien mit griechischem und deutschem Texte nebst einleitenden Vor-

bemerkungen herausgegeben und für den Concertgebrauch eingerichtet" (Leipzig, 1899).

**Thiériot, Ferdinand**, b. Hamburg, Apr. 7, 1838. Pupil of E. Marxsen at Altona, and Rheinberger at Munich; mus. dir. at Hamburg, Leipzig (1867), and Glogau (1868-70); dir. of the Styrian Voel. Soc. at Graz till 1885; since then living in Hamburg.—Works: Symphonic fantasy "Loch Lomond"; *Am Trauener*, f. bu. solo, female ch., and string-orch.; has publ. a violin-concerto in A, a pf.-quintet, a pf.-quartet, a violin-sonata, pieces f. cello w. pf., an octet in B♭, f. strings, clar., horn, and bassoon (op. 62); etc.

**Thillon, Anna (née Hunt)**, English stage-soprano; b. London, 1819. Pupil of Bordogni, Tadolini, and Thillon, marrying him when she was but fifteen; début Th. de la Renaissance, Paris, 1838, in Grisar's *Lady Metell*; sang in Paris, and appeared in London at the Princess's Th., May 2, 1844, as the Queen in Auber's *Crown Diamonds*. In America 1850-4. Last appearance in opera 1855, at the Lyceum Th., London. Retired some years later to Torquay.

**Thimus, Albert, Freiherr von**, b. Cologne, 1806; d. there Oct. 14, 1846, as judge of the Appellate Court, and "Hofrath." Publ. "Die harmonikale Symbolik des Alterthums" (2 vols., 1868-76), a work containing much of interest to friends of harmonic dualism. [RIEMANN.]

**Thoinan, Erneste**, pen-name of **Antoine-Erneste Roquet**, b. Nantes, Jan. 23, 1827; d. Paris, in May, 1894. A business-man in Paris, and a thoughtful student of music. He collected a fine mus. library.—Publ. "La musique à Paris en 1862" (1863); "Les origines de la chapelle-musique des souverains de France" (1864); "L'opéra Les Troyens à Père Lachaise" (1863; a satire); "Les origines de l'opéra français"; "La déploration de Guillaume Crestin sur le trésor de Jean Okegghem" (1864); "Maugars, célèbre joueur de viole" (1865); "Antoine de Cousu et les singulières destinées de son livre rarissime 'la musique universelle'" (1866); "Curiosités musicales et autres trouvées dans les œuvres de Michel Coyssard" (1866); "Un bisauveul de Molière; recherches sur les Muziel, musiciens du XVI<sup>e</sup> et XVII<sup>e</sup> siècles" (1878); "Louis Constantin, roi des violons" (1878); "Notes bibliographiques sur la guerre musicale des Gluckistes et Piccinistes" (1878).

**Thoma, Rudolf**, b. Lohsewitz, n. Steinau-on-Oder, Feb. 22, 1829. Pupil of the R. Inst. for Church-music, Berlin; in 1857, cantor of the Gnadenkirche, Hirschberg; in 1862, of the Elisabethkirche, Breslau. In 1870, "R. Mus. Dir." Founded a singing-society, and is director of a music-school.—Works: The romantic opera *Helga's Rosen* (Olmütz, 1890); 1-act opera *Jone* (Breslau, 1894); 2 oratorios, *Moses*, and

*Johannes der Täufer*; other church-music; etc.

**Thomas, Christian Gottfried**, b. Wehrsdorf, n. Bautzen, Feb. 2, 1748; d. Sept. 12, 1806, at Leipzig, where he lived as a composer and writer.—Publ. "Praktische Beiträge zur Geschichte der Musik, musikal. Litteratur, etc." (1778; chiefly for the music-trade); "Unparteiische Kritik der vorzüglichsten seit 3 Jahren in Leipzig aufgeführten . . . Kirchenmusiken, Concerte und Opern" (1798, '99); and "Musikalische kritische Zeitschrift" (1805; 2 vols.). Extant comp.s: A Gloria f. 3 choirs, w. instr.s; a cantata; quartets.

**Thomas, (Charles-Louis-) Ambrose**, distinguished dramatic composer; b. Metz, Aug. 5, 1811; d. Paris, Feb. 12, 1896. He entered the Paris Cons. in 1828; his teachers were Zimmerman and Kalkbrenner (pf.); Dourlen (harm.); Barbereau (opt.); and Le Sueur (comp.); in 1829 he won the 1st prize for pf.-playing, in 1830 for harmony, and in 1832 the Grand prix de Rome with the dram. cantata *Hermann et Kelly*.

After 3 years in Rome, Naples, Florence, Bologna, Venice, and Trieste, and a visit to Vienna in 1836, he returned to Paris, and up to 1843 prod. nine stage-pieces.—*La double échelle* (1837), *Le Perruquier de la Régence* (1838), *La Gipsy*, ballet (Opéra, 1839), *Le panier fleuri* (1839), *Carlino* (1840), *Le comte de Carmagnola* (1841), *Le Guerillero* (1842), *Angélique et Médore* (1843), and *Mina, ou le ménage à trois* (1843). Discouraged by the poor success of the last operas, T. prod. only *Betty*, a ballet (1846), during 5 years; but then made a brilliant reënty with *Le Cid* (1849), followed by *Le songe d'une nuit d'été* (1850), which won him good standing among French composers of the time. In 1851 he was elected to Spontini's chair in the Académie. The next 5 operas, *Raymond* (1851), *La Toucille* (1853), *La cour de Clémence* (1855), *Psyché* (1857), and *Le Car naval de Venise* (1857), achieved only moderate success, and *Le roman d'Elvire* (1860) had similar fortune; but with *Alphonse* (Opéra-comique, Nov. 17, 1866), T. took first place among recent composers of French comedy-opera; *Hamlet* (Opéra, Mar. 9, 1868) was almost equally successful in Paris; but *Alphonse* has gained world-wide popularity. *Gille et Gillotin* (1874), *Françoise de Rimini* (1882), and the ballet *La Tempête* (Opéra, 1889), complete the list of T.'s dramatic works. In 1871 he succeeded Auber (after the Communist Daniel's brief reign) as Director of the Conservatoire. In 1845 he was created a Chevalier,



in 1858 Officer, and in 1868 Commander of the Legion of Honor. Besides operas and ballets, he wrote a cantata for the unveiling of Le Sueur's statue at Abbeville, 1852; the cantata "Homage à Dieu le dieu," Rouen, 1875; Messe solennelle (1857); Requiem, Marche religieuse, Notre-Dame, 1865; 3 motets w. organ; Fantaisie f. pf. and orch.; a string-quintet; a string-quartet; a pf.-trio, 6 Neapolitan canzonets; and a series of "chœurs orphoniques" (4-part male choruses) which rank with the best of their kind: *Le chant des amis, La Vapeur, Le salut aux chanteurs, France! France!, Le Tyrol, Le carnaval de Rome, l'Atlantique, Les Trait-neaux, Le Temple de la Paix, Paris, La nuit du Sabbat, Les Archers de Bouvines, and Le Forgeron.*

**Thomas, John**, "Pencerdd Gwalia" (= Chief Bard of Wales, a title conferred upon him in 1861), b. Bridgend, Glamorganshire, Mar. 1, 1826. Pupil at the R. A. M., from 1840, of J. B. Chatterton (harp), and Lucas and Potter (comp.). In 1851, harpist at the R. Italian Opera; made Continental tours from 1852-62, playing at the Leipzig Gewandhaus (1852, 1861), Vienna, Berlin, St. Petersburg, Moscow, etc. First concert of Welsh music at St. James's Hall, July 4, 1862, with a chorus of 400, and 20 harps; similar concerts annually. In 1871 he succeeded Chatterton as harpist to the Queen. He has been for many years a leader in the *Bisteddfodau*; is prof. of the harp at the R. C. M., and a member of the R. Soc. of Musicians, the Philharm. Soc., and various foreign societies.—Works: *Llewelyn*, dram. cantata (1863); *The Bride of Neath Valley*, a Welsh scene (1866); Welsh patriotic songs, f. chorus and harp; other songs; 2 harp-concertos (in E♭ and B♭); duos f. 2 harps, and f. harp and pf.; Romance and Rondo piacevole, f. harp and violin; pieces f. solo harp; 2 sets of 6 studies f. harp; transcriptions f. harp of Mendelssohn's Songs without Words, Schubert's songs, etc.

**Thomas, Lewis William**, bass concert-singer; b. Bath, England, Apr. 1826; d. London, June 13, 1896. Pupil of J. Bianchi Taylor and Rindegger. 1850, lay-clerk at Worcester Cath.; 1852, master of choristers there. Sang at provincial festivals; London debut 1854 in *Messiah*. In 1855, sang at Exeter Hall; 1856, in St. Paul's Cath.; 1857, in Temple Church; also for a short time in opera. Gentleman of the Chapel Royal, 1857, resigning in 1887. He was critic for the "Mus. World" and "Daily Telegraph"; and edited "The Lute" for some years.—Of his two sons, **W. Henry T.** (b. Bath, May 8, 1848) is prof. of singing at the Guildhall School of Music and the R. A. M.; and **Frank L. T.** is cond. and organist at Bromley.

**Thomas, Theodore**, eminent conductor; b. Esens, East Friesland, Oct. 11, 1835. Taught by his father, a violinist, he played in public at 6. In 1845 the family went to New York, where T.

soon entered an orchestra; in 1851 he made a concert-tour as a soloist, later touring the country with Jenny Lind, Grist, Sontag, Maio, etc. In 1855 began the Mason and Thomas soirées [cf. WILLIAM MASON]. Up to 1861 he played in various opera-orchestras, sometimes conducting. In 1864 he organized an orch. for "Symphony Soirées" at Irving Hall, New York (discontinued 1869; resumed at Steinway Hall in 1872); and in 1866 started summer concerts in Terrace Garden, removing in 1868 to Central Park Garden. The influence of these enterprises on musical culture in New York, was simply incalculable; T.'s programs attained European celebrity. The first concert-tour with the orch. was made in 1869, with 54 players. After the disastrous season of 1870 at the Philadelphia Centennial, the orch. was disbanded. From 1878-80, T. was the president of the new Cincinnati College of Music. In 1880 he was elected cond. of the New York Philharmonic Orch., succeeding Neudorff, and holding this position until called to Chicago in 1888 as Director of the Conservatory. He is also cond. of the Chicago Orch., now one of the most efficient organizations in the United States.



**Thomas, Arthur Goring**, English composer; b. Ralton Park, n. Eastbourne, Sussex, Nov. 21, 1850; d. London, Mar. 20, 1892. Pupil of Émile Durand at Paris, 1874-6; later of Sullivan and Prout at the R. A. M., London, winning the Lucas Prize in 1870. Dwelt in London as a composer.—Works: The operas *Rusurraha* (Drury Lane, 1883); *Nadeshda* (ibid., 1885); *The Golden Web* (unfinished; score compl. by Waddington; prod. at Liverpool, 1893)—a choral ode, *The Sun Worshipers* (Norwich, 1881); cantata *The Swan and the Skylark* (Birmingham, 1894; orchestrated by C. V. Stanford); psalm f. sopr. solo, ch., and orch. (1878); 3 vocal scenes, "Hero and Leander" (1880); duets; songs; Suite de ballet f. orch. (1887); a violin-sonata; etc.

**Thomas Aquinas** [Thomas of Aquino], (Saint), b. Rocca Sicca, n. Aquino, Italy, 1225 (1227?); d. Fossa Nuova, n. Terracina, Mar. 7, 1274. This famed theologian and scholastic philosopher entered the Dominican order in 1245. In 1263 Pope Urban IV. commissioned him to compose a communion service, which contains the memorable numbers "Lauda Sion" (Corpus Christi sequence), and "Pange lingua," "Sacra solemnis," "Verbum supernum," and "Adhortor te" (hymns).

**Thomé, Francis** (*voce François-Luc-Joseph*), b. Port Louis, Mauritius, Oct. 18, 1850. Pupil at Paris Cons., 1866-70, of Marmontel (pf.) and Duprato (theory); resides at Paris as a teacher, composer, and critic. Has set to music numerous light stage-pieces; also *Roméo et Juliette* (after Shakespeare by G. Lefèvre; 1890); the mystery *l'Enfant Jésus* (1891); the symphonic ode "Hymne à la nuit"; has publ. vocal melodies, romances, etc., and numerous elegant pf.-pieces (*Simple aveu*, op. 25; *Les Latins*, op. 69).



**Thomson, George**, b. Limekilns, Fife, Mar. 4, 1757; d. Leith, Feb. 18, 1851. From 1780-1830, Secr. to the "Board of Trustees for the Encour. of Arts and Manufactures in Scotland." An enthusiastic and indefatigable collector of Scotch, Welsh, and Irish melodies, to which he had special instr. accompaniments written (besides the pf.-accomp.) by the most noted musicians of the time (Beethoven, Haydn, Pleyel, Kozeluch). Each song had, accordingly, a prelude, coda, and *ad libitum* parts throughout (f. violin, or flute, or cello). J. Cuthbert Haidden's biography of T., "G. T., the Friend of Burns. His Life and Correspondence" (London, 1898), contains full and interesting details, notably Beethoven's letters.—The collections are: "A Select Coll. of Orig. Scottish Airs . . ." (London, 6 vol.s; Vol. I, 1793; Vol. II, 1798; Vol. III, 1799; Vol. IV, 1802; Vol. V, 1818 26; Vol. VI, 1841); "Coll. of the Songs of R. Burns, Sir W. Scott, etc." (London, 1822; 6 vol.s); "Select Coll. of Orig. Welsh Airs . . ." (London, 1800; 3 vol.s); ditto of "Irish Airs" (London, 1814-16; 2 vol.s); "20 Scottish Melodies" (Edinburgh, 1830).

**Thomson, John**, b. Sprouston, Roxburgh, Oct. 28, 1805; d. Edinburgh, May 6, 1841. Pupil of Schnyder v. Wartensee at Leipzig, and a friend of Mendelssohn, Schumann, and Moscheles. In 1830, first Ried Professor of Music at Edinburgh Univ.—Works: Several operas; instr. music; songs.—At the third concert given by the "Edinb. Professional Soc." (Feb., 1837), an analytical program was issued by T., then conductor; this is the first recorded instance of the use of such programs.

**Thomson, César**, fine violinist; b. Liège, Mar. 17, 1857. From 7, pupil of Liège Cons., winning the gold medal at 11; then studied under Vieuxtemps, Léonard, Wieniawski, and Massart. Tours in Spain and Italy very successful; from 1873-83 he was for some time chamber-musician to Baron von Derwies at Lugano, on tour in Italy, etc., and a member of

Bilse's orch. at Berlin; from 1883-97, teacher of violin at Liège Cons., but making frequent tours to European capitals and (1894-5) in the United States; in 1898 he succeeded Isaye as prof. of violin-playing at the Brussels Cons. His technique in double-stops is peculiarly remarkable.

**Thorne, Edward Henry**, b. Cranborne, Dorset, May 9, 1834. Chorister at St. George's Chapel under Elvey; organist in turn at Henley (1853), Chichester Cath. (63), St. Patrick's, Brighton (70), St. Peter's, Cranley Gardens (73), St. Michael's, Cornhill (75), and St. Anne's, Soho (since 1891). Is cond. of St. Anne's Choral and Orch. Soc. and gives concerts and pf.-recitals in London and elsewhere. Works: Psalm 57, f. tenor solo, chorus, and orch. (1884); Psalm 125; Magnificat and Nunc dimittis, f. soli, ch., orch., and organ; services; anthems; an overture; 2 pf.-trios; sonatas f. pf. and violin, and pf. and cello; "Sonata elegia" f. pf.; suite f. pf. and clar.; 7 books of organ pieces; etc.

**Thuille, Ludwig (Wilhelm Andreas Maria)**, b. Bozen, Tyrol, Nov. 30, 1801. Pupil of Jos. Pembaur at Innsbruck (pf., cpt.); 1870-83 of Carl Baermann (pf.) and Rheinberger (comp.) at the Munich Music-School. Since 1883, teacher of pf. and theory there; also conducts the male choral union "Liederhort." In 1891, "R. Professor of Music."—Works: The 3-act opera *Theurndank* (Munich, 1897; v. suce; won the Luitpold Prize); opera *Loletanz* (Karlsruhe and Berlin, 1898); op. 1, sonata f. violin and pf.; op. 2, organ-sonata; op. 3, three pf.-pieces; op. 4-5, Lieder; op. 6, sextet f. pf. and wind; op. 7, Liedercyclus "Von Lust und Leid"; op. 8, 10, 11, male choruses.

**Thunder, Henry G.**, pianist; b. near Dublin, Feb. 10, 1832; d. New York, Dec. 14, 1891. Pupil of Thalberg; settled in New York, where he was in turn organist of St. Augustine's, St. Clement's, and St. Stephen's R. C. churches. Comp. church-music, songs, etc.

**Thürlings, Adolf**, since 1877 prof. of Old-Catholic theology at Bonn. *Dr. phil.*, Munich; publ. dissertation: "Die beiden Tongeschlechter und die neuere musikalische Theorie" (1877; favoring harmonic dualism.)

**Thürner, Friedrich Eugen**, oboe-virtuoso; b. Montbéliard, Dec. 9, 1785; d. Amsterdam, Mar. 21, 1827.—Publ. 3 symphonies, an overture, 4 oboe-concertos, 4 quartets f. oboe and strings, rondos and divertissements f. oboe w. string-quartet, trio f. oboe w. 2 horns, duos f. oboe and pf., sonata f. horn and pf., pf.-music, etc.

**Thurnmayer.** See AVENTINUS.

**Thursby, Emma**, famous concert-soprano (coloratura); b. Brooklyn, N. Y., Nov. 17, 1857. Pupil of Julius Meyer (Brooklyn), Achille Erard (New York), and Mma. Ruderodoff (Boston); then at Milan (1873) of Lamperti and San Gio-

vanni. Gave her first concert in America at Plymouth Church, Brooklyn, in 1875; sang in concert and oratorio, and was eng. by Gilmoie (1875) for his summer-night concerts, and then for a tour of the country. She then sang in Dr. Taylor's church, New York, at a salary of \$3,000; made a European tour with Maurice Strakosch, appearing in London, Paris, Cologne, etc., everywhere with great applause. Her second Amer. tour (1879-80) was eminently successful, and has been followed by numerous others in the United States and Europe.—"Her tone possesses that captivating timbre characteristic of celebrities of the first rank, such as Adolina Patti; her style is exquisite, though her voice is not especially voluminous" [RIEMANN, 3rd German ed.]

**Tichatschek, Joseph Aloys**, famous dramatic tenor; b. Ober-Weckelsdorf, Bohemia, July 11, 1807, d. Dresden, Jan. 18, 1886. Son of a poor weaver; studied in the Benedictine Gymnasium at Braunau, and went to Vienna in 1827 as a medical student, but joined the chorus at the Karnthnerthor Th., had vocal instruction from Cicimara, and became chorusmaster. He then went to Graz, where he sang minor and second rôles; made starring tours to Vienna and Dresden, his début in the latter city as Gustav in *Der Maskenball*, Robert, and Tamino, leading to immediate engagement (1837) at the Court Opera, where he remained until pensioned in 1872. In 1842 he created the rôle of Rienzi; in 1845, Tannhäuser.

**Tiefenbrücker.** See DUFFOPRUGGAR.

**Tieh'sen, Otto**, b. Danzig, Oct. 13, 1817; d. Berlin, May 15, 1849. Pupil of the R. Akademie at Berlin, where he settled as a teacher.—Works: The comic opera *Annette* (Berlin, 1847); Christmas cantata; Kyrie and Gloria *a 6*; *Crucifixus a 6 a cappella*; songs of high merit.

**Tiersch, Otto**, b. Kallsrieth, Thuringia, Sept. 1, 1838; d. Berlin, Nov. 1, 1892. Pupil of J. G. Töpfer at Weimar, and Hellermann, A. B. Marx, and L. Erk at Berlin. Teacher of singing at the Stern Cons., Berlin. As a theorist he was a disciple of Hauptmann, but laid more stress on the relationship by the Third (of keys and chords) than the latter.—Writings: "System und Methode der Harmonielehre" (1868); "Elementarbuch der musikalischen Harmonie- und Modulationslehre" (1874); "Kurze praktische Generalbass-, Harmonie- und Modulationslehre" (1876); "Kurzes praktisches Lehrbuch für Kontrapunkt und Nachahmung" (1876); "Allgemeine Musiklehre" (1885; w. Erk); "Lehrbuch für Klaviersatz und Akkompagnement" (1881); "Notenfibei" (1882); "Die Unzulänglichkeit der heutigen Musikstudien an den Konservatorien, etc." (1883); "Rhythmik, Dynamik und Phrasierungslehre" (1886); articles on harmony, etc., in Mendel's "Conversationslexikon."

**Tiersot, (Jean-Baptiste-Élisée-) Julien**, b. Bouze, Bresse, France, pupil of Savard, Massenet, and César Franck at the Paris Cons. (1876); since 1883, asst.-librarian of the Cons. Contributor to "Le Ménestrel" of interesting essays (e.g., "Musique antique. Les nouvelles découvertes de Delphes," Jan.-Mars, 1896), also pub. "Histoire de la chanson populaire en France" (1885; won Bordun Prize). Has comp. *Hellas l. soli*, ch., and orch.; also orch. Lhapsodies on popular airs; songs; etc.

**Tietjens (née Titieni), Theres Johanne Alexandra**, famous dramatic soprano; b. Hamburg, July 17, 1831; d. London, Oct. 3, 1877. Trained in Hamburg, successful début there in 1849; sang at Frankfurt, and was eng. for the Vienna Court Opera in 1856; but went to London in 1858, and remained there till death, for long years the reigning favorite, singing at H. M.'s Th., Drury Lane, Covent Garden, and the Haymarket. Her greatest rôles were Fidelity, Donna Anna, Valentine, Lucrezia, Semiramide, and Countess Almaviva. She visited Paris in 1863, and America in 1875.

**Tilborghs, Joseph**, Flemish theorist; b. Nieuwmoer, Sept. 28, 1830. Pupil of Lemmens (org.) and Fétis (comp.) at the Brussels Cons.; since 1882, prof. of organ-playing at the Ghent Cons., and of counterpoint at the Antwerp Music-School.—Works: Organ-pieces; motets w. organ-accomp.

**Tilman, Alfred**, b. Brussels, Feb. 3, 1848; d. there Feb. 21, 1895; pupil of the Cons. 1866-71, winning 1st prizes for pt.-playing, counterpoint, and fugue.—Works: Requiem (for Queen Louise Marie); Te Deum solennel; "Cantate patriotique"; cantata *La Sionne*; Chant sacré; "Marnix," scene for bass; 24 vocal fugues *a 2* and 3; etc.

**Tilmant, Théophile-Alexandre**, b. Valenciennes, July 8, 1799; d. Asnières, May 7, 1878. From 1838-49, 2nd *m. de chap.* at the Th. Italien; then 1st do. at the Opéra-Comique.—His brother, **Alexandre**, b. 1808, d. Paris, June 13, 1880; cellist, co-founder of, and player in, the Cons. Concerts; also in the Th. Italien.

**Timanoff, Vera**, b. Ufa, Russia, Feb. 18, 1855. Distinguished pianist; pupil of L. Nowitzky, at Ufa; played in public in her 6th year; studied with A. Rubinstein (1866) and Tausig (for 2½ years, at Berlin). Lived in St. Petersburg, Prague (1871), and Vienna (1872), going to Liszt at Weimar for several summers.

**Timm, Henry Christian**, b. Hamburg, Germany, July 11, 1811; d. New York, Sept. 4, 1892. Pianist; pupil of Methfessel and Jacob Schmitt; début 1828; went to the United States in 1835, giving concerts at Boston, etc., and in the Park Th., New York. Was successively organist at Grace Church, mus. dir. of the Charleston, S. C., Th., chorusmaster at the

Church St. Opera House, New York, and organist at various churches (for 16 years at All Souls', on Fourth Av.). Early member of the N. Y. Philharm., and its president 1847-64.—Works: Grand mass, f. soli, ch., orch., and organ; part-songs; pl.-pieces; transcriptions f. 2 pf.s of numerous classical works.

**Tinctoris, Johannes** (called **John Tinctor**; *see* **Jean de Vaerwere**), Belgian writer and composer; b. Poperinghe, about 1446; d. Nivelles, 1511. About 1475, *maestro* to Ferdinand of Aragon at Naples, who despatched him in quest of singers for his chapel to France, etc., in 1487; but T. never went back, and became a canon at Nivelles. His chief works are "Liber de arte contrapuncti" (written in 1477; printed by Coussemaker in "Scriptores," iv), and the earliest known dictionary of music, "Terminorum musicarum dictionarium" (Naples, publ. about 1475); others are "Expositio manus," "Liber de natura et proprietate tonorum," "De notis ac pausis," "De regulari valore notarum," "Liber imperfectionum notarum," "Tractatus alterationum," "Super punctis musicalibus," "Proportionale musicas," and "Complexus effectuum musicas." Extant comp.s are a "Missa l'homme armé," and some chansons, in MS.; other chansons are in Petrucci's "Odhecaton," and a Lamentation in his coll. of 1506.

**Tinel, Edgar**, b. Sinay, Belgium, Mar. 27, 1854. Pianist and composer; taught at first by his father, a poor schoolteacher and organist; entered Brussels Cons. in 1863, studying under Brassin, Dupont, Gevaert, Kufferath, and Mailly; in 1873 took 1st prize for pf.-playing, and publ. op. 1, 4 Nocturnes f. solo voice w. pf.; won the Grand prix de Rome in 1877 with the cantata *Klokke*



*Roland* (op. 17). In 1881, Dir. of the Inst. for Sacred Music at Malines, succeeding Lemmens; in 1888 he brought out an oratorio, *Franciscus* (op. 36), which made him famous; in 1889, Inspector of the State music-schools; in 1896 he succeeded Kufferath as prof. of ecl. and fugue at Brussels Cons. He has also prod. a "Grand Mass of the Holy Virgin of Lourdes," f. 5 parts (op. 41); Te Deum f. 4-part mixed ch. w. organ; Alleluia f. 4 equal voices w. organ; several motets and sacred songs ("Marienlieder"); *entree*-music to Corneille's *Polyeucte*; *Kolle-blomen*, f. tenor solo, ch., and orch.; *De drie Ridders*, f. bar. solo, ch., and orch.; pf.-pieces;

and publ. "Le chant grégorien, théorie sommaire de son exécution" (1895).

**Tirindelli, Pietro Adolfo**, b. Conegliano, Italy, 1858. Violinist; pupil of Milan Cons. 1869-76, then for 2 years of Boniforti; conducted the band at Gorizia for 3 years, then studied in Vienna under Grün, and in 1883 under Massart at Paris. From 1887, prof. of violin at the Liceo Benedetto Marcello, Venice, being app. Director in 1893. He also conducted the "Giuseppe Verdi Orchestra" of Venice. Knighted ("Cavaliere") in 1891. In Boston, Mass., he played with the Symphony Orch. on Dec. 16, 1895. His 1-act opera, *L'Alcaide*, was prod. at Venice in 1892; he is a gifted song-composer, and has publ. pf.-music, and pieces for pf. and violin.

**Titl, Anton Emil**, b. Pernstein, Moravia, Oct. 5, 1809; d. Vienna, Jan. 21, 1882, where he was *Kapellm.* at the Burgtheater from 1850. Operas *Die Burgfrau* (Breslau, 1832), *Das Holkenkind* (Vienna, 1845), and others; also a mass a 8, overtures, etc.

**Titoff, Nicolai Alexejewitch**, b. St. Petersburg, Apr. 28, 1801; d. there Jan. 6, 1876. Noted song-composer.

**Todi, Luiza Rosa de Aguiar**, famous mezzo-soprano stage-singer; b. Setubal, Portugal, Jan. 9, 1753; d. Lisbon, Oct. 1, 1833. At 15 she played Dorine in Molière's *Tartuffe*, at Lisbon; then studied singing with David Perez until 1772, when she appeared in London (and again in 1777) without striking success. In 1777, however, she won a triumph at Madrid in *L'Olimpiade* (by Paisiello); also in 1778-9 and 1781-2 at the Concerts spirituels, Paris, though failing to please Frederick the Great at Berlin in 1781. After singing in Southern Germany and Vienna, she was eng. for a short time (1782) at Berlin; in 1783 her rivalry with Mara fairly convulsed musical Paris, two bitterly hostile factions (Todistes and Maratistes) being formed. Next year she was enthusiastically received at St. Petersburg, singing in Sarti's *Arnida* (*cf.* SARTI); in 1786 Friedrich Wilhelm II. engaged her at a high salary for Berlin; until 1789 she sang alternately at Berlin and St. Petersburg, then paid a brief visit to Paris, and after a vain attempt to have her salary increased to 6000 Thaler on the expiration of her Berlin contract, returned to Portugal.

**Toedt, Theodore J.**, b. New York, Feb. 4, 1853. Choir-boy of Trinity Parish 1861-71; music-pupil of Mrs. Charles E. Horn-Zant. He acquired an excellent reputation as a singer in oratorio, church, and concert; at present (1899) he is living in New York as a vocal instructor. He became blind in 1895.

**Tolbecque**, four brothers, Belgian musicians; —(1) **Isidore-Joseph**, b. Hantzine, Apr. 17, 1794; d. Vichy, May 10, 1871; comp. and cond.

of ball-music;—(2) **Jean-Baptiste-Joseph**, b. Apr. 17, 1797; d. Paris, Oct. 23, 1869. Violinist, pupil of Kreutzer and Reicha at the Paris Cons., 1820-5, orch.-player at the Th. Italien, and a comp. of charming quadrilles, valse, galops, etc., which gained great vogue; in 1825 he began conducting dance-music at the Tivoli, etc., and later the court balls; he was the favorite ball-cond. till Musard's advent. In 1851 he prod. (w. Deldevez) the 3-act ballet *Pert-Fert* at the Opéra.—(3) **Auguste-Joseph**, b. Feb. 28, 1801; d. Paris, May 27, 1869; violinist at the Opéra and the Cons. Concerts, and for some seasons at H. M.'s Th., London.—(4) **Charles-Joseph**, b. Paris, May 27, 1806; d. there Dec. 29, 1835; violinist, pupil of Kreutzer; from 1830, cond. at the Variétés.—**Auguste**, son of Auguste-Joseph; b. Paris, Mar. 30, 1830; eminent 'cellist; took 1st prize at the Cons. in 1849; teacher at Marseilles Cons. 1865-71; later 'cellist at the Paris Cons. Concerts. Publ. "La Gymnastique du Violoncelle" (op. 14; excellent exercises and mechanical studies), and prod. a 1-act comic opera, *Après la valse*, at Niort in 1895, with success.—His son, **Jean**, b. Niort, Oct. 7, 1857, took 1st 'cello-prize at the Paris Cons. in 1873; is a fine player.

**Tomaschek, Johann Wenzel** (*recte Jan Václav Tomásek*), eminent composer and teacher; b. Skutsch, Bohemia, Apr. 17, 1774; d. Prague, Apr. 3, 1850. He learned the rudiments of singing and violin-playing from Wolf, *regens chori* at Chrudim; studied as a chorister at the Minorite monastery, Iglau; took the law-course at Prague Univ., 1790-3, supporting himself by giving lessons, and also studying the chief German theoretical works. Finally he applied himself wholly to music; found a patron in Count Bucquoy de Longeval; and became the most noted teacher in Prague (Dreysechock, Schulhoff, v. Bocklet, Kittl, Kuhe, Dessauer, Tedesco, and Sig. Goldschmidt, were his pupils). He was an admirable pianist and organist, and a composer of high merit, though unfortunate in being Beethoven's contemporary. Among 110 works with opus-numbers are an orch. mass in E $\flat$ , cantatas, hymns, Bohemian and German songs, a symphony, a pf.-concerto, a string-quartet, a string-trio, and several pf.-comp.s (sonatas, op. 14, 15, 21, 48, and a fifth in B; 6 sets of Eclogues, each having 6 numbers, op. 35, 47, 51, 63, 66, 83; 6 Rhapsodies, op. 40; 6 do., op. 41; 3 Ditrambi, op. 65; 3 Allegri capricciosi di bravura, op. 52; and 3 do., op. 84). His opera *Seraphine* (Prague, 1811) was well received.

**Tomasini, Luigi**, b. Pesaro, 1741; d. Esterházy, Apr. 25, 1808, where he had lived since 1757 as violinist and director of the chamber-music, on intimate terms with Haydn.—Publ. 2 violin-concertos; duos concertants f. violins; 12 string-quartets.

**Tombelle, Fernand de la**, b. Paris, Aug. 3, 1854. A pupil of Guilman and Th. Dubois at

the Conservatoire; won 1st prize of the "Société des compositeurs" for quartet and symphony. He is living in Paris as a composer, and has been app. an Officer of Public Instruction. His compositions include several suites and other orchestral pieces; chamber-music (quartets and trios for strings, or for pf. and strings); numerous choral scenes and sets of songs; and many organ-works, which have been perf. at the Trocadéro, and have vogue both in England and America.



**Tomeoni, Florido**, b. Lucca, 1757; d. Paris, Aug., 1820, having dwelt there as a teacher since 1783.—Publ. "Méthode qui apprend la connaissance de l'harmonie et la pratique de l'accompagnement selon les principes de l'école de Naples" (1798); and "Théorie de la musique vocale" (1799).—His brother, **Pellegrino**, b. Lucca, about 1729, a music-teacher in Florence, publ. "Regole pratiche per accompagnare il basso continuo" (1795).

**Tomlins, William Lawrence**, b. London, Feb. 4, 1844. Pupil of G. A. Macfarren and E. Silas. Settled in America, 1869; from 1875, cond. of the Apollo Glee Club, Chicago. Member of the Amer. Coll. of Musicians. He is a vocal teacher, and has publ. "Children's Songs, and How to Sing Them" (1885?). At Indianapolis, Feb., 1867, he read a paper on "Music and Education."

**Tommasini, Giuseppe Maria**, Cardinal, erudite historiographer of church-music; b. Alicante, Sicily, Sept. 14, 1649; d. Rome, Jan. 1, 1713. His works, valuable for students of ancient church-music, were publ. in a complete 7-vol. ed. at Rome, 1748-54; the separate original ed.s. from 1680-97. His *magnus opus* is "Codices sacramentorum noncentis annis vetustiores, nimirum Libri III sacramentorum ecclesie. Missale Gothicum, sive Galliennum vetus, Missale Francorum, Missale Galliennum vetus" (1680).

**Töpfer, Johann Gottlob**, famous organist and writer on organ-building; b. Niederrossla, Thuringia, Dec. 4, 1791; d. Weimar, June 8, 1870. Pupil of cantor Schlämlich; then, at Weimar, of Destouches, Riemann, and A. K. Müller, also studying at the Gymnasium and Seminary, where he was app. teacher of music in 1817. From 1830, town organist of Weimar. An expert on organ-construction, he wrote "Die Orgelbaukunst" (1833); "Die Orgel: Zweck und Beschaffenheit ihrer Theile" (1843); "Die Scheibler'sche Stimmethode" (1842); "Lehr-

buch der Orgelbaukunst" (1856; 4 vol.s; 2nd ed. by Allihn, 1888);—also a "Theoretisch-praktische Organistenschule" (1845); "Allgemeines und vollständiges Choralbuch" (a 4, w. organ-interludes); a cantata, *Die Orgelweibe*; Concertstück for organ; sonatas, fantasias, preludes, etc., for org.; a pf.-trio; a sonata and variations for flute and pf.; a pf.-sonata; etc.

**Tor'chi, Luigi**, b. Mordano, Bologna, Nov. 7, 1858. Graduate of Bologna Cons., 1876, and elected member (comp.) of the Philharm. Soc.; from 1876-7, studied comp. under Serino at Naples Cons.; 1878-83, under Reinecke, Jadassohn, and Paul, at Leipzig Cons. (writing a symphony, an overture to Heine's *Almansor*, a string-quartet; also letters to the "Gazz. Mus." of Milan). From 1885-91, prof. of mus. history at the Liceo Rossini, Pesaro; then at Bologna Cons., being also prof. of comp. since 1895. Twice elected Pres. of the R. Acad. of Music at Bologna, a position still held in 1898.—T.'s literary career has been one of great and useful activity; in 1890 he publ. a critical study on R. Wagner (Bologna; pp. 607); in 1893, a transl. of Wagner's "Oper and Drama" (Turin); in 1894, a transl. of Hauslick's "Das Musikalisch-Schöne" ("Del bello nella musica"; Milan); later other transl.s from Wagner and v. Wolzogen; has written many essays for the "Rivista Musicale Italiana," e. g., "Italian Opera of the 17th Century," and "Italian Lyric and Instr. Music of the 16th-18th Centuries." Besides a coll. of "Eleganti canzoni ed arie italiane" of the 17th cent. (Milan), and "A Coll. of Pieces for the Violin comp. by Italian Masters of the 17th and 18th centuries" (London) [both with pf.-accomp. by T.], he has begun publishing a work, to comprise 34 vol.s: "L'arte musicale in Italia. Pubblicazione nazionale delle più importanti opere italiane dal sec. XV al XVIII, trascritte in partitura, armonizzate ed annotate da L. T." Vol.s I and II contain "Composizioni sacre e profane a più voci. Sec. XIV, XV e XVI."

**Torelli, Giuseppe**, renowned violinist, originator of the "concerto grosso"; b. Verona, about 1660; d. Ansbach, 1708. Studied in Bologna, where he was 1st violin at the church of S. Petronio in 1685; made a concert-tour in Germany in 1701, and became *Concertmeister* to the Margrave of Brandenburg at Ansbach in 1703.—Publ. works: Op. 1, Balletti da camera a 3 violini e b. cont.; op. 2, Concerto da camera a 2 violini e basso (1686); op. 3, Sinfonie a 2-4 istromenti (1687); op. 4, Concertino per camera a violino e violoncello; op. 5, 6 sinfonie a 3, e 6 concerti a 4 (1692); op. 6, Concerti musicali a 4 (w. organ); op. 7, Capricci musicali per camera a violino e viola ovvero arciliuto; op. 8, Concerti grossi con un pastorale per il Santissimo Natale (1709; republ. in Jensen's "Classische Violinmusik"), written for 2 violini concertanti, a violini di ripieno, viola and b. cont.

**Torrance, Rev. George William**, b. Rathmines, n. Dublin, 1835. Chorister at Christ Ch. Cath., Dublin; organist at St. Andrew's and St. Anne's; st. music at Leipzig, 1850; ordained as a priest, 1866; emigrated to Melbourne, Australia, in 1860, where (since 1865) he is the incumbent at St. John's. Honorary degree of Mus. Doc., Dublin, 1879.—Works: Oratorios *Abraham* (Dublin, 1855), *The Captivity* (1864), and *The Revelation* (Melbourne, 1882); *Te Deum* and jubilate; services and anthems;—an opera, *William of Normandy* (1859); etc.

**Torri, Pietro**, b. about 1605; d. Munich, July 6, 1737, as court cond. (since 1732). Prod. 26 operas at Munich (1690-1737); and an oratorio, *Les vanités du monde*, at Brussels (1706).

**Torrington, Frederick Herbert**, b. Dudley, Worcestershire, England, Oct. 20, 1837. Articled pupil of James Fitzgerald, Kidderminster; in 1853, organist and choirmaster at St. Anne's, Bewdley; from 1856-68, organist of Great St. James's Church, Montreal, Canada, giving organ-recitals, and acting as solo violinist, leader, orch. cond., and bandmaster. With a picked orch., he represented Canada at the Boston Peace Jubilee, 1869; was app. organist and mus. dir. at King's Chapel, Boston, and held the position until 1873, teaching at the New Engl. Cons., and playing 1st violin in concerts of the Handel and Haydn, Harvard Symphony, and other societies. Since 1873, organist and choirmaster at the Metropolitan Ch., Toronto, Canada, and cond. of the Toronto Philharm. Soc.; organized the first Toronto mus. festival (1886), founded the Toronto College of Music (1888), and is in every way active in the cause of good music.—Works: Services, hymn-tunes, choruses, songs, organ-music, etc.

**Tösch, Carlo Giuseppe**, b. Romagna, 1724; d. Munich, Apr. 12, 1788, as court mus. director.—Works: Ballets; 6 symphonies f. 2 oboes, 2 horns, 2 violins, viola and cello; 24 flute quartets; 3 flute-quintets; 3 sextets f. flute, oboe, bassoon, and string-trio.—Hisson, **Johann Baptist**, b. Mannheim, abt. 1745; fine violinist; succeeded his father at Munich, and died there May 1, 1800. His 18 symphonies (variously instrumented, but without clarinet, trumpet, and double-bass) were favorites in Paris before Haydn's advent; he also publ. 10 string-quartets, and 6 trios f. 2 violins and cello.

**To'si, Pier Francesco**, celebrated *contraltista* (musician) and singing-teacher; b. Bologna, 1647; d. London, 1727. Pupil of his father, the comp. Giuseppe Felice T.; sang successfully in Italy, Dresden, etc., and in 1692 settled in London, where he gave regular concerts, and was highly esteemed as a vocal teacher. He owes his fame chiefly to the work "Opinioni de' cantori antichi e moderni o sieno osservazioni sopra il canto figurato" (Bologna, 1723; in English, 1742, as "Observations on the Florid Song, etc."; in German [Agricola] as "Anleitung zur Singkunst," 1757).



**To'sti, Francesco Paolo**, celebrated singing-master and vocal composer; b. Ortona, Abruzzi, Apr. 9, 1846. Pupil, from 1858, of the R. Collegio di S. Pietro a Majella, Naples, and was app. sub-teacher (*maestrino*) by Mercadante, resigning on account of ill-health in 1869. After this he became singing-teacher to the court at Rome; visited London in 1875, had great success in concerts, and settled there as a teacher, becoming singing-master to the Royal Family in 1880, and prof. of singing at the R. A. M. in 1894. Besides many beautiful original songs, both English and Italian, he has publ. a coll. of "Canti popolari abruzzesi" (Milan).



**Tott'mann, Carl Albert**, b. Zittau, July 31, 1837. Studied in Dresden, and at the Leipzig Cons. (Hauptmann); and was a violinist in the Gewandhaus Orch., and cond. at the Old Theatre 1868-70. Living in Leipzig as a teacher of mus. theory, æsthetics, and history; also lecturing.—Publ. "Kritisches Repertorium der gesammten Violin- und Bratschen-Literatur" (1873; a compendious and valuable work, earning him the title of "Professor" from the King of Bavaria); "Die Schulgesang und seine Bedeutung für die Verstandes- und Herzensbildung der Jugend"; many detached essays in journals, etc.; also a melodrama, *Dorwürschen*, f. soli, ch., and orch.; Ave Maria f. 4-part female chorus and solo; Hymn f. 3-part male ch., soli, and brass; sacred and secular choruses, songs, etc.

**Toulmouche, Frédéric**, b. Nantes, Aug. 3, 1850. Pupil of Victor Massé at Paris. In 1894, director of the theatre "Menus-Plaisirs." Since 1882 he has prod. about a dozen light operettas; *La veille de noccs* (1888) was brought out in London, 1892, as *The Wedding Eve*.

**Tourjée, Dr. Eben**, b. Warwick, Rhode Island, June 1, 1834; d. Boston, 1890. Chiefly self-taught in youth, at 17 he opened a music-store and began class-teaching at Fall River, Mass.; became organist and choirmaster at Newport; founded a Mus. Inst. at F. Greenwich in 1859; visited Europe to study the Conservatory system there, improving the opportunity by taking lessons from August Haupt, at Berlin, and others; establ. the "Providence (R. I.) Cons. of Music" on his return, and, in 1867, the "New England Cons. of Music" at Boston. He was a most successful organizer, and the creator of the class-system of mus. instruction in the United States.

**Tours, Berthold**, violinist, composer, and musical editor; b. Rotterdam, Dec. 17, 1838;

d. London, Mar. 11, 1897. Pupil of Verhulst, and of the Conservatories at Brussels and Leipzig; went to London in 1861 as an orch.-player; in 1872 became musical adviser to Novello & Co., and editor of their publications.—Works: Services, anthems, hymn-tunes; pf.-pieces; a "Primer of the Violin"; also many arrangements f. pf. of classical orch. works.



**Tourte, François**, b. Paris, 1747; d. there Apr., 1835. This famous maker of violin-bows was the creator of the modern bow, the model for all succeeding bow-makers. The shape and inward curve of the stick, the selection and preparation of the wood (Permanibuco), the length of the bow and all its modern fittings, are the product of his constructive genius.

**Traet'ta, Tommaso (Michele Francesco Saverio)**, famous dramatic composer; b. Bitonto, Naples, Mar. 30, 1727; d. Venice, Apr. 6, 1779. Pupil of Durante at the Cons. di Loreto, Naples, where he studied 1738-48; after teaching, and writing church-music, for two years, he prod. an opera, *Farnace* (Teatro San Carlo, 1751), the success of which procured him commissions for others, so that in ten years he brought out 19 dramatic works in Naples, Rome, Florence, Verona, Venice, Parma, Vienna (*Affgenia in Aulide*, 1759), etc. In 1758 he was app. *maestro* to the Duke of Parma, and singing-master to the princesses; his festival opera *Appollito ed Aricia*, first given in 1759, and repeated at the wedding of a princess with the Prince of the Asturias in 1765, procured him a life-pension from the King of Spain. From 1765-8 he was Director of the Cons. dell' Ospedaleto at Venice, then resigning in favor of Sacchi in order to succeed Galuppi at St. Petesburg as court composer to Catherine II. The uncongenial climate compelled him to leave Russia in 1775; he repaired to London, and produced the opera *Germondo* there in 1776; its cool reception decided him to return to Italy. Here he wrote 5 more operas (he composed 37 in all); but his health was undermined, and he died 3 years after his homecoming. His dramatic sense was keen, his effects natural and striking, his harmonies bold and vigorous. Besides operas, he comp. an oratorio, a Passion, a Stabat Mater, masses, motets, etc.; duets, arias f. soprano w. accomp., and "Le 4 stagioni e i 12 mesi dell' anno," a divertimento f. 4 orchestras (St. Petersburg, 1770).—*Cf.* Capuzzi, "Traetta e la musica" (Naples, 1878).

**Traet'ta [Trajetta], Filippo**, son of preceding; b. Venice, Jan. 8, 1777; d. Philadel-

phia, Jan. 9, 1854. Pupil of Fenaroli and Perillo at Venice, later of Piccini at Naples. Becoming a soldier in the patriot ranks, he was captured and cast into prison; escaped 6 months afterward, and sailed to Boston, Mass., settling there in 1799. Here he wrote his "Vocal Exercises," and "Washington's Dead March." Proceeding to New York, he wrote the cantatas *The Christian's Joy*, and *Prophecy*; also an opera, *The Venetian Muskets*. Was manager of a travelling theatrical troupe, lived in Virginia for some years, and settled in Philadelphia in 1822, founding the "American Conservatorio" in 1823 with his pupil, U. C. Hill. He prod. 2 oratorios, *Jerusalem in Affliction* (1828) and *Daughter of Zion* (1829); later 2 cantatas, *The Nativity*, and *The Day of Rest*; also instr. and vocal quartets, trios, and duets; songs; etc.; and publ. "Rudiments of the Art of Singing" for his Cons. (T. was active until his death as a singing-teacher.)

**Trautmann, Marie.** See JAEHL, ALFRED.

**Trautwein, Traugott,** founder (1820) of the music-publishing business, ("Trautwein'sche Buch- und Musikalien-Handlung") at Berlin, transferred in 1840 to J. Guttentag, and by him in 1858 to Martin Bahn.

**Trebelli, Zelia** (stage-name of Zelia Guillebert), brilliant dramatic mezzo-soprano; b. Paris, 1838; d. Étretat, Aug. 18, 1892. Studied 5 years with Wartel; debut Madrid, 1859, as Rosina in *Il Barbiere*, a complete success, followed by triumphs in Germany and (1862) London. Married Sgr. Bellini in 1863; they were separated a few years later. She was long a favorite in London; also toured the United States (1884).

**Treiber, Wilhelm,** b. Graz, 1838; d. Kassel, Feb. 16, 1899. Pianist; taught by his father; made successful tours in Germany and Austria, became cond. of the Euterpe Concerts at Leipzig in 1876, and in 1881 court *Kapellm.* at Kassel.

**Trenò, Vittorio,** b. Venice, 1761; d. (?). Pupil of Bertoni; prod. several ballets at Venice, Verona, etc., and in 1791 an opera, *Teresa vedova*, at Venice. He was cembalist at the S. Samuele Th., Venice, and then at la Fenice; mus. dir. of the Italian opera at Amsterdam (1806), and some years later at Lisbon till 1818, when he visited Italy, but returned in 1821 to Lisbon. His best work (among some 15 ballets and 30 operas) was the opera buffa *Quanti casi in un sol giorno, ossia Gli assassini* (Venice, 1819).

**Treu (Italianized Fedele), Daniel Gottlieb,** b. Stuttgart, 1695; d. (?). Violinist, pupil of Küsser, and (with a stipend from the Duke of Württemberg) of Vivaldi at Venice. After bringing out 12 operas at Venice, he took an Italian opera-troupe to Breslau, where from 1725-7 he prod. his operas (*Astoria*, *Carolano*, *Ulisse e Telemacco*, *Don Chisciotte*) with much

success. In 1727 *Kapellm.* at Prague; in 1740 to Count Schallgotsch at Hirschberg.

**Trial, Jean-Claude,** b. Avignon, Dec. 13, 1732; d. Paris, June 23, 1771. From 1767 he was co-director of the Opéra at Paris with Berton, producing the operas *Sylvie* (1765; w. Berton), *Esopé à Cythère* (1766), *Thémis* (1767; w. Berton and Garnier), and *La Fête de Flore* (1771).—His nephew, **Armand-Emmanuel,** b. Paris, Mar. 1, 1771; d. there Sept. 9, 1803. Also wrote several successful operas.

**Tritonius, Petrus,** German author of a rare and curious work, "Melopœiæ seu harmonicæ tetracenticæ super XXII generâ carminum heroicorum, elegiacorum, lyricorum et ecclesiasticorum hymnorum . . ." (Augsburg, 1507; printed by Erhard Oegelin); the music is written for 4 parts, and conforms to the rules of prosody, thus sacrificing the mus. rhythm.

**Tritto, Giacomo,** b. Altamura, Naples, 1735; d. Naples, Sept. 17, 1824. Pupil of Cafaro and Sala at the Cons. della Pietà; became sub-teacher (*primo maestro*), and Cafaro's assistant in teaching harmony, also succeeding him as leader at the San Carlo Th. In 1800 he succeeded Sala as prof. of counterpoint and composition; and followed Paisiello in 1816 as *maestro* of the Royal Chapel. His first opera, *La fedeltà in amore*, was perf. at Naples in 1764; some 50 others came out subsequently in Naples, Rome, Venice, Milan, etc. He likewise prod. 3 cantatas, a mass for double chorus w. 2 orchestras, 3 orch. masses and 4 others, 2 Passions w. orch., a *Te Deum* a 5 w. orch., motets, etc. (none printed). Excellent teacher; Spontini, Parinelli, Raimondi, and Conti were his pupils; he publ. "Partimenti e regole generali per conoscere qual numerica dar si deve ai vari movimenti del basso" (1821), and "Scuola di contrappunto, ossia Teoria musicale" (1823).

**Tromlitz, Johann Georg,** b. Gera, Feb. 9, 1726; d. Leipzig, Feb. 4, 1805. Flutist and flute-maker at Leipzig.—Publ. "Kurze Abhandlung vom Flötenspielen" (1786); "Ausführlicher und gründlicher Unterricht die Flöte zu spielen" (1791); "Ueber die Flöte mit mehreren Klappen" (1800); and articles in the "Allgem. mus. Zeitung" (1799)—also 3 concertos f. flute and strings; 2 books of sonatas f. pf. and flute; 6 Partien f. flute; songs.

**Trotter [Trotère], Henry,** English song-composer; b. London, Dec. 24, 1855. Some favorite numbers are "Once for all," "Lodore," "Ever dear," "Anshore," "The Deathless Army," "Love can wait," etc.

**Troutbeck, Rev. John,** b. Blencowe, Cumberland, Nov. 12, 1832; d. London, Oct., 1899. Graduate of Oxford (B.A., 1856; M.A., 1858); from 1865-9, precentor of Manchester Cath.; in 1869, canon of Westminster.—Publ. "The Manchester Psalter" (1868); "Manch. Chant Book" (1871); "Cathedral Paraphrase Psalter"; "Hymn Book for Use in Westminster Abbey";

"Music Primer for Schools," w. R. F. Dale (1873; often republ.); "Church Choir Training" (1879); excellent translations of operatic and other texts, e.g., Wagner's *Flying Dutchman*, Beethoven's *Mount of Olives*, Gade's *Crusaders*, etc.

**Truhn, Friedrich Hieronymus**, b. Elbing, W. Prussia, Oct. 14, 1811; d. Berlin, Apr. 30, 1886. Pupil of Dehn, B. Klein, and Mendelssohn; *Kapellm.* of Danzig theatre 1835-7; writer for the Leipzig "Neue Zeitschrift für Musik" during Schumann's editorship; mus. dir. at Elbing, 1848-52; then lived chiefly at Berlin.—Works: Marionette-opera, *Der bairische Hiesel* (Berlin, 1832); *Der zwerjährige Posten* (1833); comic opera *Trilby* (Berlin, 1835); melodrama *Leopatra* (Berlin, 1853); choral works, songs, etc.

**Tschaikowsky.** See TCHAIKOVSKY.

**Tschirch**, six brothers:—(1) **Hermann**, b. Lichtenau, Silesia, Oct. 16, 1808; d. as organist at Schmiedeberg in 1829.—(2) **Carl Adolf**, b. Lichtenau, Apr. 8, 1815; d. as pastor at Guben, Silesia, Aug. 27, 1875. From 1845-55, wrote for the "Neue Zeitschrift für Musik."—(3) **Friedrich Wilhelm**, b. Lichtenau, June 8, 1818; d. Gera, Jan. 6, 1892; pupil of the R. Inst. for Church-music, Berlin; mus. dir. at Liegnitz 1843-52; then court cond. at Gera. By invitation of the German-Amer. choral societies, he visited the United States in 1869, and prod. many of his celebrated male choruses at New York, Philadelphia, Baltimore, Washington, Chicago, etc.—Other works: Opera *Meister Martin und seine Gesellen* (Leipzig, 1861); grand works for soli, male chorus, and orch.: *Eine Nacht auf dem Meere*; *Die Zeit*; *Blücher in Giessen*; *Leben, Liebe, Lust und Leid*; *Abschiedsgruss ans Vaterland*; *Eine Sängerfahrt auf dem Rhein*;—others with wind-instr.s;—also *salon-pieces* f. pf. (pseudonym "Alexander Czarsky").—(4) **Ernst Leberecht**, b. Lichtenau, July 3, 1819; d. Berlin, Dec. 26, 1854; from 1849-51, theatre-cond. at Stettin. Wrote overtures, etc., and 2 operas.—(5) **Heinrich Julius**, b. Lichtenau, June 3, 1820; d. Hirschberg, Silesia, Apr. 10, 1867, as organist and R. Mus. Dir.—(6) **Rudolf**, b. Lichtenau, Apr. 17, 1825; d. Berlin, Jan. 16, 1872, as R. Mus. Dir. Founded the "Märkischer Central-Sängerbund"; comp. works for wind-band (e.g., "Die Hubertusjagd," perf. annually for the Royal Chase at Grunewald; "Das Fest der Diana"); music to *Eine Brautschau* (Berlin, 1858); cantata *Sans souci* (1855); etc.

**Tschudi.** See BROADWOOD.

**Tu'a, Teresina**, b. Turin, May 22, 1867. Exquisite violinist; pupil of Massart at the Paris Cons., where she took the 1st prize in 1880. Toured the Continent with brilliant success; English début at the Crystal Palace, May 5, 1883; has since then played frequently in Britain; in America, 1887. About 1891 she

married Count Franchi-Verney della Valetta, and withdrew from the concert-stage till the autumn of 1895, when she set out on a successful European tour. Was playing in Italy in the Spring of 1899.

**Tubbs, Frank Herbert**, b. Brighton, Mass., Nov. 16, 1853. Mus. studies (harm. and pf.) with W. J. D. Leavitt, C. Petersilea, and W. F. Aphorp, Boston; special studies (voice-training) under W. W. Davis and Lyman Wheeler, Boston, Manuel Garcia, E. Behnke, and W. Shakespeare, London, and San Giovanni and Francesco Lamperti in Italy. Then choirmaster in various churches, and an organizer of boy-choirs (in New York, Pittsfield, and Glen's Falls). He founded, and is (1899) musical director of, the "New York Vocal Institute"; establ. "The Vocalist"; is assoc.-editor of "The Musician" (Phila.); is pres. of the "Claf Club," New York, and on the Exec. Comm. of the M. T. N. A.—Publ. "Hints to my Pupils"; "Expression in Singing"; "Seed Thoughts for Singers"; "Voice-culture and Singing" (1898).

**Tu'cher, Gottlieb, Freiherr von**, b. Nuremberg, May 14, 1798; d. Feb. 17, 1877. Judge of the Supreme Court at Munich, 1856-68.—Publ. "Kirchengesänge der berühmtesten ältern italienischen Meister . . ." (1827), and "Schätz des evangelischen Kirchengesangs" (1848; 2 vols.).

**Tuckerman, Samuel Parkman**, b. Boston, Mass., Feb. 11, 1819; d. Newport, Rhode Island, June 30, 1890. Pupil of Carl Zeuner in Boston; organist and choirmaster of St. Paul's Ch., 1840; studied the organ in various English cathedral towns from 1849, and took the degree of Mus. Doc., Lambeth, in 1853; returned to his Boston position, and gave lectures on early cathedral-music and church-music; resided in England 1856-64, and for many years in Switzerland. Wrote much church-music (4 services, anthems, hymns, etc.), and edited collections "The Episcopal Harp"; "The National Lyre"; "Cathedral Chants" (1858); "Trinity Coll. of Church Music" (New York, 1864). His mus. library was exceptionally fine.

**Tuczek, Franz**, b. Prague, about 1755; d. Pesth, 1820. Tenor singer and theatre-accompanist at Prague; in 1797, *Kapellm.* to the Duke of Kurland at Sagan; in 1800, cond. of the Breslau theatre; in 1802, of the Leopoldstädter Th., Vienna.—Works: Several operas; music to the tragedy *Lanassa*; 2 oratorios; cantatas; dances.

**Tudway, Thomas**, English comp.; b. about 1650; d. London, 1730. From 1660, chorister in the Chapel Royal, under Dr. Blow; lay-vicar at St. George's Chapel, Windsor, 1664; org. of King's Coll., Cambridge, 1670; teacher of choristers there, 1679; Prof. of Music, Cambridge Univ., 1704; suspended 1706-7; retired 1726. Mus. Bac., Cantab., 1681; Mus. Doc., 1705. He comp. services, motets, and anthems; his

"Coll. of . . . Services and Anthems used in the Church of England from the Reformation to the Restoration of King Charles II. . . ." in 6 MS. vols., is in the British Museum.

**Tulou, Jean-Louis**, celebrated flutist; b. Paris, Sept. 12, 1780; d. Nantes, July 23, 1865. From 1796, pupil of Wunderlich at Paris Cons., winning 2nd prize for flute-playing in 1799, and 1st in 1801 (in 1800 it was withheld on account of his youth). In 1801, 1st flute at the Italian opera; in 1813 he succeeded Wunderlich at the Opéra, resigning in 1822, but resuming the position in 1826 (with the title of "première flûte solo"); shortly after, he was app. flute-prof. at the Cons.; retired from both positions in 1856. He won his brilliant triumphs—particularly the signal victory over his rival Drouot, when the rôle of the Nightingale was assigned to T. in Lebrun's opera *Le Rossignol*—with the old-fashioned flute; and until his retirement obstinately opposed the introduction of Böhm's improved instrument into the Conservatoire.—Works: 2 symphonies concertantes, No. 1 f. flute, oboe, and bassoon, No. 2 f. flute, oboe, horn, and bassoon; 5 flute-concertos; grand solos, fantasies, and airs variés, f. flute w. orch.; airs variés w. string-quartet, etc.; a trio f. 3 flutes; flute-duos; many solo pieces f. flute.

**Tu'ma, Franz**, b. Kosteletz, Bohemia, Oct. 2, 1704; d. Vienna, Feb. 4, 1774. Gamba-virtuoso and contrapuntist; pupil of Černohorský at Prague and Fux at Vienna; from 1731, chamber-composer to the dowager Empress Elisabeth.—Works: 30 masses (2 highly praised by Ambros); a Miserere; responses, etc.

**Tun'der, Franz**, b. 1614; d. Nov. 5, 1667, as organist of the Marienkirche, Lübeck. Pupil of Frescobaldi. Buxtehude succeeded him.

**Tun'stede (or Tunsted, Dunstede), Simon**, a native of Norwich; d. as prior of the Franciscan nunnery at Bruisyard, Suffolk, in 1369. Reputed author of the treatise "De quatuor principibus, in quibus totius musice radices consistunt," valuable for the history of mensural music. MS. in the Bodleian Library; the "Quartum principale" was printed by Cousse-maker in "Scriptores," Vol. III.

**Tur'ni, Gregorio**, b. Brescia, about 1560; d. Prague, about 1600, as court singer and cornet-player.—Publ. "Cantiones admodum devotae cum aliquot psalmis," f. 4 equal voices (1589); "Teutsche Lieder nach Art der welschen Villanellen," a 4; and a book of canzonets a 4 (1597).—His son, **Francesco**, b. Brescia, about 1590; d. there 1656 as cathedral-organist.—Publ. Messe a 4 e 5 voci; Mottetti a voce sola (1629); Madrigali a 3 e 5 voci, con 2 violini e chitarrone (1629); Madrigali a 1 e 3 voci, con alcune sonate a 2 e 3 instrumenti (1624); Messe da cappella a 4 voci (1643); Mottetti comodi in ogni parte (1646).

**Türk, Daniel Gottlob**, eminent organist and teacher; b. Clausnitz, Saxony, Aug. 10, 1756;

d. Halle, Aug. 26, 1813. Pupil in harmony and counterpoint of Homilius while studying at the Kreuzschule, Dresden; he had learned to play the violin at home, and after he entered Leipzig Univ. Hiller continued his instruction, and eng. him as a violinist at the theatre and the "Grosses Concert." In 1776, cantor of the Ulrichskirche, Halle, and music-teacher at the Gymnasium; 1779, mus. dir. of the Univ.; on becoming organist at the Liebfrauenkirche in 1787, he resigned his positions as cantor and teacher. He publ. "Von den wichtigsten Pflichten eines Organisten. Ein Beitrag zur Verbesserung der musikalischen Liturgie" (1787); an important "Clavierschule," with critical annotations (1789); "Kleines Lehrbuch für Anfänger im Clavierspielen" (1792); "Kurze Anweisung zum Generalbass-Spielen" (1791; rev. ed. 1800); "Anleitung zu Temperaturberechnungen" (1806);—also an oratorio, *Die Hirten bei der Krippe in Bethlehém*; 18 sonatas and 18 sonatas f. pf.; 60 Handstücke (exercises) for beginners; 120 easy pf.-pieces for 4 hands in 4 books; songs. He left church-music, symphonies, organ pieces, etc., in MS.

**Turle, James**, b. Somerton, Somerset, Engl., Mar. 5, 1802; d. London, June 28, 1882. He was asst.-organist to Greatorex at Westminster Abbey till 1831, then succeeding him as organist and master of the choristers, resigning in 1875. He cond. the "Ancient Concerts" 1840-3; was music-master at the School for the Indigent Blind 1829-56. He comp. services, anthems, chants, and hymn-tunes; edited several colls. of church-music (e.g., "The Westminster Abbey Chant Book," w. Dr. Bridge); and publ. "The Art of Singing at Sight" (1846; w. E. Taylor). He was a noted teacher.

**Turley, Johann Tobias**, German organ-builder at Treuenbrietzen, Brandenburg, where he was b. Apr. 4, 1773, and d. Apr. 9, 1829.

**Turner, Alfred Dudley**, b. St. Albans, Maine, Aug. 24, 1854; d. there May 7, 1888. Pupil of, and teacher in, the New Engl. Cons. of Music and the Boston College of Music. Concert-pianist.—Works: Op. 11, 3 morceaux f. pf. and 'cello; op. 17, suite f. do.; op. 18, Sonate dramatique f. pf.; op. 27, 31, 2 sonatas f. pf. and violin; op. 34, sonata for pf. and 'cello; pf.-pieces.

**Turnhout, Gérard de** (*recte* Gheert Jacques, called T), b. Turnhout, Belgium, about 1520; d. Madrid, Sept. 15, 1580. In 1545 chorister, in 1563 *maître de musique*, at Antwerp Cathedral. Became *maestro* to Philip II. at Madrid in 1572.—Publ. motets a 4-5 (1568); motets and chansons a 3 (1569); "Praestantissimorum divinae musices auctororum Missae X" a 4-6 (1570), the sixth by T. himself. (Other comp.s in coll.s of Phalèse and Tytman Susato.—His son, **Jean**, was court cond. to the Duke of Parma at Brussels till about 1595; publ. madrigals a 6 (1589) and a 5 (1595), and motets a 5-8 (1600).

**Turpin, Edmund Hart**, b. Nottingham, May 4, 1835. Pupil of Hullah and Pauer at London; organist of St. Barnabas' Ch., Nottingham, 1850; gave his first organ-recital at the Hyde Park Exhibition of 1851, and settled in London in 1857. In 1869, organist of St. George's, Bloomsbury; since 1888, at St. Bride's, Fleet Street. Since 1875, Hon. Sec. of the College of Organists. In 1889 the Archbishop of Canterbury conferred on him the degree of Mus. Doc. From 1880, editor of the "Mus. Standard" for several years; in 1891, joint-editor of the "Mus. News"; is a writer and lecturer of distinction, and celebrated as a concert-organist.—Works: A mass *a cappella*, and a mass for soli, ch., brass, drums, and organ; a motet f. do. (without drums); *Stabat Mater a cappella*; 2 oratorios, *St. John the Baptist* and *Mesekiah*; 2 cantatas, *A Song of Faith* and *Jerusalem*; services and anthems; symphony "The Monastery"; overtures; string-quartet; pf.-quartet; pf.-trio; pf.-pieces and organ-music.

**Turtshaninoff, Peter Ivanovitch**, b. St. Petersburg, Nov. 20, 1779; d. there Mar. 4, 1856. High Priest. Important MS. comp.s in the Imperial Chapel.

**Tye, Christopher**, English organist and composer; b. Westminster, early in the 16th century; was organist of Ely Cathedral 1541-61; later rector at several Cambridgeshire towns. He died in March, 1572. Mus. Doc., Cantab., 1545.—Publ. "The Actes of the Apostles, translated into Englyshe Meter, and dedicated to the Kynges Most Excellaunte Maiestye . . . with Notes to eche Chapter, to synge and also to play upon the lute" (London, 1553); it includes the first 14 chapters of Acts. Also publ. a service and several anthems; masses and anthems are in MS.

**Tylman Susato** (also *Tilman, Tielman, Thieleman*), music-printer and musician at Antwerp, beginning to print music there in 1543. His 14th book of chansons (1560) was his last publication. In some of his collections are chansons and motets of his own composition.

**Tyndall, John**, the eminent physicist, was b. at Leighlin Bridge, Ireland, Aug. 21, 1820; d. Haslemere, Surrey, Engl., Dec. 4, 1893. His two works in the domain of acoustics are "Sound: A Course of 8 Lectures Delivered at the Royal Institution of Great Britain" (1867, and other ed.s; in German as "Der Schall"), a lucid and simple explanation of acoustical phenomena; and "On the Transmission of Sound by the Atmosphere" (1874). He was prof. of natural philosophy at the R. Inst. from 1853.

## U

**Ubaldis** (or *Ugbaldus, Uchubaldus*). See *HEUBALD*.

**Über, Christian Benjamin**, b. Breslau, Sept. 20, 1746; d. there 1812 as Public Prosecutor, etc. Excellent amateur musician.—Publ. works: *Op-*

*eretta Clarisse*; music to the comedy *Der Volontär*; cantata *Denkation und Pyroha*; several instr.l divertimentos, concertinos, etc.; pl.-sonatas, a serenade, and a quintet.—Two sons were professional musicians: (1) **Friedrich Christian Hermann**, b. Breslau, Apr. 22, 1781; d. Dresden, Mar. 2, 1822. Law-student at Halle, but studied music under Türk, and became chamber-musician to Prince Louis Ferdinand of Prussia, 1st violinat Brunswick (1807), opera-cond. at Kassel (1808) and Mayence (1814), and from 1818 cantor and mus. dir. of the Kreuzkirche, Dresden.—Works: *Les Marins*, opéra-comique (Kassel); *Der falsche Weber*, intermezzo (Kassel, 1808); *Der frohe Tag*, opera (Mayence, 1815); music to Klingemann's drama *Moses*, to *Der ewige Jude*, to the allegory *Savonia*, and to Schiller's *Taucher*; oratorio, *Die letzten Worte des Erlöbers*; cantatas, a violin-concerto, etc. He publ. the overtures to *Der ewige Jude* and *Les Marins*, the violin-concerto, and German and French songs. (2) **Alexander**, b. Breslau, 1783; d. Carolath, Silesia, 1824, as cond. to Prince von Selonath-Carolath. Fine cellist; publ. a cello-concerto, variations f. cello with full orch. or strings; Caprices and other cello-pieces; a septet f. clar., horn, and strings; var.s f. wind-instr.s; songs; etc.

**Über'ti [Hubert], Antonio**, brilliant stage-soprano (*musicò*); b. Verona, 1697 (?); d. Berlin, Jan. 20, 1783. One of Porpora's best pupils, he was therefore called *il Porporino*. From 1741 he was in the service of Frederick the Great, at Berlin.

**Uccelli'ni, Don Marco**, cond. to the Duke of Modena, prod. an opera at Florence (1673) and another at Naples (1677); also publ. chamber-music (1639-49): Sonate, sinfonie, concerti, arie, and canzone, a 1-4, f. strings w. continuo.

**Ugalde, Delphine, née Beauce**, stage-soprano; b. Paris, Dec. 3, 1820; sang at the Opéra National, Opéra-Comique, and Th.-Lyrique; and in 1866 assumed the management of the Bouffes-Parisiens, taking leading rôles in Offenbach's operettas. Wrote an opera, *La halle au moulin*; was a good vocal teacher (Marie Sass was her pupil).

**Ugoli'ni, Vincenzo**, distinguished church-composer in Palestrina-style; b. Perugia, about 1570; d. there May 6, 1638. Pupil of Nanini at Rome; from 1620-26, *maestro* at St. Peter's. Orazio Benevoli was his pupil.—Works: 2 books of madrigals a 8 (1614); 2 do. a 5 (1615); 4 of motets a 1-4, w. organ-bass (1616-19); 2 of psalms a 8 (1620); 2 of masses and motets a 8 and 12 (1622); and psalms and motets a 12 (1624).

**Ugoli'no, Biagio**, Venetian monk.—Publ. "Thesaurus antiquitatum sacrorum, complectens selectissimam clarissimorum virorum opuscula, in quibus veterum Hebræorum mores, leges, instituta, ritus sacri et civiles illustrantur . . ." (1744-66); in 34 folio vols.; Vol. 32 treats wholly of Hebrew music, and contains a Latin transl. of ten chapters of the "Schilte Haggitborim").

**Uhl, Edmund**, b. Prague, Oct. 25, 1853. Pupil of Richter, Reinecke, Jadassohn and Wenzel at Leipzig Cons., winning the Heilig Prize for pf.-playing in 1878; since then in Wiesbaden as teacher at the Freudenberg Cons., organist at the Synagogue, and mus. critic for the "Rheinischer Courier." Has publ. pf.-trios, a 'cello-sonata, a Romance f. violin w. orch.; var.s and pieces f. pf., songs, etc.

**Uhlig, Theodor**, b. Wurzen, Saxony, Feb. 15, 1822; d. Dresden, Jan. 3, 1853. Pupil of Fr. Schneider at Dessau; in 1841, violinist in the Dresden orch. His symphonies, operettas, etc., were not publ. He wrote "Die Wahl der Taktarten"; "Die gesunde Vernunft und das Verbot der Fortschreitung in Quinten"; "Druckfehler in den Symphonie-Partituren Beethovens." He was a convert to Wagnerism; the "Briefe Wagners an Uhlig" were publ. 1888 (Engl. ed. 1890).

**Ulibisheff** [French *Oulibischeff*], **Alexander d'**, Russian diplomat and mus. amateur; b. Dresden, 1795; d. on his estate at Nishnij Novgorod, Jan. 24 (O. S.), 1858. — Publ. "Nouvelle Biographie de Mozart, suivie d'un aperçu sur l'histoire générale de la musique" (1844; 3 vols.; 2d German ed. 1859); to von Lenz's scathing attack (in "Beethoven et ses trois styles") on the opinions therein expressed on Beethoven's last style, he replied with "Beethoven, ses critiques et ses glossateurs" (1857; Ger. ed. 1859), maintaining his former position, and conclusively proving his own inability to appreciate Beethoven.

**Ulrich, Otto**, b. Oppeln, Silesia, Nov. 26, 1827; d. Berlin, May 23, 1872. Pupil of Kotzoldt and Brosig at Breslau; from 1846, while studying at the Berlin Univ., of Dehn. From 1850-63, teacher at the Stern Cons.; otherwise earned his living by working for publishers; poverty prevented the full development of his gifts as a composer. — Works: 3 symphonies (the "symphonie triomphale" won the prize of 1500 francs offered by the Brussels Acad. in 1853); a pf.-trio, op. 1; and an unfinished opera, *Bertrand de Born*. He made excellent arr.s of Beethoven's symphonies f. pf., 4 hands.

**Um'breit, Karl Gottlieb**, b. Rehstede, n. Gotha, June 9, 1763; d. there Apr. 27, 1829. Organ-virtuoso, pupil of Kittel at Erfurt, and for 35 years organist at Sonnenborn. — Publ. "Allgemeines Choralbuch für die protestantische Kirche" (Gotha, 1811; 332 chorals 24, with long Preface; French ed. by Choron); "Die evangelischen Kirchenmelodien zur Verbesserung des häuslichen und kirchlichen Gesangs" (Gotha, 1817); 12 organ-pieces (1798); 25 ditto; 12 Choralmelodien for organ (1817); 4 do. w. var.s (1821); 50 Choralmelodien for solo voice; etc.

**Um'lauf, Ignaz**, b. Vienna, 1756; d. Meidling, June 8, 1796. Mus. director of the German Opera at Vienna; from 1789, Salleri's deputy as *Kapellm.* of the Imp. Chapel. His *Singspiele* had great vogue: *Die Bergknepper*, and *Die plebejar-*

*benen Schuhe, oder die schöne Schusterin* (1778); *Die Apotheke* (1778); *Die glücklichen Jäger* (1785); *Der Ring der Liebe* (1785); *Das Irthlicht*, with the song, "Zu Steffen sprach in Traume;" *Alexis in Cästhalo*. — His son, **Michael**, b. Vienna, Aug. 9, 1781; d. there June 20, 1842; followed Weigl as *Kapellm.* of the German Opera; prod. an opera, *Der Grenadier*, 6 ballets, and sacred music (for the Court Chapel); publ. a violin-sonata, a 4-hand pf.-sonata, and pf.-pieces.

**Um'lauff, Paul**, b. Meissen, Oct. 27, 1853. Pupil of Leipzig Cons., holding the Mozart Scholarship 1870-83. — Works. The 1-act opera *Eranthis* (Gotha, 1803; succ.; took prize offered for best 1-act opera by the Duke of Koburg-Gotha); has publ. the dramatic poem *Aganthea*, f. soli, male ch., and orch. (1802); a "Mittelhochdeutsches Liederspiel" f. solo vocal quartet w. pf., and other vocal works; also a Nocturne and Tarentelle f. pf., op. 4.

**Un'ger, Johann Friedrich**, b. Brunswick, 1716; d. there Feb. 9, 1781. Noteworthy as the inventor of the first apparatus for the mechanical notation of music played on the pianoforte, described in his "Entwurf einer Maschine, wodurch alles, was auf dem Clavier gespielt wird, sich von selber in Noten setzt" (1774). He claimed priority of invention over Hohlfeld (1752).

**Un'ger (in Italy, Ungher), Caroline**, celebrated stage-singer; b. Stuhlweissenburg, Hungary, Oct. 28, 1803; d. at her villa near Florence, Mar. 23, 1877. A pupil of Ronconi at Milan, her début was at Vienna in 1821; her greatest triumphs were won in Italy, her reception in Paris, 1833, being comparatively cool. A great actress, her voice was powerful, but not perfectly equalized, and sharp in the high register. Soon after her marriage (1840) to a M. Sabatier, she left the stage.

**Un'ger, Georg**, b. Leipzig, Mar. 6, 1837; d. there Feb. 2, 1887. Dramatic tenor; originally a student of theology at Leipzig; stage-début there in 1867; after several engagements, Hans Richter heard him at Mannheim, and recommended him to Wagner for the rôle of Siegfried in *Der Ring des Nibelungen* at Bayreuth, 1876. Unger studied the part with Hey, and his interpretation of it made him famous. From 1877-81 he was eng. at Leipzig.

**Ungher-Sabatier.** See **UNGER, CAROLINE.**

**Upton, George Putnam**, mus. writer and critic; b. Boston, Mass., Oct. 25, 1835. Graduate of Brown Univ., 1854; in 1855, reporter for the Chicago "Native Citizen," 1855-61 for the "Journal," and from 1861-85 was on the editorial staff of the Chicago "Tribune." Founder (1872) and first president of the "Apollo Club." — Writings: "Letters of Peregrine Pickle" (1870); "Woman in Music" (1883); "Standard Operas" (1890); "Standard Oratorios" (1891); "Standard Symphonies" (1892); numerous contributions to magazines; has translated Nohl's "Life

of Haydn," "Life of Liszt," and "Life of Wagner"; also Max Müller's "Deutsche Liebe," with the Engl. title "Memories."

**Urban, Christian**, b. Elbing, Oct. 16, 1778; d. (?). From 1824, town mus. dir. at Danzig—Publ. "Ueber die Musik, deren Theorie und den Musik-Unterricht" (Elbing, 1823); "Theorie der Musik nach rein naturgemässen Grundsätzen" (Königsberg, 1824; 2nd ed. Danzig, 1826); and a 16-page prospectus, "Ankündigung meines allgemeinen Musik-Unterrichts-Systems, und der von mir beabsichtigten normalen Musikschule" (Widder, 1825). He comp. an opera, *Der goldene Widder*, and music to Schiller's *Braut von Messina*.

**Urban, Heinrich**, b. Berlin, Aug. 27, 1837. Studied under Ries, Jaub, Hellmann, and others; also at Paris. Gifted violinist and composer; since 1881, teacher at Kullak's Acad.; is a noted theorist.—Works: "Frühling," symphony; 3 overtures—to Schiller's *Fiesco*, "Scheherazade," and "zu einem Fastnachtsspiel"; a violin-concerto; pieces for violin; vocal duets and terzets; songs.—His brother, **Friedrich Julius**, b. Berlin, Dec. 23, 1838, was solo boy-soprano in the *Domchor* under Neithardt, and a private pupil of H. Ries and Hellmann (violin), Crell (theory), and Blisler and Mantius (singing). He teaches singing in Berlin schools, and is in great request as a singing-teacher. His text-book, "Die Kunst des Gesangs," is highly spoken of. He has publ. some songs.

**Urbaní, Valentino**. See VALENTINI.

**Urfev, Thomas d'**, b. Exeter, Engl., about 1649; d. London, Feb. 26, 1723. A playwright, producing about 30 stage-pieces, the songs in some of which were set to music by Purcell. He himself wrote and sang many songs, publ. in his "Wit and Mirth; or, Pills to purge Melancholy" (4 vols., about 1706; augmented to 6 vols., in 1719-20). He also publ. (1683-5) 3 sets of his songs, set to music by eminent composers.

**Urban, Chrétien**, b. Montjoie, n. Aix-la-Chapelle, Feb. 16, 1790; d. Paris, Nov. 2, 1845. Violinist, pupil of Le Sueur in composition; revived the violé d'amour, playing in Baillot's Quartet; from 1816 he was violinist (later soloist) in the Opéra-orch. In the Cons. Concerts he employed a 5-stringed violin (*violin-alto*, with the accordatura *c-g-d'-a'-e'*), producing charming effects (see WOLDEMAR). He was for years organist at St.-Vincent-de-Paul.—Works: 2 quintettes romantiques f. 2 violins, 2 violas, and 'cello; quintets f. 3 violas, 'cello, and d.-bass, w. drums *ad lib.*; 3 duos romantiques f. pf. 4 hands; 2 solo pieces f. pf.; songs.

**Urio, Francesco Antonio**, b. Milan (?), 1660 (?). A Franciscan monk, about 1690 *maestro* at the Church of the Twelve Apostles, Rome.—Publ. "Motetti di concerto a 2, 3 e 4 voci, con violini, e senza" (1690); "Salmi concertati a 3 voci con violini"; an oratorio, *Sansone acciaccato da' Filistini*; and a Te Deum from which Hän-

del borrowed numerous themes for his Dettingen Te Deum, *Saul, Israel*, and *Julius Cesar* (cf. Prout's paper, "Urio's Te Deum and Handel's use thereof" ["Monthly Mus. Record," 1871], and Chrysander's essay in the "Allgem. mus. Zeitung," 1878-9).

**Ursi'lo, Fabio** [or merely **Fabio**], Roman virtuoso on the archlute, etc., toward the middle of the 18th century.—Publ. 3 trios f. 2 violins and 'cello, and flute-sonatas; he left in MS. Concerti grossi f. archlute, other pieces f. do., a guitar-concerto, etc.

**Urso, Camilla**, b. Nantes, France, 1842. Distinguished violin-virtuoso, pupil of Massart in Paris. Accompanied by her father, she played in New York, Boston, Philadelphia, etc., in 1852, with great success, particularly in concerts of Alboni and Sontag. She toured Canada, returned to France, and revisited New York in 1866; since which time her numerous concert-tours have been a succession of triumphs.

**Urspruch, Anton**, pianist and comp. of distinction; b. Frankfort-on-Main, Feb. 17, 1850. Pupil of Ignaz Lachner and M. Wallenstein, later of Raff and Liszt. Teacher of pf.-playing at the Hoch Cons.; since 1887, at the Raff Cons., Frankfort.—Works: Opera *Der Sturm* [after Shakespeare's *Tempest*] (Frankfort, 1888); a comic opera, in a Prologue and 3 acts, *Das Unmögliche von Allem* (Karlsruhe, 1897; U. wrote both text and music); *Die Frühlingstiere*, f. ch. and orch.; a symphony; a pf.-concerto; a pf.-quintet; a pf.-quartet; a pf.-trio; Variations and Fugue on a Bach theme, f. 2 pfs.; sonata f. pf. and 'cello, op. 23; pf.-sonata f. 4 hands; 5 *Fantasiestücke* f. pf.; songs.

**Ursus**. See BAHR.

**Utendal (or Utenthal, Utendal), Alexander**, Flemish composer; d. Innsbruck, May 8, 1581, as *Kapellm.* to Archduke Ferdinand.—Publ. "7 Psalmi poenitentiales" (1570); 3 books of motets *a 5* and more parts (1570-77); 3 masses *a 4-5*, and *Magnificat a 4* (1573); and "Fröhliche neue teutsche und französische Lieder . . ." (1574; often republ.); detached numbers are in Joannelli's "Novus thesaurus," and Paiz's "Orgelbuch."

## V

**Vaccai, Niccolò**, b. Tolentino, Papal States, Mar. 15, 1790; d. Pesaro, Aug. 5, 1848. Pupil of Jannaconi (cpt.) at Rome, and from 1812 of Paisiello (dramatic comp.) at Naples, producing his first opera, *I solitari di Scozia*, at the Teatro Nuovo, 1815. Ill-fortune on the stage caused him to adopt the vocation of a singing-teacher; though up to 1845 he brought out 16 operas, one of which, *Giulietta e Romeo* (Milan, 1825), was much applauded, and made the rounds of Italian theatres; its third act was generally substituted for that of Bellini's *Cupidoletti e Montecchi*.—V. taught at Venice (1818-21),

Trieste (1821-23), Vienna (1823), Paris (1829-31), and London (1832), with ever-increasing reputation. Returning to Italy, he succeeded Basili in 1838 as prof. of comp., and censor, at the Milan Cons., retiring to Pesaro in 1844. Besides operas, he wrote 4 ballets, cantatas, and church-music; with Coppola, Donizetti, Mercadante, and Pacini, he comp. the funeral cantata for Malibran; further, vocal duets, arias, and romances; an excellent and oft-republ. "Metodo pratico di canto italiano per camera"; and "12 ariette per camera, per l'insegnamento del belcanto italiano."

**Vaet, Jacques**, Flemish contrapuntist; d. Vienna, Jan. 8, 1567, as *Kapellm.* to Maximilian II.—Publ. works: "Modulationes 5 vocum" (1562); 25 motets in Joannelli's "Novus thesaurus"; other motets, chansons, etc., are in Tylman Susato's "Ecclesiasticæ cantiones" (1553), Montan-Neuber's "Evangelien-Sammlung" (1554-6) and "Thesaurus musicus" (1564), and other colls.

**Valenti'ni, Giovanni**, comp. of the Roman school; about 1615, organist of the Court Chapel, Vienna.—Publ. motets *a* 6 (1611); "Musiche concertate da 6 a 10 voci, ossia istromenti" (1619); "Musiche a 2 voci col basso per organo" (1622); "Sacri concerti" *a* 2-5 (1625); "Musiche da camera da 2 a 6 voci, parte concertate con voci sole, e parte con voci ed istromenti" (1621; madrigals, etc.); "Le musiche da camera" *a* 1-2, w. b. cont. (1622). In MS., masses, Magnificats, and psalms.

**Valenti'ni, Giovanni**, Neapolitan comp.; brought out from 1770-1788 eight operas at Venice, Brescia, and Cremona; one, *Le nozze in contralto* (Venice, 1779), was given at Milan, 1780, and Leipzig, 1784.

**Valenti'ni, Pietro Francesco**, b. Rome, about 1570; d. there 1654. A pupil of Nanini, and an eminent comp. of the Roman school.—Publ. works: "Canone . . . sopra le parole del Salve Regina: 'Illos tuos misericordes oculos ad nos converte, etc.' con le risoluzioni a 2, 3, 4 e 5 voci" (1629; canon with over 2000 possible solutions); "Canone nel modo di Salomone a 96 voci" (1631; the themes of these 2 are printed in Kircher's "Musurgia"); "Canone a 6, 10 e 20 voci" (1645); "La Mitra, favola greca con 2 intermedii: la uccisione di Orfeo, a Pittagora, che ritrova la musica" (1654); "La trasformazione di Dafne, favola morale, etc." (1654); 2 books of madrigals *a* 5 (1654); 2 of motets *a* 1, w. instr. (1654); 2 do. *a* 2-4 (1655); 2 of Canonetti spirituali *a* 1 (1655); 2 do. *a* 2-3 (1656); 2 do. *a* 2-4 (1656); "Canoni musicali" (1655); 2 books of Musiche spirituali for the Nativity *a* 1-2 (1657); 2 of Canzoni, Sonetti ed Arie *a* 1 (1657); Canonetti ed Arie *a* 1-2 (1657); 2 of Itanics and motets *a* 2-4.

**Valenti'ni, v. c. Valentino Urba'ni**, a celebrated *contraltista* (*musico*), whose voice changed

later to a high tenor; he came to London Dec. 6, 1707, and sang there till 1714 in English and Italian opera.

**Valenti'ni, Giuseppe**, violinist; b. Florence about 1690; in the service of the court about 1735.—Publ. 12 Sinfonie f. 2 vlns. and 'cello; 7 Bizzarrie f. 2 vlns. and violone; 12 Fantasia f. 2 vlns. and 'cello; 12 Sonate f. 2 vlns. and violone; Concerti f. 4 vlns., alto viola, 'cello, and b. cont.; 10 other concertos; and violin-sonatas w. basso continuo.

**Valentino, Henri-Justin-Armand-Joseph**, b. Lille, Oct. 14, 1785; d. Versailles, Jan. 28, 1865. In 1820 2nd, in 1824 1st cond. (w. Habeneck) at the Grand Opéra; 1831-7, at the Opéra-Comique; then founded the first popular concerts of classical music, as a rival enterprise to the Conservatory Concerts, at the Salle St.-Honoré (since called the "Salle Valentino"), but discontinued them in 1841. Retired to Versailles.

**Valet'ta, Ippolito**. Pen-name of Count FRANCIS-VERNEY.

**Vallot'ti, Francesco Antonio**, eminent theorist and composer; b. Verelli, June 11, 1697; d. Padua, Jan. 16, 1780. Franciscan monk; pupil of Calegari at Padua; from 1728, *maestro* at the church of S. Antonio.—Publ. works: Responsoria in paraveve, Resp. in Sabato Sancto, and Resp. in Cena Domini, all *a* 4 (masses, motets, etc., in MS. at Padua); and "Della scienza teorica e pratica della moderna musica." Book 1 (Padua, 1779); the other 3 books unpubl.), a learned work combatting the systems of Rameau and Tartini; V.'s system is explained in "La vera idea delle musicali numeriche signature," by Sabbatini, who, like Abbé Vogler, was V.'s pupil.—V. was also one of the foremost organists of his time.

**Van Cleve, John Smith**, b. Maysville, Ky., Oct. 30, 1851. Pianist and teacher, pupil of Nothnagel (Columbus, O.), Lang and Athorp (Boston), and W. Steimbacher (Cincinnati). Taught at the Inst. for the Blind, Columbus, 1872-5; at Junesville, Wis., 1879; lived in Cincinnati 1879-97 as a teacher, critic ("Clac. Commercial," etc.), writer, and lecturer (at the Cons. and the Coll. of Music); gave many piano lecture-recitals. Is A.M. of the Ohio Wesleyan Univ. (1874); Ph.D. of Twin Valley College (1892). Removed to Chicago, 1897.—Has publ. a *Cavotte* humoresque f. pf.; and, in book-form, "Annotations" on Campanari's 22 Quartet Concerts given 1892-3.

**Van den Eeden. See EEDEN.**

**Vanderlin'den, C.**, b. Dordrecht, 1839. Pupil of Böhme (harm. and opt.) and Kwast (pf.). Cond. of the Dordrecht Philharm. Soc., the National Guard band, and choral societies.—Works: 2 operas, *Tealers*, and *Le mariage au tambour*; overtures; choruses w. orch.; songs.

**Vanderstraes'ten, Edmond**, b. Audenaerde (Audenarde), Belgium, Dec. 3, 1826; d. there



Nov. 26, 1895. Student of philosophy at Ghent; went to Brussels in 1857, and studied counterpoint under Fétis (acting as his secretary for 2 or 3 years), and comp. under Bosselot. He held a life-position in the Royal Library, interrupted only by journeys to Italy, and a stay of some years at Dijon; edited the paper "Le Nord" for a short time, also writing (1859-72) mus. criticisms. He comp. a 3-act opera, *Le Proscrit*; but his fame rests upon his work as a mus. historian and compiler, embodied in the following publications: "Coup d'œil sur la musique actuelle à Audenarde" (1851); "Notice sur Charles-Félix de Hollande" (1854); "Notice sur les carillons d'Audenarde" (1855); "Recherches sur la musique à Audenarde avant le XIX<sup>e</sup> siècle" (1856); "Examen des chants populaires des Flamands de France, publiés par E. de Coussemaker" (1858); "Jacques de Gohy, chanoine d'Embrun" (1863); "J.-F.-J. Janssens" (1866); "La musique au Pays-Bas avant le XIX<sup>e</sup> siècle" (1867-85; 7 vols.); a "monumental" work of reference; "Le noordsche Balck du musée communal d'Ypres" (1868); "Wagner: Verslag aan den heer minister van binnenlandsche Zaaken" (1871); "Le théâtre villageois en Flandre" (1874; Vol. i); "Les musiciens belges en Italie" (1875); "Sociétés dramatiques des environs d'Audenarde" (n. d.); "Voltaire musicien" (1878); "La mélodie populaire dans l'opéra *Guillaume Tell* de Rossini" (1879); "Lohengrin: instrumentation et philosophie" (1879); "Turin musical" (1880); "Jacques de Saint-Luc" (1886); "La musique congratulatoire en 1454, etc." (1888); "Cinq lettres intimes de Roland de Lassus" (1891); "Les billets des rois en Flandre; xylographie, musique, coutûmes, etc." (1892).

**Van der Stucken, Frank (Valentin),** b. Fredericksburg, Gillespie Co., Texas, Oct 15, 1858. Taken by his

parents to Antwerp, in 1866, he studied with Benoît, writing several successful comp.s (aballet, perf. at the Royal Th.; a Te Deum, a Gloria, etc.). Spent 1876-8 at Leipzig, aided in study by Reinecke, Grieg, and Langer; publ. op. 2-5; travelled in southern Europe; 1881-2, *Appellina*, of Breslau City Th. (prod. music to Shakespeare's *Tempest*, 1882). During 1883, in Rudolstadt with Grieg, and Weimar with Liszt; prod. the opera *Vlasda* (Paris?, 1883); in 1884, mus. dir. of the "Arion," New York, succeeding L. Damrosch; also conducted several other series of concerts; 1895, Director of Cincinnati Cons., and 1st cond. of the Cincinnati Symphony Orch. He has publ. sev-



eral series of songs, and 4-part mixed and male choruses *a cappella*; also an orch.l episode, "Pagina d'amore," w. choruses and songs, and several pf.-pieces; for the "Arion" he wrote an "Inauguration March," and a "Festival Hymn"; has also prod. a "Festival March" f. orch., symphonic prologue "William Ratcliff," church-music, etc.

**Van Duyze, Florimond,** b. Ghent, Aug. 4, 1853. Lawyer and amateur composer; pupil of Ghent Cons., winning Grand prix de Rome in 1873 with the cantata *Torquato Tasso's deed*. Has prod. 7 operas at Antwerp and Ghent; also an ode-symphonic, *De nacht*.

**Van Dyck, Ernest (Marie Hubert),** famous dramatic tenor; b. Antwerp, Apr. 2, 1861. At first a law-student; studied singing with Bax St.-Yves at Paris, sang at the Concerts Lamoureux; became famous in 1886 by his interpretation of the rôle of Parsifal, at Bayreuth, and was eng. for the Vienna Court Opera in 1888. Makes frequent "starring" tours, the last being for the season of 1899-1900 at Chicago and New York, etc.

**Van Hal.** See WANHAL.

**Vanneo, Stefano,** b. Recanati, Ancona, 1493; was *maestro* at the monastery of Ascoli. Publ. "Recanctum de musica aetern. . ." (Rome, 1553), an excellent treatise on plain chant, mensural music, and counterpoint.

**Van Rooy, Anton,** dramatic bass; b. Rotterdam, 1869. Pupil of Stockhausen at Frankfurt; began career as a singer of *Lieder* and in oratorio; later eng. for Bayreuth by Frau Wagner; sang with success in London (1898) and New York (1899).

**Van Westerhout, Niccolò,** b. of Dutch parentage at Mola di Bari, Italy, in Dec., 1862; d. Naples, Aug. 21, 1898. A pupil of Nicola d'Arizzeno at the R. Cons., Naples; from 1897, he was himself a prof. of harmony there.—Works: The 3-act opera *Tilde* (not perf.); 4-act opera seria *Cimbelino* (Rome, Teatro Argentina, Apr. 7, 1892); 3-act opera seria *Fortunio* (Milan, Teatro Lirico, May 16, 1895); 1-act opera *Loda Flor* (Mola di Bari, Apr. 18, 1896, on the opening of the Teatro Van Westerhout, named after the author); 4-act opera *Columba* (not perf.);—2 symphonies, a violin-concerto, several orch.l comp.s, a violin-sonata, etc.; publ. many pf.-pieces of real merit, and songs.

**Varney, Pierre-Joseph-Alphonse,** b. Paris, Dec. 1, 1811; d. there Feb. 7, 1879. Pupil of Reicha at the Cons.; theatre-cond. at Ghent, The Hague, Rouen, Paris, and Bordeaux. He set to music Dumas' *Chant des Girondins*, "Mourir pour la patrie," the popular revolutionary lyric of 1848; prod. 7 1-act operettas.

**Varney, Louis,** son and pupil of the preceding; b. Paris, (?). Since 1876 he has prod. over 30 operettas, comic operas, "revues," etc., at minor Parisian theatres; the 3-act operetta *Les Forains* (Paris, 1894), was given at Vienna, 1895, as *Olympia*, and at Berlin, 1895, as *Die Gaukler*.

His latest are the mus. farce *Le Pompier de service* (1897), and *Les Demoiselles des Saint-Cyriens* (1898; v. succ.).

**Vasconcel'los, Joaquim de**, contemporary Portuguese historiographer; has publ. the biographical dictionary "Os musicos portuguezes . . ." (1870), containing much new matter, and many emendations of old; a monograph on "Luiza Todi" (1873); an "Ensaio critico sobre o catalogo del rey Don Joao IV." (1873); also contributed to Pougin's supplement to Fétis' "Biographie universelle."

**Vasseur, Léon-(Félix-Augustin-Joseph)**, b. Bapaume, Pas-de-Calais, May 28, 1844. Pupil of the Ecole Niedermeyer; from 1870, organist of Versailles Cathedral; *chef d'orchestre* at the Folies-Bergère and the Concerts de Paris (1882). Since 1872 he has prod. over 30 operettas, comic operas, and the like, on minor Parisian stages; *La timbale d'argent* (1872) was very successful; some of the latest are *Le voyage de Suzette* (1890), *La famille Vénus* (1891), *Le pays de Per* (1892), *Le commandant Laviçète* (1892), *Le Préfentaine* (1893), *La pension Tenehard*, *Aspasie*, *La foire aux amours*, etc. Publ. "L'office divin," a coll. of masses, offertories, antiphones, etc.; a method f. organ and harmonium; transcriptions f. harmonium and pf.

**Vaucorbeil, Auguste-Emmanuel**, b. Rouen, Dec. 15, 1821; d. Paris, Nov. 2, 1884. Pupil of Marmontel, Dourlen, and Cherubini, at Paris Cons.; made himself known by songs and 2 string-quartets; prod. a comic opera, *Bataille d'amour* (1863), and a very successful lyric scene, *La mort de Diane*, at the Concerts spirituels. In 1872, government commissioner for the subsidized theatres of Paris; in 1880, Director of the Opéra. He also prod. pf.-pieces, sacred songs, etc.

**Vavrincez, Mauritius**, b. Czigled, Hungary, July 18, 1858; pupil of the Pesth Cons., later of R. Volkmann. Cathedral-conductor at Pesth.—Works: The 4-act opera *Rutelli* (Prague, 1895; *succès d'estime*); 1-act opera *Romanunda* (Frankfort-on-Main, 1895; succ.); oratorio *Christus*; *Stabat Mater* (1886); 5 masses; a Requiem; a symphony; overture to Byron's *Bride of Abydos*; a "Dithyrambe" f. full orch.; etc.

**Vec'chi, Orazio**, b. Modena, 1551(?) ; d. there Feb. 19, 1605. Distinguished composer; *maestro* at Modena Cath. from 1596. His most interesting work is the *Amfiparnasso*, "commedia harmonica" (publ. Venice, 1597), perf. at Modena in 1594; a kind of musical farce written, not in the monodic style of Peri's *Dafne* (prod. in the same year), but in madrigal-style, with the monologues, duets, and *ture* (choruses) all sung by several voices (i. e., a chorus a 4-5). V. was an exquisite composer of madrigals and canzonets; of especial note are the "Selva di varie rierationi" a 3-10 (Venice, 1590; 2nd ed. 1595; contains "Madrigali, Capricci, Balli, Arie, Justiniano, Canzonette, Fantasie, Serenate, Dialoghi, un

Lotto amoroso, con una Battaglia a 10 nel fine ed accomodatavi la intavolatura di liuto alle Arie, ai Balli ed alle Canzonette"), and "Le Veglie di Siena da 3 a 6 voci, ovvero i varii humori della musica moderna" (Venice, 1604; also 1605 as "Noctes ludicrae"; presents musical characterizations of the various moods, as "grave, allegro, dolente, lusinghiero, affettuoso," etc.). There were also publ. (besides detached numbers in numerous coll.s from 1575-1615), 4 books of canzonette a 4 (1580 [2nd ed.], '80, '85, '90; often republ.); selected canzoni a 4 (Phalèse: Antwerp, 1611; also, with German words, at Nuremberg, 1601, and Gera, 1614); canzonette a 6 (1587); 2 books of canzonette a 3 (1597, '99; Book I with Ger. version added, 1608); 2 books of madrigals a 6, with some a 7-10 (1583 [often republ.], 1591); one of madrigals a 5 (1589); a "Convito musicale" a 3-8 (1597);—further, various sacred compositions (V. was a noted church-comp.): Lamentations for 4 equal voices (1587); a book of motets a 4-8 (1590; republ. by Phalèse in 1597); one a 5-8 (1597); one a 6 (1604); Hymns for the entire church-year, "partim brev' stillo super cantu plano, partim proprium arte" (1604; a 4); masses a 6 and 8 (1607; some reprinted by Phalèse in 1612).

**Vec'chi, Orfeo**, b. Milan, about 1540; d. there 1613. Noted church-comp.; *maestro* at the church of Santa Maria della Scala, where most of his MSS. are preserved.—Extant publ. works: 1 book of motets a 6 (1603); another a 4 (1603); and psalms a 5, w. 2 Magnificats, etc. (1614).

**Veit, Wenzel Heinrich** [Václav Jindřich], b. Reptic, n. Leitmeritz, Bohemia, Jan. 19, 1806; d. Leitmeritz, Feb. 16, 1864, as president of the district court. A self-taught musician, and excellent composer.—Works: A solemn mass, a Te Deum, graduals; a festival cantata; a symphony, a concert-overture, and chamber-music (5 string-quintets, 6 string-quartets, a trio); male choruses in Bohemian and German; songs.

**Vellu'ti, Giovanni Battista**, the last celebrated *sopranista* (musician); b. Monterone, Ancona, 1781; d. San Burton, in Feb., 1861. Pupil of Colpi at Ravenna; sang with great success in Italy, also in London (1825).

**Venatorini**. See MYSLIWECZEK.

**Venosa**, Prince of. See GESUALDO.

**Ven'to, Ivo de**, Spanish musician, organist of the Court Chapel at Munich.—Publ. motets a 4 (1569; 1574); do. a 5 (1579); several books of "Neue teutsche Lieder" a 3 (1572, '73, '76, '91), and a 4-6 (1570, '71, '82). MS. masses in Munich Library.

**Ven'to, Mattia**, b. Naples, 1739; d. London, 1777. Pupil of the Cons. di Loreto, Naples; prod. 2 operas in Naples, and 4 in London; publ. 6 string-trios, 36 pf.-trios, 6 pf.-sonatas, 12 canzonets f. 1-2 voices.

**Venturelli, Vincenzo**, dram. comp. and song-writer; b. Mantua, Apr. 19, 1851; d. there (by suicide), Aug. 22, 1895. Contributor to the Milan "Gazzetta Musicale."—Operas, *Il conte di Lara* (Florence, 1876; mod. succ.), *Maria di Kerès* (not perf.).

**Venza'no, Luigi**, b. Genoa, about 1814; d. there Jan. 26, 1878. For years 1st cello in the Carlo Felice Th.; also teacher of cello-playing at the Cons.—Works: Many songs (his "Valzer cantabile," often sung in the lesson-scene of the *Barbiere*, made him popular), an opera *Benvenuto Cellini* (Genoa, 1870?), an operetta buffa in 2 acts, *La notte degli schiaffi* (Genoa, 1873); a ballet, *Lidia*; 12 Solfeeggj; pf.-music.

**Veracini, Antonio**, Florentine violinist.—Publ. op. 1, sonatas f. 2 vlns. and bass, w. continuo (1692); op. 2, church-sonatas f. vln. and bass; op. 3, chamber-sonatas f. 2 vlns. w. bass and cont. (1696). One sonata from op. 1, and another from op. 2, have been republ. by G. Jensen.—His nephew,

**Veracini, Francesco Maria**, celebrated violinist; b. Florence, about 1685; d. near Pisa, about 1750. Appearing at Venice after successful tours, he had great influence on Tartini's style; was for 2 years (1715-17) soloist at the Italian Opera in London; for 5 years chamber-virtuoso at Dresden; then for a long time with Count Kinsky at Prague; retired to Pisa in 1747, after unsuccessful rivalry (1736) with Geminiani at London.—Publ. 24 violin-sonatas w. bass, in 2 books (in Jensen's "Classische Violinmusik," may be found his concert-sonata, and 2 others); other works MS.

**Verdelot, (Italianized Verdelotto), Philippe**, famous Belgian madrigal-composer; for a time a singer at San Marco, Venice; between 1530-40 in Florence; died before 1567.—Extant printed works: "Madrigali . . . da cantare et sonare nel liuto" (1536); 3 books of madrigals *a 4* (1537); together (1566); 1 do. *a 5* (1538); "Verdelot, La più divina e più bella musica, che se udisse giamai delli presenti Madrigali a sei voci" (1541); also colls. of madrigals *a 4-5* (1540, '41, '46, '66), and *a 4* (1541);—a book of motets, "Philippi Verdeloti electiones diversorum molettorum distinctae 4 vocum" (1549); detached motets in Gardane's "Motetti del frutto," J. Moderne's "Motetti del fiore," Montan-Neuber's "Magnum opus," Kriesstein's "Cantiones selectissimae," Graphaeus' "Novum et insigne opus," Attaignant's great coll., etc.; a mass is in Scotto's "Missarum quinque liber primus cum 4 voc." (1544).

**Verdi, (Fortunio) Giuseppe (Francesco)**, most eminent among contemporary Italian opera-composers; b. at the village of Le Roncole, n. Busseto, Duchy of Parma, Oct. 9, 1813. His father was an innkeeper and grocer; the son's precocious talent was trained for a year by the village organist, Baistrocchi, whom V. succeeded at the age of ten, and for three more by Ferdi-

nando Provesi at Busseto; in 1831, with pecuniary aid from his father's friend Antonio Barezzi of Busseto, he repaired to Milan, but was refused admission to the Conservatory by Basili, the Director, on the score of lack of musical talent. V. took private lessons in composition of Lavigna, cembalist at La Scala; in 1833 he returned to Busseto as conductor of the Philharm. Soc., and organist; and in 1836 married Barezzi's daughter Margherita. In 1838, with his wife and two children, he returned to Milan with the finished score of an opera *Oberto, conte di San Bonifacio*, which was accepted by Merelli, the impresario for La Scala, and performed with success on Nov. 17, 1839. [Before this time he had written, between 13 and 18, marches for brass band, short symphonies, six concertos and variations f. pf. (which he played himself), many serenades, cantate, arie, duetti, terzetti, and church-works (e. g., a *Stabat Mater*); also, during the first three years at Milan, 2 symphonies and a cantata; then in Busseto, a "Messa," a "Vespro," 3 *Tantum ergos*, other church-music, and choruses to A. Manzoni's tragedies, and "Il cinque Maggio."] Merelli immediately commissioned him to write 3 operas, one every eight months, at 4000 lire apiece, with half the proceeds of the copyright. The first was a comic opera, *Un giorno di regno*. In the midst of the work, his wife and both children died in swift succession; small wonder that an opera distasteful in subject, and completed under such conditions, should have proved a "dead failure" (Milan, Sept. 5, 1840). V. was so discouraged and despondent, that he determined to give up composition for good. However, some time after, Merelli persuaded him to set to music Solera's *Nabucco* (Nebuchadnezzar), which was given at La Scala on Mar. 9, 1842, with tremendous applause; Signorina Strepponi, V.'s future spouse, taking the role of Abigale. The success of *I Lombardi alla prima Crociata*, also at La Scala, on Feb. 11, 1843, was yet more emphatic, especially as voicing, symbolically, the national aspirations of the patriotic Milanese. This work has survived the test of time; it is still played in Italy, and was successful in Brussels, though less so at Paris (as *Jerusalem*); under which title it was revived at Amsterdam in 1895). *Ernani*, written for La Fenice Th. at Venice after Victor Hugo's *Ernani*, was greeted (Mar. 9, 1844) with enthusiasm, and prod. on 15 different stages within 9 months. In this year he married Giuseppina Strepponi [see below]. Now followed a series of works which added nothing to the composer's fame—*I due Foscari* (Rome, Nov. 3, 1844), *Giovanna d'Arco* (Milan, Feb. 15, 1845), *Airola*



(Naples, Aug. 12, 1845), *Attila* (Venice, Mar. 17, 1846), *Masabet* (Florence, Mar. 14, 1847), *Il Masnadieri* [after Schiller's *Räuber*] (London, H. M.'s Th., July 22, 1847), *Jhusakem* [*Lombardi* revised and augmented] (Paris, Grand Opéra, Nov. 26, 1847), *Il Corsaro* (Trieste, Oct. 25, 1848), and *La battaglia di Legnano* [later as *L'Assedio d'Asolo*] (Rome, Jan. 27, 1849). *Luisa Miller* had real success at the Teatro San Carlo, Naples, Dec. 8, 1849, and still holds the stage in Italy. *Stipetto* (Trieste, Nov. 16, 1850; prod. later as *Giuglielmo Wellington*; also, with another libretto, as *Araldo*) was a failure. *Rigoletto*, written in 30 days, and brought out at Venice, La Fenice Th., Mar. 11, 1851 [has also been given as *Tricardello*], ushered in Verdi's most brilliant period; it was followed by *Il Trovatore* (Rome, Apollo Th., Jan. 19, 1853), and *La Traviata* (Venice, La Fenice Th., Mar. 6, 1853; also given as *Violetta*), works which established his fame as the greatest living Italian composer of opera. For the ensuing 18 years, no signal triumph was recorded; *Les vêpres siciliennes* (Paris, Opéra, June 13, 1855; in Italian *I vesperi siciliani*; also given as *Giovanina di Gu man*), *Simon Boccanegra* (Venice, Mar. 12, 1857; revised, and successfully revived at Milan, Apr. 12, 1881), *Aroldo* [a revision of *Stipetto*] (Rimini, Aug. 16, 1857), *Un ballo in maschera* (Rome, Feb. 17, 1859), *La for-a del destino* (St. Petersburg, Nov. 10, 1862), *Masabet* [revised] (Paris, Apr. 21, 1863), and *Don Carlos* (Paris, Opéra, Mar. 11, 1867), were received either coolly, or with moderate applause. In *La for-a del destino*, however, began a transition to a richer and more elaborate style of instrumentation and harmony, which attained very marked development in *Aida*, written for the Khedive of Egypt, and first perf. at Cairo, Dec. 24, 1871; its overwhelming success there was intensified at Milan (La Scala, Feb. 8, 1872), and good fortune has attended its production throughout Europe (Berlin, 1874; Vienna, 1875; Paris and London, 1876; Brussels, 1877; etc.). His *Mozart Requiem*, prod. in 1874, made a *furor* in Italy; its markedly theatrical style has prevented an equally warm reception in Germany and England, despite its undeniable musical beauties. His last stage-works were *Otello* (Milan, Feb. 5, 1887), and *Falstaff* (Milan, Feb. 9, 1893); the latter, especially, seems destined for a long and prosperous career. Undoubtedly influenced by his contemporaries Meyerbeer, Council, and Wagner in his treatment of the orchestra, Verdi's dramatic style nevertheless shows a natural and individual development, and has remained essentially Italian as an orchestral accompaniment of vocal melody; but his later instrumentation is far more careful in detail and luxuriant than that of the earlier Italian school, and his melody more passionate and poignant in expression. In 1893 he received the title of "Marchese di Busseto" from the King of Italy. He is living in retirement at his villa Sant'Agata, near Busseto.—Besides the

works enumerated above, V. has written 2 books of Romances, 2 songs for bass, a Notturmo a 3 (S. T. B.), etc.; an "Inno delle Nazioni," for the London Exhibition (1862); a Pater noster and an Ave Maria; and a string-quartet (1873).—Biographical: The latest and best biography is that by Gino Monaldi (publ. only in a German translation by Ludwig Holthof, at Leipzig, 1898), "Giuseppe Verdi und seine Werke," a well-written, interesting, and reliable work. Further, by Pouglin, "Verdi, souvenirs anecdotiques" (Paris, 1878; in English, 1887; also in a fine Italian ed., with valuable notes and additions by "Folehetto"); by Eugenio Cecchi, "Giuseppe Verdi, il genio e le opere" (Florence, 1887); by Blanche Roosevelt, "Verdi, Milan, and Otello" (London, 1887); by G. Perosis, "Cenni biografici," and B. Bernani, "Schizzi" (both at Milan; Ricordi); by Basevi, "Studio sulle opere di G. V." (Florence, 1859); also *cf.* Fétis, Grove, Hanslick ("Die moderne Oper," p. 217), etc.

**Ver'di, Giuseppina, né Strepponi**, dramatic soprano; wife of Giuseppe Verdi; b. Lodi, Sept. 18, 1815; d. Busseto, Nov. 14, 1897. Daughter of the dramatic composer Feliciano S. [d. Trieste, 1832]. Pupil of Milan Cons. 1830 5; début Trieste, 1835, in *Matilde di Shabran*; immediately eng. for the Italian Opera at Vienna. Sang later in chief Italian towns; at La Scala, Milan, in Donizetti's *Bellario*; on Mar. 9 she created the rôle of Abigail in Verdi's *Achilles*, and shared the young composer's triumph. After their marriage in 1844 she retired from the stage.

**Verdonck, Cornelius**, b. Turnhout, Belgium, 1564; d. Antwerp, July 4, 1625.—Works: French chansons; 2 books of madrigals a 6; 1 do. a 9; and a Magnificat a 5 (1585).

**Vere, Clémentine Duchêne de [de Vere-Sapio]**, b. in Paris. Her father was a Belgian nobleman; her mother, an English lady. Her mus. education was completed under Mme. Albertini-Baucardé, at Florence; successful début there at 16, as Marguerite de Valois in *Les Huguenots*; then sang with equal fortune at leading theatres in Italy, France, Spain, and Mexico; was also welcomed in Berlin, London, Australia, and the United States as a highly accomplished concert- and oratorio-singer. At New York, in 1896, she assumed the part of Marguerite in Berlioz's *Damnation de Faust*; in 1897, as a member of the Abbey & Circa troupe, she interpreted the rôles of Violetta, Gilda, Micaela, Marguerite de Valois, the Infanta (*La Cid*), Marguerite (Council's *Fuust*), and Ophelia, with good success. Her voice is a well-schooled, powerful, and brilliant high soprano; she excels in coloratura. Other chief rôles are Lucia and Ilmorath.

**Verhulst, Johannes (Josephus Herman)**, b. The Hague, Mar. 19, 1816; d. there Jan. 17, 1891. Studied there, at the Cons., under Volcke;

entered the orch. as a violinist; won several prizes for comp.; was a pupil of Joseph Klein at Cologne, and Mendelssohn (1838) at Leipzig, where he conducted the "Euterpe" Concerts till 1842; then became Royal Mus. Dir. at The Hague, and in 1848 cond. of the concerts given by the "Maatschappij tot bevordering der toonkunst" at Rotterdam. He organized all the great Dutch mus. festivals since 1850. He cond. the "Diligentia" Concerts at The Hague 1860-86, then retiring; also the "Cicilia" Concerts, etc. He was a leader among contemporary Dutch composers.—Works: A symphony, 3 overtures, and an Intermezzo, f. orch.; 7 festival cantatas; a *Tantum ergo* f. ch. and orch.; a *Clemens est Dominus* f. double-chorus and orch.; a mass f. 4 solo voices, ch. and orch.; other sacred music; choruses, songs; and 3 string-quartets.

**Vernier, Jean-Aimé**, b. Paris, Aug. 16, 1769; d. (?) Harpist at the Opéra-Comique, 1795; at the Opéra 1813-38; then pensioned.—Publ. sonatas f. solo harp, and f. violin and harp; a quartet f. harp, pf., oboe, and horn; trios f. harp, flute, and cello; harp-duos; fantasias, vau.s, etc., f. harp.

**Vero'vio, Simone**, the first copper-plate-music-printer, working at Rome about 1586-1604. His process marked a long step beyond Petrucci's movable types.

**Vesque von Püttlingen, Johann** (pen-name "J. Hloven"), b. Opole, Poland, July 23, 1803; d. Vienna, Oct. 30, 1883. Intended for a government career, he took the degree of *Dr. juris* at Vienna, and became a councillor of state; but studied music under Moscheles and Sechter, was an excellent pianist, and made his mark as a comp. of operas; *Turandot*, 1838; *Johanna d'Arc*, 1840; *Liebesauer Kätzchen von Heilbronn*, 1845; *Ein Abenteuer Karls II.*, 1850; *Der lustige Rath*, 1852; and *Lips Tellian*, 1854. Also publ. "Das musikalische Autorrecht" (1865).

**Viadana, Ludovico (da), recte Ludovico Grossi**, b. Viadana, n. Mantua, 1564; d. Gualtieri, May 2, 1645. *Maestro* at Mantua Cath., 1594-1609; later at Fano, Papal States, at Concordia in Venetia, and finally at Mantua in 1644. This famous church-composer was formerly accredited with the invention of the basso continuo (thorough-bass); but Peri's *Euridice* (publ. 1600) has a figured bass in certain numbers, as well as Banchieri's "Concerti ecclesiastici" (publ. 1595); whereas V.'s "Cento concerti . . . con il basso continuo" did not appear till 1602. Apparently, however, he was the first to write church-concertos with so few parts that the organ-continuo was employed as a necessary harmonic support.—Works: Canzonets *a 4* (1590) and *a 3* (1594); madrigals *a 4* (1591) and *a 6* (1593); masses *a 4* (1596; often republ.); 2 books of vesper-psalms *a 5* (1595, 1604), and *a 8* (1602); "Falsi bordon" *a 5* (1596); 2 books "Completorium romanum" *a 8* (1597, 1608); motets *a 8* (1597); psalms and Magnificats *a 4* (1598;

often republ.); "Officium defunctorum" (1600); the celebrated "Cento Concerti ecclesiastici *a 1, a 2, a 3 et a 4 voci con il basso continuo per sonar nell' organo. Nova inventione comoda per ogni sorte di Cantori e per gli Organisti*" (Venice, Book i, 1602; 4th ed. 1611, also as "Opus musicum sacrorum concentuum . . ."; Frankfurt, 1612; Book ii, 1607; Book iii, 1611 [2nd ed.]; complete ed. "Opera omnium sacrorum concentuum 1, 2, 3 et 4 vocum . . .", containing 146 motets and sacred concerts, Frankfurt, 1620); Litanies *a 3-12* (1607 [2nd ed.]); "Officium ac missae defunctorum 5 voc." (1604); "Lamentationes Hieremicæ" I. 4 equal voices (1609); "Symphonie musicali" *a 8*, for all kinds of instr.s, w. fig. organ-bass (1610); "Responsoria ad lamentationes Hieremicæ 4 voc." (1609); "Completorium romanum quaternis vocibus decantandum, una cum b. cont. pro organo" (1606); "Salmi *a 4 voci pari col basso per l'organo, brevi, comodi ed ariosi con 2 Magnificat*" (1610); "Te Deum and Salve regina *a 8* (1612); "24 credo a canto fermo . . ." (1610); and (posthumous) "Missa defunctorum" *a 3* (1607).

**Vianesi, Auguste-Charles-Léonard-François**, b. Leghorn, Nov. 2, 1837. He finished his mus. education in Paris, whither he had come in 1857 with a letter of recommendation to Rossini; in 1859 became cond. at Drury Lane, London; was then at New York, Moscow, and St. Petersburg, later conducting Italian opera for 12 years at Covent Garden; has also cond. Italian opera-troupes in many other cities. On July 1, 1887, he was chosen to succeed Allès as 1st *chef d'orchestre* at the Grand Opéra, Paris; conducted opera in New York, 1891 2.

**Viardot-Garcia, (Michelle-Ferdinande-) Pauline**, famous dramatic singer, daughter of Manuel del Popolo Garcia; b. Paris, July 18, 1821. She was taken by her parents to England and America; had pl.-lessons from Vega, organist at Mexico Cath., also (on returning to Paris in 1828) from Meysenberg and Liszt. Her father and mother both gave her vocal instruction; Reicha was her teacher in harmony. Her concert début was at Brussels in 1837; after singing in Germany and Paris, she came out in opera at London, 1839, as Desdemona in *Othello*, and was eng. by Viardot, the director of the Théâtre-Italien, Paris. She sang there until her marriage with M. Viardot in 1841; he then accompanied her on long tours throughout Europe. In 1849 she created the rôle of Pilea in *Le Prophète* at the Grand Opéra, Paris, and that of Sappho in Gounod's opera, 1851; after another succession of tours, she took the rôle of Orphée in Berlioz's revival of Gluck's opera at the Th.-Lyrique, 1859, singing the part 150 nights to crowded houses. In 1861 she also took part in the revival of Gluck's *Alceste*, most admirably interpreting the excessively difficult title-rôle. She retired to Baden-Baden in 1863; since 1871 she has dwelt in Paris and Bougival. Her voice was a mezzo-soprano of extraordinary compass (from

bass *c* to *f*), and while neither sweet nor even, lent itself readily to every form of dramatic expression. She was a wonderful actress. For some years she taught at the Paris Cons.; among her pupils were Desjèze Aitôt, Orgeni, Antoinette Sterling, and Marianne Brandt. A thoroughly trained musician, she has also comp. operas, one of which, *Le dernier sorcier*, was perf. at Weimar, Karlsruhe, and Riga as *Prolet le Zauberer*; this opera, *L'Opéra*, and *Trop de femmes*, were given at her private theatre in Baden-Baden. About 60 vocal melodies have been publ. and have won wide popularity; also 6 pieces, *f.* pf. and violin, and an "École classique de chant." A biogr. sketch of Mme. Viardot-Garcia, by La Mara, is publ. by Breitkopf & Härtel. — Her daughter, Mme. **Louise Héritte-Viardot**, b. Paris, Dec. 14, 1841, taught singing at the Hoch Cons., Frankfurt, for some years (till 1886), and then estab. a vocal school at Berlin; comp. 2 comic operas, *Indora* (Weimar, 1879) and *Das Bacchusfest* (Stockholm, 1886); a pf.-quartet; a terzetto *f.* female voices, etc. Two other daughters, Mme. **Chamerot-V.**, and **Marianne V.**, are fine concert-singers; her son, **Paul Viardot**, b. Courtaevy, July 20, 1857, and a pupil of Léonard, is an excellent violinist; in 1893 he was temporarily *chef d'orchestre* at the Opéra.

**Vicent'no, Nicola**, b. Vicenza, 1511; d. Milan, about 1576. Pupil of Willaert at Venice; *maestro* and music-master to the Princes d'Este at Ferrara; then for some years in the service of Cardinal Ippolito d'Este at Rome. Here his book of madrigals *a 6*, an attempt to revive the chromatic and enharmonic genera of the Greeks, led to an academic controversy with the learned Portuguese musician Lusitano; defeated, V. publ. a theoretical treatise, "L'antica musica ridotta alla moderna prattica" (1555), which likewise contains a description of his invention, an instr. called the archicembalo (having 6 keyboards, with separate strings and keys for distinguishing the ancient genera—diatonic, chromatic, and enharmonic). He also invented and described (1561) an "Archorgano." In chromatic composition he was followed by Cyprian de Rore and Gesualdo. His work paved the way for the monodic style, and the eventual disuse of the church-modes.

**Victoria.** See VILTORIA.

**Vidal, Louis-Antoine**, b. Rouen, July 10, 1820. Writer and musician; "cello-pupil of Franchomme."—Publ. "Les instruments à archet, les faiseurs, les joueurs d'instrs., leur histoire sur le continent européen, suivie d'un catalogue général de la musique de chambre" (3 vols.; Paris, 1876-8; with 120 illustrative plates engraved by Frédéric Hillemecher), an interesting and important work; also an extract from the above, "La chapelle St.-Julien-des-Ménétriers" (1878), and "La lutherie et les luthiers" (1889).

**Vidal, Paul-Antoin**, b. Toulouse, June 16, 1863. Pupil of Paris Cons.; first Grand prix de

Rome, 1881. In 1894 he succeeded Mouzin as teacher of the solfège-class at the Cons.; became cond. of the Sunday Concerts at the Grand Opéra; and in 1896 succeeded Madier de Montjau as *chef d'orchestre* at the Grand Opéra. Besides 3 pantomimes he has prod. the 3-act lyric fantasy *Eros* (1892), a ballet, *La Maladetta* (1893), 2 1-act operettas, *Le mariage d'Yvette*, and *La dévotion à St.-André*, and the 3-act lyric drama *Guernica* (Opéra-Comique, 1895); numerous choral comp.s; an orch.1 suite, "Les mystères d'Eleusis," etc.

**Vier'dank, Johann**, organist of the Marienkirche, Stralsund. —Publ. "Neue Pavanen, Gagliarden, Ballette und Concerte" *f.* 2 vlns., violone, and b. cont. (1641); and "Geistliche Concerte" *a* 2-4, w. basso cont. (1642, '43).

**Vier'ling, Johann Gottfried**, b. Metzels, n. Meiningen, Jan. 20, 1750; d. as organist at Schmalkalden, Nov. 22, 1813, having succeeded his teacher, Fischer. Also studied with C. Ph. E. Bach, and Kirnberger. Publ. "12 leichte Orgelstücke"; "Versuch einer Anleitung zu Pfaludiren für Ungelübte" (1764); "Sammlung lehrter Orgelstücke" (1764); "48 leichte Orgelstücke" (1765); "Sammlung 3-stimmiger Orgelstücke" (1802); "Allgemein fasslicher Unterricht im Generalbass" (1805); "Leichte Choralvorspiele" (1807); also a Choralbuch *a* 4, w. Intro. to thorough-bass (1780); a pf.-quartet, 2 pf.-trios, and 6 pf.-sonatas.

**Vier'ling, Georg**, b. Frankenthal, Palatinate, Sept. 5, 1820. Pupil of his father, the organist **Jacob V.** [1796-1867]; then of Neeb at Frankfurt (pf.), Rück at Darmstadt (org.), Marx at Berlin (comp.; 1842-5); 1847, organist of the Oberkirche, Frankfurt-am-Oder; 1852, 3, cond. of the *Liedertafel* at Mayence; then settled in Berlin, where he founded and for some years conducted the *Bach-Verein*; received the title of "R. Mus. Dir." in 1859, and shortly after resigned his public positions to devote himself to composition. — Works: The secular cantatas (oratorios) *Der Rank der Sabinerinnen* (op. 50), *Alarichs Tod* (op. 58), and *Constantin* (op. 61); Psalm 137, *f.* tenor solo, ch., and orch., op. 22; *Herr und Leander*, *f.* do, op. 30; *Zur Weinkese*, *f.* soll, male ch., and orch., op. 32; *Zecheantate*, *f.* soll, male ch., and pf., op. 10; Psalm 100 *f.* mixed chorus *a cappella*; many other choral works with and without accomp.;—a symphony in C, op. 33; overtures to *The Tempest*, *Marin Stuart*, *Die Hermannschlacht* [Kleist], *Die Heze* [Filtzer], and "Im Frühling"; Capriccio *f.* pf. w. orch.; Phantasiestück *f.* viola w. small orch.; Phantasie *f.* pf. and cello; 3 Phantasiestücke *f.* do.; Phantasiestücke *f.* pf. and violin; a string-quartet, op. 56; a pf.-trio, op. 51; pf.-pieces (sonata, op. 44; Valse-Caprice, op. 43; 2 Impromptus, op. 53; etc.); organ-pieces, op. 23; etc.

**Vieuxtemps, Henri**, b. Vorviers, Belgium, Feb. 20, 1820; d. Mustapha, Algiers, June 6,

1881. Famous violinist; his first teacher was his father, a piano-tuner and instrument-maker, who soon turned him over to Lecloux, with whom he made a concert-tour at 8.

From 1829-30 he studied with de Bériot at Brussels; played successfully at concerts in Paris; Studied harmony with Sechter at Vienna in 1833, while on a German tour; visited London in 1834, and took a course in composition with Reicha at Paris in 1835, producing some original works next year in Holland. In 1837 he revisited Vienna, and made successful Russian tours in 1838-9; composed the Concerto No. 1, in E, and the Fantaisie-Caprice in A, making with the former, especially, a profound impression at Antwerp (1840), and at Paris and London (1841). From 1844-5 he toured America; from 1846-52 he was solo violinist to the Czar, and prof. at the St. Petersburg Cons.; then recommenced his wanderings. He twice revisited America; in 1857, with Thalberg, and in 1870, with Christine Nilsson and Marie Krebs. From 1871-3 he was prof. of violin-playing at the Brussels Cons.; in the latter year a stroke of paralysis, affecting his left side, cut short his career as a virtuoso; though he still taught for a time, after partial recovery. With de Bériot he stood at the head of the modern French school of violin-playing; many of his compositions still grace the repertory of leading violinists.—Works: 6 concertos—No. 1, op. 10, in E; 2, op. 19, in E $\sharp$  min.; 3, op. 25, in A; 4, op. 31, in D min.; 5, op. 37, in A min.; 6, op. 47, in G;—several concertinos; Fantaisie w. orch.; Ballade and Polonaise, w. orch.; Fantaisie-Caprice, w. orch.; fantaisies on Slavic themes, op. 21, 27; Introd. et Rondo, op. 29; "Hommage à Paganini," Caprice, op. 9; sonata, op. 12; var.s on "Yankee Doodle," op. 17; Duo concertant f. pf. and violin, on *Dou Giovanni*, op. 20; Duo brilliant f. do., on Hungarian themes (w. Erkel); suite, op. 43; 6 concert-studies w. pf., op. 16; 3 cadenzas to Beethoven's violin-concerto; fantaisies, caprices, etc.;—also 2' cello-concertos; an Elegy, and a sonata, f. viola or 'cello; a Grand duo f. violin and 'cello (w. Servais); an overture (op. 41) on the Belgian national hymn; etc.—Bibliography by Radoux: "II. V., sa vie et ses œuvres" (1897).

**Vieuxtemps, Jules-Joseph-Ernest**, brother of preceding; b. Brussels, Mar. 18, 1832; d. Belfast, Mar. 20, 1896. Was for years solo cellist at the Italian Opera, London; also in Hallé's orch. at Manchester.

**Vilbac, (Alphonse-Charles-) Renaud de,**



b. Montpellier, June 3, 1829; d. Paris, Mar. 19, 1884. Pianist and organist; studied at the Paris Cons. under Lemoine, Halévy, and Benoist, winning the Grand prix de Rome in 1844; from 1856, organist at St.-Eugène, Paris.—Prod. 2 comic operas, *Le clair de lune* (1857), and *Almanzor* (1858); a method f. pf.; and numerous well-written pt.-pieces (3 Morceaux de salon, op. 23; 3 Caprices, op. 25; Elisir d'amore, op. 24; "Les Amazones," galop; etc.)

**Villanis, Luigi Alberto**, distinguished writer and critic; b. San Mauro, n. Turin, June 20, 1863. After taking the degree of L.L.D. at Turin Univ. in 1887, he gave up the law for music, studying composition under Thermignon at Turin, and finishing under Cravero. App. prof. of mus. aesthetics and history at Turin Univ., 1890; gave well-attended lectures on the philosophy of music, 1895-7; since 1890, contributor to various papers, notably the "Gazzetta Musicale" of Milan.—Publ. "Il contenuto della musica" (1891); "Estetica del libretto nella musica" (1892); "Il leit-motiv nella musica moderna" (1891); "L'estetica e la Psyche moderna nella musica contemporanea" (1895); "Come si ascolta la musica, e come si dovrebbe ascoltare" (1896); many essays in "Gazz. Mus.," and critical studies in "L'illustration italienne." Is preparing a comprehensive work on the development of the several Schools of Music, due to the clavichord and pianoforte.

**Villaro'sa, Carlantonio de Rosa**, marchese di, b. Naples, Jan. 1, 1762; d. there Jan. 30, 1847. App. Royal Historiographer in 1823.—Publ. "Memorie del compositore di musica del regno di Napoli" (1840), now superseded by Florimo's "Cenni storici"; also "Lettera biografica intorno alla patria ed alla vita di G. B. Pergolesi," a second ed. appearing in 1843 as "Biografia di G. B. P."

**Villars, François de**, b. Île Bourbon, Jan. 26, 1825; d. Paris, Apr., 1870, where he was mus. feuilletoniste of "L'Europe," and writer for "L'Art musical."—Publ. "*La Serra padrona*, son apparition à Paris 1752, son analyse, son influence" (1863); "Notices sur Luigi e Federico Ricci, suivies d'une analyse critique de *Crispino e la Comare*" (1866); and "Les deux *Uphigénie* de Gluck" (1868).

**Villebois, Constantin Petrovitch**, Russian song-composer; b. Warsaw, May 20, 1817; d. there July 12, 1882.

**Villoing, Alexander**, b. St. Petersburg; d. there in Sept., 1878. Known to fame as the pf.-teacher of Anton and Nicholas Rubinstein, and other pupils of note. He assisted at A. Rubinstein's début at Paris in 1841. His "École pratique du Piano" embodies his system of instruction; the technical exercises are very ingenious and practical. Comp. a concerto, and smaller pieces.

**Villoteau, Guillaume-André**, b. Bellême, Orne, Sept. 6, 1759; d. Tours, Apr. 23, 1839.

Choir-boy, then tenor, at Le Mans Cath.; later at Notre-Dame, Paris; chorus-singer at the Opéra. Having studied philosophy at the Sorbonne, he was qualified for election as a member of the scientific commission which accompanied Napoleon to Egypt, and made a special study of Oriental music.—Publ. 4 essays (in the great work issued by the government, "Description de l'Égypte") entitled "Dissertation sur la musique des anciens égyptiens"; "Dissertation sur les diverses espèces d'instruments de musique que l'on remarque parmi les sculptures qui décorent les antiques monuments de l'Égypte . . ." (German transl., 1821); "De l'état actuel de l'art musical en Égypte . . ."; and "Description historique, technique et littéraire des instruments de musique des Orientaux"; also a "Mémoire sur la possibilité et l'utilité d'une théorie exacte des principes naturels de la musique" (1870), being an introduction to his "Recherches sur l'analogie de la musique avec les arts qui ont pour objet l'imitation du langage . . ." (1807; 2 vols.).

• **Vincent, Alexandre-Joseph-Hydulphe**, b. Hesdin, P.-de-C., Nov. 20, 1797; d. Paris, Nov. 26, 1868. Prof. of mathematics at the Collège St. Louis, Paris; member of the Académie, and of the Soc. of Antiquaries; custodian of the library of learned societies at the Ministry of Public Instruction. An investigator of ancient Greek and Latin music, he championed the idea that the Greeks used chords (harmony); he likewise sought to revive the employment of the quarter-tone. On these subjects he publ. a great number of essays, some of which were reprinted in pamphlet form, and reports of the Académie, scientific journals, etc. His mus. activity was scathingly criticised by FÉLIX; also *L. RUMANN*.

**Vincent, Heinrich Joseph**, b. Theilheim, n. Würzburg, Feb. 23, 1810. Renouncing theology and law, he became a tenor singer in theatres at Vienna (1837), Halle, and Würzburg; from 1872, singing-teacher, and cond. of the singing-society, at Czernowitz, Bukowina; later removed to Vienna. Works: Operas *Die Bettlerin* (Halle, 1863) and *König Stuart* (Würzburg, 1870); also operettas, and popular songs. As a writer he is a warm defender of the "Chroma" Society's 12-half-tone system; has publ. "Kein Generalbass mehr" (1860), "Die Einheit in der Tonwelt" (1862), "Die Neueklavier" (1874); and articles on the chromatic keyboard and notation in various papers.

**Vincent, Charles John**, b. Houghton-le-Spring, Durham, England, Sept. 19, 1852. Pupil of his father, Charles John V. [organist at St. Michael's]; from 1864, chorister at Durham Cath. under Dr. Arncliffe; in 1869, organist at Monkwearmouth; from 1876-8, st. at Leipzig Cons.; then org. at Tavistock and Kelly College; graduated Mus. Bac., Oxon., 1878; Mus. Doc., 1885; org. of Christ Ch., Hampstead, London, 1883-91. An Examiner for Trinity College he

has visited South Africa (1893) and Australia (1897). Joint-editor of the "Organist and Choir-master." Works: Oratorio *Ruth* (Hampstead, 1886); *Psalms 68, The Day of Rest, and The Crowning of the Wheat*, cantatas f. soli, ch., and orch.; 6 cantatas f. female voices; "Honour and praise to Music," choral fugue in 8 parts; vocal duets; over 100 songs;—orch.1 overture "The Storm" (1804); pieces f. cello and pf., violin and pf., and pf. solo; organ-music; the text-books "A Year's Study at the Piano," "First Principles of Music," "Choral Instructor for Treble Voices," "On Scoring for an Orchestra" (in "The British Musician," 1897); etc. His brother, **George Frederick V.**, b. Mar. 27, 1855; pupil of Leipzig Cons. 1871, 6; since 1882 organist and choir-master at St. Thomas's, Sunderland; also cond. the Choral Soc., the Ladies' Orch.1 Soc., and the Amateur Opera Soc., at Sunderland. Well-known concert-organist.—Works: Operettas; a cantata, *Sir Humphrey Gilbert*, f. bar. solo, etc., and orch. (1895); songs, anthems, etc.;—2 Fantasias and Fugues f. 2 pfs.; pf. pieces; 2 vols. of organ-pieces; etc.

**Vin'ci, Pietro**, b. Nicosia, Sicily, 1549; was *maestro* at Bergamo Cath. —Publ. 5 books of motets *a 4* 6 (1572-88); "14 Sonetti spirituali a più voci" (1580); masses *a 5* 8 (1575); and 10 vols. of madrigals *a 3* 6 (1564-89).

**Vin'ci, Leonardo**, b. Strongoli, Calabria, 1600. Pupil of Greco at the Cons. de' Poveri, Naples, where he died in 1732. He was *maestro* at the Royal Chapel, Naples. Much admired in Italy as an opera-composer, producing over 25 operas, of which *Ilbertha in Furiide* and *Istismette* (both at Venice in 1725) were particularly successful. Also comp. 2 oratorios, cantatas, motets, masses, songs, etc.

**Vining, Helen Sherwood**, b. Brooklyn, N. Y., July 4, 1855. Has publ. a pf. primer, and other instructive works.

**Vio'la, Alfonso della**, *maestro* to Ercole II, d'Este, is noteworthy as an early composer of pastoral and incidental music for the court of Ferrara;—*L'Orbucche* (1541), *Il Sacrificio* (1554), *Lo Sfo tunto* (1557), and *Aretusa* (1563), all in madrigal-style, the dialogue sung by a chorus. He publ. madrigals *a 5* (1559).

**Vio'la, Francesco**, of Ferrara; *maestro* to Duke Alfonso d'Este, and pupil of Willaert, whose "Musica nova" (motets and madrigals) he publ. in 1558. Also publ. 2 books of original madrigals (1567, '73).

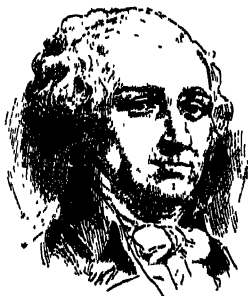
**Vio'le, Rudolf**, b. Schochwitz, Mansfeld, May 10, 1815; d. Berlin, Dec. 7, 1867. Pianist and teacher, pupil of Liszt, who recommended his comp.; lived in Berlin as a teacher.—Works: 11 pf.-sonatas, op. 1 and 21-30; "Die musikalische Gartenlaube," 100 studies f. pf.; Caprices heroïques; Poésies lyriques; a Polonaise, a Ballade, etc.; all of distinctly modern tendency.



**Viot'ta, Henri**, b. Amsterdam, July 16, 1848. Pupil of the Cologne Cons.; but also studied law, and practised for a time. In 1883, however he organized and became cond. of the Amsterdam Wagner Society, also conducted the "Excelsior" and the "Cicilia." Since 1889, editor of the "Maandblad voor Muziek"; writes for other papers; and publ. a "Lexicon der Toonkunst" (1889; biographies and terms). In 1896 he succeeded Nicolai as Director of the Cons. at The Hague.

**Viot'ti, Giovanni Battista**, eminent violinist and composer, was born at Pontaneto da Pò, Vercelli, Italy, May 23, 1753; he died in London, Mar. 10 (3?), 1824.

His father, a blacksmith, gave him a little violin, which he learned to play without tuition, and attracted the attention of the Bishop of Strambino, who recommended him to Alfonso Del Pozzo, Prince della Cisterna; the latter confided him to the teaching of Pugnani at Turin. V. soon entered the court orchestra; in 1780 he made a grand tour to Germany, Poland, and Russia with Pugnani, and was fêted at the court of Catherine II. Repairing to London in 1782, he won signal triumphs; later, at Paris, he played repeatedly at the Concerts spirituels, where his art was acknowledged as unrivalled. It happened that one of his concerts in 1783 was poorly attended, while in the next concert a mediocre violinist won great applause from a large audience; this so irritated V. that he abruptly closed his public appearances, and devoted himself to teaching and composing, at the same time acting as accompanist to Queen Marie Antoinette, and *maître de chapelle* to the Prince de Soubise. Failing in his attempt to obtain the directorship of the Opéra in 1787, he joined Léonard, the Queen's hairdresser, in establishing an Italian opera, opened at the Tuilleries in 1789, transferred to the Théâtre de la Foire St.-Germain in 1790, and in 1791 to the newly erected Théâtre Feydeau, where the Revolution ruined their enterprise. V., obliged to recommence his virtuoso-career, went to London, and gave a series of most successful concerts at the Hanover Square Rooms; but a rumor gained credence that he was an emissary of the revolutionists, and he thought it advisable to leave England, retiring to Hamburg until 1794, when he resumed concert-giving in London, was manager of the Italian Opera in the ensuing winter, and director of the Opera Concerts in 1795. Ill-success caused him to embark in the wine-trade. On a visit to Paris in 1802, he was persuaded to



play before Cherubini and others, and, to their astonishment, outvalled his earlier performances. He finally settled in Paris as Director of the Opéra from 1810-22, when he resigned with a pension of 6000 francs; he died while on a pleasure-trip.—On account of his influence as a player and teacher (especially through his two pupils Rode and Baillot), and the breadth and dignity of his works, V. has been styled "the father of modern violin-playing." His compositions, more particularly of the maturer period, show great refinement and skill in workmanship, and are classics of violin-literature; he was the first to write violin-concertos in the broad modern sonata-form, and displaying the full resources of the orchestra. He publ. 29 violin-concertos (No. 22, in A min., is still a favorite), 2 Concertantes f. 2 violins, 21 string-quartets, 21 trios f. 2 violins and viola, 51 violin-duos (many interesting and valuable), 18 sonatas with bass, 3 Divertissements (Nocturnes) f. pf. and violin, and a pf.-sonata.—Biographical sketches by Fayolle, "Notices sur Corelli . . . et Viotti" (Paris, 1810); by Baillot, "Notice sur V." (1825); by Miel, "Notice historique" (1827); etc.

**Vir'dung, Sebastian**, priest and organist at Basel, wrote the historically important illustrated work "Musien getutscht und ausgezogen durch Sebastianum Virdung, Priester von Amberg, um alles Gesang aus den Nolen in die Tabulaturen diser benannten dreye Instrumente der Orgeln, der Lauten und der Flöten transferiren zu lernen . . ." (1511; facsimile reprint by Breitkopf & Härtel, 1882). 4 of V.'s songs are in P. Schöffer's "Teutsche Lieder mit 4 Stimmen" (1513).

**Viset'ti, Alberto Antonio**, b. Spalato, Dalmatia, May 13, 1846. Pupil of Mazzucato at Milan Cons., 1865-66. Concert-pianist at Nice; then proceeded to Paris, became Aubert's friend, and was app. conductor to Empress Eugénie. On the fall of the empire he hastened to London, where he became director of the vocal department in the N. T. S. M. Publ. a "History of the Art of Singing"; also Italian translations of Hullah's "History of Modern Music," and Hueffer's "Musical Studies."

**Vita'li, Filippo**, Florentine by birth, from 1631 singer in the Papal Chapel, Rome, and chamber-singer to Cardinal Barberini. Publ. madrigals *a 5* (1616); "Musiche a 2, 3 e 6 voci" (1617; in monodic style); "Musiche a 1 e a voci con il basso per l'organo" (1618); "Intermedj . . . fatti per la commedia degli Accademici inconstanti" (1623; prod. in that year at the palace of Cardinal de' Medici at Florence); motets *a 2-5* (1630); "Arie" *a 2* (1635); "Hymni Urbani VIII" (1636); "Arie" *a 3*, w. l. cont. (1639); psalms *a 5* (1640); "Libri V di arie a 3 voci" (1647).

**Vita'li, Giovanni Battista**, b. Cremona about 1644; d. Modena, Oct. 12, 1692, as and *maestro di capp.* to the Duke (from 1674). Important instr. comp., preceding Corelli.—Publ.

Balletti, correnti, gigue, allemande, etc. (1668); Sonate a 2 violini con b. cont. per Foggano (1667; 2nd ed. 1685); Balletti, correnti alla francese, gagliarde e brando per ballare (1685); Balletti, correnti e sinfonie da camera a 4 stromenti (1677; 2nd ed. 1685); Balletti, correnti, etc., a violino e violone o spinetta, con il secondo violino a beneplacito (1678); Sonate a 2 5 stromenti (1681); Salmi concertati a 2 5, w. instr.s (1677); Sonate a 2 violini e b. cont. (op. 9); Inni sacri . . . a voce sola con 5 stromenti (1681); Varie sonate alla francese ed all' italiana a 6 stromenti (1689); Balli in stile francese a 5 stromenti (1690); "Artifici musicali a diversi stromenti" (1689); Sonate da camera a 4 stromenti (1692). Others in MS. at Modena.

**Vitry, Philippe de [Philippus di Vitriaco]**, b. Vitry, Pas-de-Calais; d. as Bishop of Meaux, 1316. Theorist; writer on mensurable music (treatises printed by Coussemaker in "Scriptores," iii). He established the values of the 4 prolations; invented red notes and Proportions (cf. AMBROSE), probably introduced the term *contrapunctus* in lieu of *disantus*, and adopted (but did not invent) the notes called *minima* and *semiminima*.

**Vitro'ri, Loreto**, b. Spoleto, about 1588; d. Rome, Apr. 23, 1670, as a member of the Papal Chapel (from 1622). Publ. "Arie a voce sola" (1639); a "cantata a voce sola," *Trene* (1648); a "dramma in musica," *La Galatea* (1639); and a "dramma sacro," *La pellegrina costante* (1647).

**Tomás'ria, Tomaso Ludovico da [Teófilo Tomas Luis de Victoria]**, eminent contemporary and friend of Palestrina; b. Avila, Spain, about 1540; d. Madrid (?), about 1608. Pupil, in youth, of Escobedo and Morales, singers in the Papal Chapel at Rome; in 1573, *maestro* at the Collegium Germanicum; in 1575, at San Apollinare; from 1580, *vices-maestro* of the Royal Chapel, Madrid.—Publ. works: "Liber primus, qui missas, psalmos, Magnificat, ad Virginem Dei Matrem salutaciones alluque complectitur" a 6 8 (1576); Magnificat a 4, w. 4 antiphones to the Virgin a 5-8 (1581); "Hymni totius anni" a 4, w. 4 psalmi a 8 (1581; 1600); masses a 4-8 (2 vol.s; 1583; 1592); "Officium hebdomadae sanctae" (1585); "Motetta festorum totius anni cum canonicis stromentum" a 5-8 (1585; often republ.; an ed. of 1589 has motets a 12); and his famous requiem for the Empress Maria, "Officium defunctorum sex vocibus" (1605).—In Preceke's "Musica divina" are several numbers by V.

**Vival'di, Abbate Antonio**, celebrated violinist; b. Venice, about 1675; d. there 1743. The son, and probably the pupil, of a violinist at San Marco, he early entered the priesthood, and was surnamed "il prete rosso" on account of his red hair. After a period in the service of the Electoral court at Darmstadt, he returned to Venice in 1713, and became director for life of the Cons. della Pietà. Some of his sonatas and con-

certos for violin are still prized. He publ. 12 trios f. 2 violins and 'cello, op. 1; 18 violin-sonatas w. bass, op. 2 and 5 (one is in Jensen's "Classische Violinmusik"); "Estro poetico," 12 concerti f. 4 violins, 2 violas, 'cello, and organ-bass, op. 3; "23 Concerti per violino principale, 2 violini di ripieno, viola e basso per Foggano," op. 4, 6, and 7; "Le quattro stagioni," 12 Concerti a 5, op. 8; "La cetra," 6 do., op. 9; 6 Concerti f. flute, violin, viola, 'cello, and organ-bass, op. 10; and "12 Concerti per violino principale, 2 violini concertanti, viola, violoncello e basso d'organo," op. 12 and 22.—He also prod. 28 operas, chiefly in Venice.

**Vlees'houwer, Albert de**, b. Antwerp, June 8, 1803. Pupil of Jan Blockx. Has prod. 2 operas, *L'École des pères* (1802), and *L'ami* (Antwerp, 1805); a symphonic poem, "De wilde Jager"; an orch. Idylle; etc.

**Vock'erodt, Gottfried**, b. Mühlhausen, Thuringia, Sept. 21, 1665; d. Gotha, Oct. 10, 1727, as rector of the Gymnasium. It was his opinion, that excessive enjoyment of music injures the intellect, and that Nero and Caligula became totally depraved through their passion for music. He advocated these ideas in "Consultatio . . . de curanda falsa mentium intemperatarum medicina" (1696); "Missbrauch der freien Kunst, insonderheit der Musik" (1697); and "Wiederholtes Zeugniß der Wahrheit gegen die verderbte Musik und Schauspiele, Opera, etc." (1698). [RIEMANN.]

**Vo'gel, Johann Christoph**, b. Nuremberg, 1750; d. Paris, June 26, 1788. Pupil of Riepel at Ratibon; went to Paris in 1776, and wrote two operas in Gluck's style: *La tilsou d'or* (Paris, 1786); given later as *Mélée à Colhis*, and *Démophon* (1789). Publ. 3 symphonies; 2 concertantes f. 2 horns, and 1 f. oboe and bassoon; a bassoon-concerto; 3 clarinet-concertos; 6 string-quartets; 6 quartets f. horn and strings; 3 quartets f. bassoon and strings; 6 trios f. 2 violins and bass; 6 duos f. 2 clar.s; and 6 duos f. 2 bassoons.

**Vo'gel, Friedrich Wilhelm Ferdinand**, b. Havelberg, Prussia, Sept. 9, 1807; organ-pupil of Birnbach at Berlin; made tours as an organ-virtuoso, taught in Hamburg 1838-41, and from 1852 at the school for organ-playing and composition at Bergen, Norway.—Publ. a concertino f. org., w. trombones; 60 choral-preludes and 10 postludes; 2 preludes and fugues; symphony, overture, and suite in canon-form, f. orch.; chamber-music, choruses, etc. Also prod. 2 operettas.

**Vo'gel, (Charles-Louis) Adolphe**, b. Lille, May 17, 1808; d. Paris, in Aug., 1892. Violinist; pupil of A. Kreutzer, and of Reicha (comp.) at Paris Cons. After winning popularity by his song "Les trois couleurs," for the July Revolution (1830), he prod. a series of successful operas: *Le Pêcheur* (Op. Com., 1831); *Le siffo de Layle* (The Hugue, 1847); *Le matisonneuse*

(Th.-Lyrique, 1853); *Rompons!* (Bouffes-Parisiens, 1857); *Le nid de cigognes* (Baden-Baden, 1858); *Gredins de Pigoche* (Folies-Marigny, 1866); *La filleule du roi* (Brussels and Paris, 1875). Also symphonies, chamber-music, church-music, pf.-pieces, etc.

**Vo'gel, (Wilhelm) Moritz**, b. Sorgau, n. Freiburg, Silesia, July 9, 1846. Pianist, pupil of Leipzig Cons.; settled in Leipzig, becoming prominent as a teacher and mus. critic, conducting several choral societies, and publishing a series of excellent instructive comp.s f. pf., including a Method (in 12 parts), rondos, sonatinas, études, etc.; besides songs (op. 24) and duets (op. 15, 21).

**Vo'gel, (Adolf) Bernhard**, b. Plauen, Saxony, Dec. 3, 1847; d. Leipzig, May 12, 1898. After studying law and philosophy at Leipzig Univ., and graduating as *Dr. phil.*, he took the Conservatory course, and embraced a musico-literary career. He was for 25 years a contributor to the "Neue Zeitschrift für Musik" and the "Leipziger Nachrichten"; also for many years to the Leipzig "Tageblatt"; and edited the "Deutsche Liederhalle" in 1885. His monographs on R. Volkmann, Wagner, von Bulow, Brahms, Rubinstein, Liszt, on Schumann's "Clavier-tonpoesie," etc., are interesting and valuable. He comp. male and mixed choruses, sacred songs, and pf.-music.

**Vo'gel, Emil**, b. Wriezen-on-Oder, Jan. 21, 1859. Studied at Greifswald and Berlin, taking the degree of *Dr. phil.* in 1887. In 1883 he was sent by the Prussian government to Italy, as Haber's assistant. Since 1893, librarian of the Peters Mus. Library at Leipzig.—Has publ. a monograph on Monteverde (1887), and on Marco da Gagliano and music in Florence from 1570-1650 (1886), both in the "Vierteljahrsschrift für Musikwissenschaft"; also a catalogue of "Die Handschriften nebst den älteren Druckwerken der Musikabteilung der herzoglichen Bibliothek zu Wolfenbüttel (1890), and "Bibliothek der gedruckten weltlichen Vocalmusik Italiens aus den Jahren 1500-1700" (1892).

**Voggenhuber, Vilma von** (Frau F. Kropf), noted dramatic soprano; b. Pesth, 1845; d. Berlin, Jan. 11, 1888. Pupil of Stoll at Berlin; début 1862, at the National Th., Pesth, as Romeo in Bellini's opera; sang there until 1865, then visited Germany and Holland, and while "starring" at the Vienna Court Opera, was eng. for Berlin (1868); marrying Franz Kropf in that year, and remaining a member of the Court Opera till her death, with the title of "Chamber-singer" after her interpretation of Isolde.—Chief rôles: Isolde, Elisabeth, Fidelity, Iphigenia, Armida, Donna Anna, Norma, etc.

**Vogl, Johann Michael**, tenor singer, and the introducer of Schubert's songs to the public; b. Steyr, Aug. 10, 1768; d. Vienna, Nov. 19, 1840. A law-student in Vienna, he was

persuaded by Sussmayer, then *Kapellm.* at the Court Th., to join the opera-company (1794-1822).

**Vogl, Heinrich**, famous dramatic tenor; b. Au, a suburb of Munich, Jan. 15, 1845. While a schoolmaster at Ebersburg, 1862-5, he pursued musical and vocal studies, continued at Munich under Fr. Lachner and Jenk; since his successful début as Max in *Der Freischütz*, in Nov., 1865, he has been a member of the Munich Court Opera. He succeeded Schnorr von Carolsfeld (d. 1865) as the model "Tristan" in Wagner's opera, and is peculiarly successful as a Wagner singer. In 1899 he prod. an opera, *Der Fremdling*, at Munich.—His wife, **Therese** (née Thoma), b. Tutzing, on the Lake of Starnberg, Nov. 12, 1845, is a distinguished dramatic soprano, trained in the Munich Cons. by Hauser and Herger; eng. at Karlsruhe, 1864, at Munich, 1865-92, then retiring. Also a remarkable Wagner singer; her interpretation of Isolde was one of her best achievements. She married V. in 1868.

**Vogler, Georg Joseph**, best known as "Abbe' Vogler"; b. Wurzburg, June 15, 1749; d. Darmstadt, May 6, 1814. Famous organist, theorist, and composer; pupil of Padre Martini at Bologna (for a very short time), and of Vallotti at Padua, where he also studied theology. Going to Rome, he took holy orders, and received numerous high distinctions; returning to Mannheim, he founded the "Mannheimer Tonschule," and was app. court chaplain and 2nd *Kapellm.* He prod. the operas *Der Kaufmann von Smyrna* at Mayence, 1780, and *Albert III. von Bayern* at Munich, 1781; from 1783-6 he travelled in France (his opera, *La Kermesse*, failed totally at Paris in 1783), Spain, and the East; from 1786-99 he was court cond. at Stockholm, where he founded a music-school. Having invented a system for the simplification of the organ, he travelled as a concert-organist, with a portable organ called "orchestron," to Copenhagen, Hamburg, Amsterdam, London, Paris, etc., explaining his system, and obtaining various orders for remodeling organs according to it. By uniting an 8-foot pipe with a 5½ foot ("quint") pipe, he obtained a 16-foot tone through the tones of combination, an idea still put in practice by combining a 16-foot pipe with a 10¾-foot pipe to get a 32-foot tone; most of his other "simplifications," such as discarding mixtures and display-pipes, have not found favor. In 1807 he became court-*Kapellm.* at Darmstadt, where he establ. a third "Tonschule," in which Carl Maria von Weber and Meyerbeer were taught [at Vienna (1803-4) Weber had also been his pupil]; both were doubtless strongly influenced by the liberal and aggressive theories of their teacher.—Vogler's writings are "Tonwissenschaft und Tonsetzkunst" (1776), "Stimm-bildungskunst" (1776), and "Churfürstliche Tonschule" (1778), all 3 republ. together as

"Mannheimer Tonschule"; a monthly paper, "Betrachtungen der Mannheimer Tonschule" (1778-81); "Inledning til harmoniens konnedom" (Stockholm, 1795); Swedish methods for pf., organ, and thorough-bass (1797); "Choral-system" (Copenhagen, 1800); "Data zur Akustik" (r800); "Handbuch zur Harmonielehre" (1802); "Ueber die harmonische Akustik" (1807); "Gründliche Anweisung zum Clavierstimmen" (1807); "Deutsche Kirchenmusik" (1807); "Ueber Choral- und Kirchengesänge" (1814); "System für den Fugenbau."—Compositions: Operas (besides 3 mentioned above) *Egld, Erwin und Elvira* (Darmstadt, 1781; Paris, 1782); *Le patriotisme* (written 1788 for the Paris Opéra; not per.); *Custor und Pollux* (in Ital. at Munich, 1784; in Ger. at Mannheim, 1791); *Gustavus Adolphus* (Swedish opera, Stockholm, 1791); *Hermann of Unna* [also as *Il. of Staufsen*] (drama by Skjöldebrand; Copenhagen, 1800); *Samori* (Vienna, 1804); and *Der Admiral* (Darmstadt, 1810);—overture and entr'actes to *Hamlet*; choruses to *Athalie*; ballets, etc.—much church-music (masses, a Requiem, Miserere, Te Deum, psalms, motets, etc.);—a symphony, overtures, a pf.-concerto, a pf.-quartet (called "The matrimonial quarrel"), "Polymelos, ou caractères de musique de différentes nations" (f. pf. and strings); a concerto, preludes, chorals, etc., f. organ, etc.—A full list of his works is in Schaffhäufl's biography of Abbé V. (1888).

**Vo'grich, Max (Wilhelm Carl)**, pianist and poet-composer; b. Szeben (Hermannstadt), Transylvania, Jan. 24, 1852. Beginning the study of the pianoforte at 5, he played in public at 7; from 1860-9 he attended the Leipzig Cons. as a pupil of Wenzel, Reinecke, and Moscheles (pf.), Hauptmann and Richter (theory), and Reinecke (comp.). During 1870-8 he made pianistic tours through Germany, Austria, Russia, France, Spain, Italy, Mexico, and South America; visited New York in 1878, toured the United States with Wilhelmj, and sojourned from 1882-6 in Australia, where he married. Since 1886 he has resided in New York as a composer, making frequent trips to Europe to produce his works. These include the grand opera *Panda* (Florence, 1875); the opera *Lancelot* (1890); the 3-act grand opera *King Arthur* (Leipzig, 1893); the 3-act grand opera *Buddha* (in prep. at Leipzig, 1899); and other dramatic works in MS.; an oratorio, *The Captivity* (1884; Metr. Opera House, New York, 1891); the cantatas *The Diver* [Schiller] (Detroit,



1890), and *The young King and the Shepherd* (1885; Missa solemnis; 2 symphonies (E min., A min.); violin-concerto (1878; often played by Wilhelmj); pf.-concerto (1886); 12 concert-studies f. pf.; "Romanzero," cycle f. pf.; pf.-fugue; pf.-sonatas; many other pf.-pieces;—numerous anthems, teizets, duets, and songs.—V. writes the libretti for his operas.

**Vogt, Gustave**, b. Strassburg, Mar. 18, 1781; d. Paris, May 30, 1879. Oboist, pupil of Sallantin at Paris Cons.; 1st oboist at the Opéra-Comique; 1814-34 at the Opéra; 1828-44 in the Cons. Concerts, then retiring. Prof. at the Cons.—Works: 4 oboe-concertos; variations f. oboe w. orch.; concert-piece f. English horn; duos f. 2 oboes; pot-pourris and marches f. military band; etc.

**Vogt, Johann [Jean]**, b. Gross-Tinz, n. Liegnitz, Jan. 17, 1823; d. Eberswalde, July 31, 1888. Pupil, at Berlin, of A. W. Bach and Grell; at Breslau of Hesse and Seidel. Taught pf.-playing in St. Petersburg, 1850-55; made long pianistic tours; lived in Dresden 1861-5, then in Berlin, becoming prof. at the Stern Cons.; went to New York in 1871, but returned to Berlin 2 years later.—Works: *Die Auferweckung des Lazarus* (Liegnitz, 1858); chamber-music; instructive pf.-pieces; also Valse brillante (op. 39), 3 Impromptus (op. 69), 6 Salonstücke (op. 73), etc., f. pf. (in all, over 150 opus-numbers).

**Vogt, Johann Georg Hermann**, b. Osterwieck, Saxony, May 14, 1769; d. Feb. 24, 1811, as organist of the Thomaskirche, Leipzig.—Publ. 12 minuets f. orch., a Polonaise f. 'cello and orch., a viola-concerto, 7 string-quartets, a string-trio (w. viola), 6 Scherzi f. pf. 4 hands, and 3 pf.-sonatas.

**Vogt, Carl**, b. Hamburg, Mar. 29, 1808; d. there Feb. 6, 1879. In 1838 he succeeded Schelbleas cond. of the Frankfurt *Cücellenverein*; settled in Hamburg, 1840, where he organized and conducted the *Cücellenverein*, famous for its fine *a cappella* performances.

**Volck'mar, Wilhelm (Valentin)**, b. Hiersfeld, Kassel, Dec. 26, 1812; d. Homberg, n. Kassel, Aug. 27, 1887. *Dr. phil.*, Marburg; from 1835, music-teacher at the Homberg Seminary. A gifted organ-virtuoso, he wrote several organ-concertos, 20 organ-sonatas, an organ-symphony, an "Orgelschule," a "Schule der Geläufigkeit" f. organ; pieces f. organ, f. pf., and f. violin; hymns, and songs.

**Vol'kert, Franz**, b. Heimersdorf (Bunzlau), Bohemia, Feb. 2, 1767; d. Vienna, Mar. 22, 1845, having been organist at the Schottenstift, and *Kapellm.* at the Leopoldstädter Th. (from 1821).—Works: Over 100 comic operas, Singspiele, melodramas, farces, etc., many very popular; also church-music, pf.-concertos, pf.-trios, organ-music, etc.

**Volk'land, Alfred**, b. Brunswick, Apr. 10, 1841. Pianist; pupil of Leipzig Cons. 1864-6; court pianist at Sondershausen, and from 1867

court *Kapellm.* there; from 1869-75, cond. of the Leipzig "Euterpe," also organizing, with von Holstein and Spitta, the "Bach-Verein"; since 1875 cond., at Basel, of the "Allgemeine Musikgesellschaft," the "Gesangverein," and the "Liedertafel." In 1889, *Dr. phil. hon. causa* (Basel Univ.).

**Volkmann, (Friedrich) Robert**, distinguished instrumental composer; b. Lommatzsch, Saxony, Apr. 6, 1815; d. Pesth, Oct. 30, 1883.

Pupil of his father, a cantor, on the organ and piano; of Friebel on the violin and cello; studied composition under Anacker at Freiberg (whither he had gone to prepare himself for school-teaching), and K. F. Becker



at Leipzig, where Schumann greatly encouraged him. After teaching music at Prague 1839-42, he settled in Pesth, where he remained for life, excepting 4 years (1854-8) in Vienna; for some years he was prof. of harmony and counterpoint at the National Academy of Music.—**INSTRUMENTAL WORKS**: 2 symphonies (op. 44, D min.; op. 53, B $\flat$ ); 3 Serenades f. strings, op. 62, 63, 69 (w. 'cello obbl.); 2 overtures, op. 50 and 68 ("Richard III."); 6 string-quartets, op. 9, 14, 34, 35, 37, 43; 2 pf.-trios, op. 3 and 5; cello-concerto, op. 33; Romanze f. 'cello, op. 7; do. f. violin, op. 10; Allegretto capriccioso f. pf. and violin, op. 15; Rhapsody f. do., op. 31; 2 sonatinas f. do., op. 60, 61; Concertstück f. pf. and orch., op. 42;—*For pf. solo*: Phantasiebilder, op. 1; Dithyrambe und Toccate, op. 4; Souvenir de Mahrohl, op. 6; Nocturne, op. 8; pf.-sonata, op. 12; Buch der Lieder, op. 17; Deutsche Tanze, op. 18; Cavatine und Barcarole, op. 19; Visegrad, op. 21; 4 marches, op. 22; Wander-skizzen, op. 23; Lieder der Grossmutter, op. 27; 3 Improvisations, op. 36; Am Grab des Grafen Széchenyi, op. 41; Ballade und Scherzetto, op. 51; transcriptions of songs by Mozart and Schubert, etc.;—*For pf. 4 hands*: Sonatina, op. 57; Musikalisches Liederbuch, op. 11; Ungarische Skizzen, op. 24; Die Tageszeiten, op. 39; 3 marches, op. 40; Rondino and Marcia-Capriccio, op. 55; sonatina, op. 57; also transcriptions of his other works, and Variations f. 2 pf.s on a Händel theme, op. 26;—**VOCAL WORKS**: 2 masses f. male chorus, op. 28, 29; 3 sacred songs f. mixed ch., op. 38; 2 do. for do., op. 70; offertories f. soli, ch., and orch., op. 47; songs f. male ch., op. 48, 58; Christmas Carol of the 12th century, op. 59; old German hymns f. double male chorus, op. 64; 6 duets on old German poems, op. 67; 2 wedding-songs f. mixed ch., op. 71; alto solo w. orch., "An die Nacht," op. 45; dram. scene f. soprano

w. orch., "Sappho," op. 49; "Kirchenarie" f. bass, w. flute and strings, op. 65; 2 songs f. mezzo-soprano, w. pf. and cello; many songs.—Biographical sketch by Bernhard Vogel (Leipzig, 1875).

**Vollhardt, Emil Reinhard**, b. Seifersdorf, Saxony, Oct. 16, 1858; pupil of Leipzig Cons., 1883-6; cantor of the Marienkirche, and cond. of singing-societies, at Zwickau. Excellent pianist and organist; has publ. motets and songs.

**Vollweiler, Carl**, b. Offenbach, Nov. 27, 1813; d. Heidelberg, Jan. 27, 1848. Pupil of his father, a Frankfurt music-teacher (d. Nov. 17, 1847); piano-teacher in St. Petersburg, then at Heidelberg.—Publ. 2 pf.-trios, op. 2, 15; a pf.-sonata, op. 3; 6 melodic pf.-études, op. 4; lyric études, op. 9 and 10; other pf.-music; Variations on Russian themes, f. string-quartet, op. 14; etc.

**Von der Heide, John Frederic**, b. Cincinnati, Feb. 23, 1857. Was taught singing from early childhood, and the violin at 7; appeared in public as a vocalist and violinist in his tenth year. Choir-boy for 5 years; before the age of 17 he had practically studied nearly all orch. instr.s. Taught 3 years in a Pittsburg school; studied voice-culture and piano for 2 years in Cincinnati, then for several years in Europe. Director of the Buffalo School of Music 1882-4; then settled in New York, teaching 1885-91 at the N. Y. Cons., then privately till 1897.—1891, secr. and treas. of the N. Y. M. T. A.; re-elected, 1892; president, 1893; re-elected, 1894.

**Vopelius, Gottfried**, b. Herwigsdorf, n. Zittau, 1645; d. Leipzig, 1715, as cantor of the Nicolaikirche.—Publ. "Neues Leipziger Gesangbuch" (1682). Some of his choral-melodies are still sung.

**Voss [Vossius], Gerhard Johann**, b. Heidelberg, 1577; d. Amsterdam, Mar. 19, 1649, as prof. of history.—Publ. "De arthum et scientiarum musica" (1650-58; 2nd ed. 1660; treats in detail of music).—His son, **Isaak**, b. Leyden, 1618; d. as canon at Windsor, England, Feb. 21, 1689.—Publ. "De poematum cantu et viribus rhythmici" (1673).

**Voss, Charles**, b. Schmarsow, n. Demmin, Pomerania, Sept. 20, 1815; d. Verona, Aug. 28/29, 1882. Pianist; studied in Berlin, and went to Paris in 1846, where he gained a high reputation as a player and composer, and found ready sale for a great number of brilliant and effective pf.-pieces (*salon*-pieces, fantasias, transcriptions, paraphrases, etc., for piano, together with pf.-music of a higher order, such as concertos, and études). His Concerto No. 1, op. 52, in F min., was warmly commended by Mendelssohn.

**Vroye, Théodore-Joseph de**, b. Villers-la-Ville, Belgium, Aug. 19, 1804; d. Liège, July 19, 1873, as canon and *grand chantre* at the Cathedral. Erudite reformer of plain song.—Publ. "Vesperal" (1829); "Graduel" (1831); "Traité du plain-chant à l'usage des séminaires"

(1839); "Manuale cantorum" (1849); "Processionale" (1849); "Rituale Romanum" (1862); "De la musique religieuse" (1866; with Elewyck).

**Vuillaume, Jean-Baptiste**, famous violin-maker; b. Mirecourt, Dept. of Vosges, France, Oct. 7, 1798; d. Paris, Mar. 19, 1879. He came of a family of violin-makers, and learned the trade from his father, **Claude V.** [d. 1834]. At 19 he went to Paris, and worked with Chanot till 1821, and from 1821-5 for Lété, with whom he then entered into partnership. After Lété's retirement in 1828, V. worked alone, and put his own name on several instr.s which he had constructed with the greatest care; but sales were slow, as the craze for old Italian violins had just set in. Unable to make headway against the prevailing fashion, he deftly turned it to account; after long and patient labor he placed a "Stradivarius" violin on the market for 300 francs, bearing the master's label, and possessing a full, sonorous tone! Thenceforward he could hardly keep pace with the orders for similar instr.s; he also built 'celli for 500 francs. The sight of a Duiflopprugger viola da gamba inspired him with the idea of further imitations; hence the hundreds of "Duiflopprugger" violins and 'celli with their quaint shape, carved scrolls, inlays, and the motto "viva fui in sylvis, etc." By dint of indefatigable researches and experiments, V. carried the construction of these various instr.s to the highest perfection. His own inventions were numerous—in 1851 the huge "Octobasse," a double-bass 4 metres in length, 3-stringed (CC-GG-C), with a special lever-mechanism to aid the left hand (an "octobasso" is in the Museum of the Paris Cons.); in 1855 a viola of broader and higher model, the "contre-alto," with double strength of tone, but clumsy to play; in 1867 a kind of mute, the "pédale sourdine"; also a machine for manufacturing gut-strings of perfectly equal thickness. He likewise formulated the laws governing the tapering of the stick of the Tourte bow.

**Vulpinus, Melchior**, b. Wasungen, about 1560; d. as cantor at Weimar, 1616.—Publ. 2 books of "Cantiones sacrae" (1602; 1604); "Kirchengesänge und geistliche Lieder Dr. Luthers, etc." a 4-5 (1604); "Canticum beatissimae Virginiæ Mariæ" (1605); "Lateinische Hochzeitsstücke" (1608); "Opusculum novum selectissimarum cantionum sacrarum" a 5-6 (1610); "Sontägliche evangelische Sprüche" a 4 (3 parts; 1619-21); and edited "Musicae compendium latino-germanicum M. Henrici Fabri . . ." (1610; with German translations and additions).

W

**Wach, Karl Gottfried Wilhelm**, b. Löbau, Sept. 16, 1755; d. Leipzig, Jan. 28, 1833, as double-bass player in the theatre and Gewandhaus since 1777.

**Wachs, Paul**, pianist; b. Paris, Sept. 19, 1851. Pupil, at Paris Cons., of Massé, Marmontel, César Franck, and Duprato; won 1st prize for organ-playing in 1872. Has written a large number of *salon*-pieces f. pf., many of which enjoy popularity.

**Wachs'mann, Johann Jacob**, mus. dir. at Magdeburg Cath.—Publ. a "Praktische Singschule," a "Gesangsbibel für Elementarklassen" (1822), "Gesangsbibel in Ziffern" (1827), "Vierstimmige Schulgesänge" (1840), "Elementarschule für Pianoforte," "Altargesänge," and "Choralmelodien zum Magdeburgischen Gesangbuch."

**Wachtel, Theodor**, famous stage-tenor; b. Hammurg, Mar. 10, 1823; d. Frankfurt-on-Main, Nov. 14, 1893. According to W.'s own account, his father was a "Fuhrherr" (livery-stable keeper), not a "Droschkenkutscher" (cabman). He carried on the business from the age of 17, after his father's death. His voice was "discovered" by some customers of his, with whom he happened to join in quartet-singing; it was trained by Fraulein Grandjean of Hamburg, and his successful début followed in about 18 months. After singing heroic parts in the chief German cities, he went to Vienna for further study. In 1862, and often thereafter, he appeared in London. In 1865 he was eng. for the Berlin Royal Opera. In 1869 he sang in Paris; went to the United States in 1871, at first as a concert-singer, later for a season of opera at the Stadt Theatre, New York; and re-appeared in America in 1875, singing in Italian and German opera. After this, having accumulated quite a fortune, he accepted no fixed engagement. His voice was a powerful and brilliant lyric tenor of delightful timbre, brought under good control by long routine; he was admirable in theatrical rôles like that of the Postillion in Adam's *Postillon de Longjumeau*, which he sang over 1,200 times, George Brown in *La Dame blanche*, Manrico in *Trovatore*, Lyonel in *Martha*, Arnold in *Tell*, Raoul in *Les Huguenots*, Stradella, and Elcazar; his sole attempt as a Wagner singer, in *Lohengrin* (Leipzig, 1876) was a dismal failure.

**Waelput, Hendrik**, b. Ghent, Oct. 26, 1845; d. there July 8, 1885. Pupil of Brussels Cons., winning the Prix de Rome with the cantata *Het Woud*. In 1869, Director of Bruges Cons., also acting as cond. of the theatre and the Popular Concerts. Lived 1871-5 in Dijon; then became cond. at the Grand Théâtre, Ghent; and, finally, prof. of harmony at Antwerp Cons.—Works: 4 symphonies; the cantatas *De zegen der wapens*, *La pacification de Gand*, *Mening*; a festival march; songs; an opera (not perf.), *Berken de diamantslyper*; etc.

**Waelrant, Hubert**, b. Tongerlo, Brabant, about 1517; d. Antwerp, Nov. 19, 1595. Pupil of Willaert at Venice; founded a music-school at Antwerp in 1547, and was Jean Laet's partner

in music-publishing. As a teacher he broke with the old system of solmisation by hexachords, introducing a new system of the 7 tone-names *bo ce di ga lo ma ni* (hence called "Bocedisation"; also "Voces belgae").—Publ. comp.s. Motets *a 5-6* (1557); chansons and madrigals *a 5* (1558); "Canzoni alla napoletana" *a 3-5* (1565); others in coll.s.

**Wagenseil, Johann Christoph**, b. Nuremberg, Nov. 26, 1633; d. Altdorf, Oct. 9, 1708, as prof. of history and librarian.—Publ. "De sacri Rom. Imp. libera civitate Norimbergensi commentatio. Accedit de Germaniae phonscorum origine . . ." (1697; w. 140-page treatise on the Meistersinger, and melodies by Frauenlob, Muhlings, Murner, and Regenbogen).

**Wagenseil, Georg Christoph**, b. Vienna, Jan. 15, 1715; d. there Mar. 1, 1777. Pupil of J. J. Fux; music-teacher to Maria Theresia and her children, and chamber-comp. to the latter.—Publ. "Suavis artificiose elaboratus concentus musicus continens VI parthias selectas ad clavicembalum compositas" (1740); 18 Divertimenti di cembalo, op. 1-3; a Divertimento f. 2 harpsichords, and 2 f. harps., 2 violins, and 'cello, op. 5; 10 symphonies f. harps., 2 violins, and 'cello, op. 4, 7, 8; six violin-sonatas w. harps., op. 6.—Ten operas, 30 grand symphonies, 27 harpsichord-concertos, etc., in MS.

**Wagner, Gotthard**, b. Erding, 1697; d. at the Benedictine monastery, Tegernsee, in 1739.—Publ. sacred songs f. 1 voice w. instr. l accomp., in the coll s. "Der Marianische Schwan" (1710), "Musikalischer Hofgarten" (1717), "Der musikalische Springbrunnen" (1720), and "Das Marianische Immelein" (1730).

**Wagner, Georg Gottfried**, b. Muhlberg, Saxony, Apr. 5, 1698; d. as cantor at Plauen, 1760. Pupil of Kuhnau and Bach at the Thomasschule, Leipzig.—Works (MS.): Concertos and soli f. violin, oratorios, cantatas, overtures, trios, etc.

**Wagner, the brothers Johann and Michael**, organ-builders at Schmiedefeld, in the 18th century; built the great organ at Arnheim (47 stops).

**Wagner, the brothers Christian Salomon and Johann Gottlob**, harpsichord-makers at Dresden, turning out over 800 instr.s; one, the "Clavecin royal" (1774), had 3 pedals (Pantolonzug, Harfenzug, Lautenzug); another (1786) had 3 keyboards.

**Wagner, Karl Jakob**, b. Darmstadt, Feb. 22, 1772; d. there Nov. 25, 1822. Horn-virtuoso; pupil of Portmann and Abbé Vogler; in 1790 1st horn in the Darmstadt orch., making many tours; from 1808 *Concertmeister*, later court conductor.—Prod. the operas *Pygmalion*, *Der Zahnarzt* (1810), *Herodes von Bethlehem* (1810), *Nittatis* (1811), and *Chimene* (1821), all at Darmstadt; the melodrama *Adonis* (1811); dram. cantatas, etc.;—publ. 2 symphonies, 4 over-

tures, trios f. violin, flute, and 'cello, duos f. flute and violin, 40 horn-duos, 3 violin-sonatas, variations f. pf., etc.; also an augm. ed. of Portmann's "Kurzer musikal Unterricht" as "Handbuch zum Unterricht fur die Tonkunst" (1802).

**Wagner, Ernst David**, b. Dramburg, Pomerania, Feb. 18, 1806; d. Berlin, May 4, 1883. Pupil, in Berlin, of A. W. Bach at the K. Inst. for Church-music, and of Rungenhagen at the School of Comp (R. Acad.), in 1838, cantor of the Matthäikirche; 1848, organist of the Trinitatiskirche; 1858, R. Mus. Dir.—Publ. motets, psalms, songs, organ-pieces, pf.-pieces, a "Choralbuch," and an essay, "Die musikalische Ornamentik" (1868), comp. an oratorio, *Johannes der Täufer*.

**Wagner [vahn'ner], (Wilhelm) Richard**, the grandest and most original dramatic com-

poser of all times, was born at Leipzig, (Brühl, No. 88,) May 22, 1813; died in Venice, Feb. 13, 1883. His father, clerk in the city police-court, died when W. was but six months old; his mother, Johanne Rosine, *née* Bertz, soon after married the actor and playwright Ludwig Geyer of Dresden. In that city W. attended the Kreuzschule until 1827; he was a good Greek scholar, and showed special aptitude for German verse, writing a grand tragedy in Shakespearean style at the age of 14; but evinced no particular talent for music. His stepfather died in 1821; in 1827 W. entered the Nikolai Gymnasium in Leipzig, whither the family had returned when his sister Rosalie obtained a favorable engagement at the City Theatre there. In Dresden, Weber's music had already made a strong impression on Wagner; at Leipzig, as he himself writes, he was "overpowered" on hearing a Beethoven symphony at the Gewandhaus. He studied Logier's Thoroughbass by himself, and then had regular lessons in theory from the organist Gottlieb Müller, writing a string-quartet, a sonata, and an aria, but profited little from this teacher's pedantic instructions. In 1830, after matriculation as a student of philology and æsthetics at Leipzig University, he took a six-months' course in composition under Theodor Weinlig, then cantor of the Thomasschule; two works of this period, a pf.-sonata in 4 movements (op. 1) and a 4-hand Polonaise (op. 2), were printed by Breitkopf & Härtel, and show, both in melody and harmony, indications of W.'s later individuality. He also gave himself up to a thorough and enthusiastic study of Beethoven's symphonies;



and in 1832 wrote a symphony in 4 movements in C major, which he offered for performance at Vienna and Prague; it was produced at the Gewandhaus, Leipzig, on Jan. 10, 1833. While in Prague, he wrote his first opera-libretto, *Die Hochzeit*, of which he composed an introduction, a septet, and a chorus, afterwards abandoning the work on account of objections raised by his sister Rosalie. In 1833 he began his career as a professional musician, being invited by his brother Albert, stage-manager and singer at the Würzburg Theatre, to take the position of chorus-master there. He found leisure to compose a romantic opera in 3 acts, *Die Feen*, to a libretto of his own after "La Donna serpente" by Giozzi; it was accepted, but never performed, by the Leipzig theatre-director Ringelhardt (first given at Munich, 1888). In 1834 he was made conductor of the Magdeburg Th.; he brought out two overtures, to *Die Feen* and *Columbus* [Apel], songs to the fauce *Der Berggeist*, etc.; and finished book and score of a 2-act opera *Das Liebesverbot* [after Shakespeare's *Measure for Measure*], the performance of which, on March 29, 1836, after hurried rehearsals, ended in chaos. Failing to bring it out at Leipzig and Berlin, he repaired to Königsberg, became conductor of the theatre, and married (Nov. 24, 1836) the actress Wilhelmine Plauer. His sole new work here was the overture "Rule Britannia." Next year he was appointed conductor of the Riga opera, newly opened under Holtei; he also conducted orchestral concerts, and completed the libretto of *Rienzi*, *der letzte der Tribunen*, a tragic opera in five acts, of which he composed the first two in Riga. Inspired by the hope of equalling Meyerbeer's triumphs on the stage of the Grand Opéra at Paris, W. set out for that city in July, 1839, his contract at Riga having expired; the events of the stormy voyage, heightened by his previous perusal of the legend of the Flying Dutchman, made an indelible impression on his mind. He passed 4 weeks at Boulogne in Meyerbeer's society, who gave him letters to musicians and publishers in Paris; he arrived there with his wife in September, and remained there until 1842. Unsuccessful in his attempts to get a hearing for *Rienzi*, he found himself in dire straits, and supported himself by song-writing, arranging dances for piano and cornet, preparing the piano-score of Halévy's *Reine de Chypre*, and other operas, writing articles for musical papers, etc. In 1840, in the midst of his troubles, he wrote the grand "Faust-Ouverture," intended for the first movement of a "Faust Symphony"; in November of that year, the score of *Rienzi* was finished, and sent to the Intendant of the Dresden Court Theatre. Sketches for *Der fliegende Holländer* had also been submitted to the Director of the Opéra, who viewed them with approval, but ended by giving the libretto to Foucher for versification, and forcing W. to accept 400 francs for his share in the work. W. lost no time in setting his own poem, completing the score in 7 weeks; on Meyerbeer's recom-

mendation it was accepted at Berlin, but not performed, applications to other German theatres were equally unsuccessful. [On Nov. 9, 1842, the French version, *Le Vaisseau fantôme*, set to music by Lietsch, *chef d'orchestre* at the Opéra, was unsuccessfully produced.] *Rienzi*, however, had finally been accepted at Dresden, and in April, 1842, W. left Paris to superintend the rehearsals, it was produced on Oct. 20 with great success, which induced the direction to bring out *Der fliegende Holländer* on Jan. 2, 1843. But the step from the grandiose grand-opera style of *Rienzi* to the fervent romanticism of the *Holländer* was too long for the average critic and musician to take; the protests raised against the almost crudely realistic instrumentation, the pathetic declamation, the suppression of the traditional divisions of musical numbers and scenes, etc., started the opposition to Wagner which grew in intensity for the next quarter of a century. Nevertheless, in the same month W. was appointed conductor of the Dresden Opera, succeeding the deceased Morlacchi. In this position he developed great activity for the following 6 years, bringing out the best operas (*Der Freischütz*, *Furianthe*, *Don Giovanni*, *Die Zauberflöte*, *Fidelio*, etc.) in masterly fashion; he also conducted the Dresden Liedertafel, for which he wrote a "biblical scene," *Das Liebesmahl der Apostel*, for 3 choirs of male voices singing at first a *cappella*, finally with full orch. The 3-act opera *Tannhäuser und der Sängerkrieg auf Wartburg*, was finished in 1844; the first performance took place at Dresden, Oct. 19, 1845, arousing more strenuous opposition than the *Holländer*; now the critics discovered that W. had neither "melody" nor "form," a phrase on which the changes have been rung *ad nauseam* ever since; still, the opera made its way slowly to the principal German stages (Weimar, 1849; Wiesbaden, 1852; Kassel, 1853; Munich, 1855; Berlin, 1856; Vienna, 1857; etc.). It was Wagner's misfortune to be within the peculiar sphere of the conservative (not to say narrow-minded) Dresden critic Schladebach, whose opinions were echoed by the press of other German capitals, and created a strong prejudice among theatre-managers and influential musicians. Liszt, Schumann, and Spohr did, however, recognize W.'s lofty aims; the first-named later became his foremost champion. After *Tannhäuser*, W. began work on the 3-act romantic opera *Lohengrin*; even the book for *Die Meistersinger*, and tentative sketches for *Der Ring des Nibelungen*, were progressing at the same time. Early in 1848 *Lohengrin* was finished; but the direction of the Opera did not care to experiment with the work, and only the Finale to Act I was performed at the 300th anniversary of the court orchestra, on Sept. 22, 1848. Studies on the Barbarossa legend resulted in the curious essay "Die Wibelungen, Weltgeschichte aus der Sage"; W. does not appear to have approached the subject musically. A prose study on "Der Nibelungen-Mythus als Entwurf zu einem Drama"



(1848) was followed by *Siegfrieds Tod*, a 3-act drama with Prologue, written in alliterative verse, and subsequently utilized, in an altered form, for *Gotterdammerung*; some of the musical themes were also conceived at this time. Full of these plans, and penetrated by the conviction of the impossibility of carrying them out under the existing theatrical conditions, Wagner drew up, and sent in to the Saxon Ministry, a "Proposition for a National Theatre of the Kingdom of Saxony"; it remained unnoticed, and W., already chafing under secret and open hostility, and the irksome details incident to his position, incautiously expressed sympathy with the revolutionary tendencies of the period, and had to leave Dresden after the suppression of the May Revolution (1849), in order to escape arrest. For a brief space he found asylum at Weimar with Liszt, who was rehearsing *Tannhäuser*; but was again forced to flee, Liszt providing him with a passport and accompanying him as far as Eisenach on the way to Paris. This second visit to the French capital was quite barren of results, and in June, 1849, W. proceeded to Zurich. Here followed a period of literary activity. The exiled composer, finding his music slighted, now took up the pen to defend himself in earnest against the attacks of prejudice, malice, and ignorance, and to enlighten the public with regard to his own aims and motives. Within 3 years a remarkable series of essays appeared: "Die Kunst und die Revolution" (1849); "Das Kunstwerk der Zukunft," "Kunst und Klima," "Das Judenthum in der Musik" (1850); "Oper und Drama," "Eine Mittheilung an meine Freunde," "Über die Goethe Stiftung," "Ein Theater in Zurich," "Erinnerungen an Spontini" (1851); "Über die Aufführung des Tannhäuser," "Bemerkungen zur Aufführung der Oper Der fliegende Holländer" (1852). He also completed the 3-act prose drama *Wieland der Schmiedt*, hoping to bring it out in Paris as an opera in French verses; in 1852 the poems of the Nibelungen trilogy were finished, and privately printed in 1853; the full score of *Das Rheingold* was finished in 1854, and that of *Die Walküre* in 1856. In the meantime he conducted orchestral concerts, lectured on the musical drama, rehearsed and produced *Tannhäuser* at Zurich, 1855; in the spring of 1855 he likewise conducted eight concerts of the London Philharmonic Society. In 1857 he laid aside the half-finished score of *Siegfried*, and took up *Tristan und Isolde*, the poem being completed in that year, with the full score of Act I; the score of Act II was finished in Venice, 1859, and of Act III in Lyons, August, 1859. He now gave concerts of his own works at Paris (1860), making many enthusiastic friends, but also stirring up active opposition, and incurring heavy debts. Two concerts in Brussels were even less successful. However, powerful interests in Paris were enlisted in his favor; the Emperor ordered that *Tannhäuser* should be put in rehearsal at the Grand Opéra; and it was

brought out on March 13, 1861, though in the face of such tumultuous opposition by a hostile clique that it was withdrawn after the third performance. Upon this disaster followed a gleam of sunshine; W. was amnestied, and returned to his native country in hopes of soon producing *Tristan*; the work was, indeed, received at the Vienna Court Opera, but given up as "impracticable" after 57 rehearsals. He was partially consoled by hearing, for the first time, his own opera *Lohengrin* (Vienna, May 31, 1861); and he was greeted with effusion by Liszt and other leaders of German music at the Tonkünstler-Versammlung at Weimar in August. The design of a comic opera, *Die Meistersinger von Nürnberg*, sketched as far back as 1845, was now taken up with energy, he finished the poem at Paris, 1862, though the score was not completed until 1867. Up to 1864 he supported himself chiefly by giving concerts of his compositions, meeting with greatest success in St. Petersburg and Moscow. Despite all efforts, however, his situation became desperate; in 1863 he published the poems of the *Nibelungen* cycle, having lost hope of finishing the musical setting. At this crisis King Ludwig II. of Bavaria, who had just ascended the throne, sent for W. in 1864, inviting him to Munich with the promise of the amplest aid in carrying out his projects. Von Bulow was summoned as court *Kapellmeister*, to produce *Tristan und Isolde* (June 10, 1865). But court cabals, and persistent opposition on the part of leading musicians, rendered W.'s position so unpleasant that he left Munich in December, and settled in the village of Tribschen on the Lake of Lucerne, busying himself with the completion of the scores of *Die Meistersinger* (prod. Munich, June 21, 1868) and *Der Ring des Nibelungen*, *Siegfried* being finished in 1869, and *Gotterdammerung* in 1874. King Ludwig's plan for a special Wagner Theatre in Munich having fallen through, W. fixed upon Bayreuth, in 1871, as the place for it; the cornerstone was laid in 1872, on W.'s 60th birthday. The fund required for erecting the new theatre, which was built according to W.'s original plans, was raised by private subscription, by the contributions of "Wagner Societies" (Wagner-Vereine) formed all over the world, and by a series of concerts arranged by W. in various German cities. At length, in August, 1876, the dream of his life was realized; three complete performances of the *Der Ring des Nibelungen* were given at the Bayreuth theatre, attended by musical notabilities from the four quarters of the globe, and honored by the presence of Emperor William I. and King Ludwig. Hans Richter conducted the orchestra, in which Wilhelmj led the violins. Musically a grand success, the undertaking left W. again heavily involved in debt; concerts given at the Albert Hall, London, in 1877, gave meagre pecuniary returns; but he was finally relieved by the setting aside of the *tantièmes* derived from performances of the cycle at Munich. The next few

years were occupied with literary work, and with the completion of his last dramatic composition, the "Bühnenweihfestspiel" *Parsifal*, finished in 1882, and produced for the first time on July 26 of that year, other performances, following through July and August, all under the master's personal supervision. He also made arrangements for the performances of 1883, in the autumn of 1882 ill-health compelled him to seek relief in Venice, where he spent the winter, death overtook him suddenly on Feb. 13, 1883. His remains were interred in the garden of his villa "Wahnfried" at Bayreuth.

In 1861 Wagner separated from his first wife, who went to Dresden, and died there in 1866. In 1870 he married Cosima, the daughter of Liszt, after her divorce from her first husband, Hans von Bulow.

In comprehensiveness and grandeur of conception, and originality and boldness of execution, Wagner is *jaque primeps* among musical dramatists. From the outset he penned his own poems according to his own ideas. He wasted no time in searching for libretti from which to borrow ideas, or for a librettist to cast his ideas in the conventional mould. When he wrote a work, he was so filled with his subject that it was a natural necessity for him to put it into concrete shape, and so disburden his teeming imagination. His was a thoroughly poetic nature. And in true dramatic instinct he was so far in advance of his musical contemporaries, that many of them still fail to appreciate his preëminence. Of his first operas, *Die Feen*, *Das Liebesverbot*, and *Rienzi*, it may be said briefly that they represent his immature, formative, imitative period. With *Der fliegende Holländer* the individual Wagner, the genius, is unveiled, almost abruptly. The plain, straightforward mythical tale, a conflict of stormy emotions and the apotheosis of love and self-sacrifice, appeals to every heart; the music, radiating from the central ballad sung by Senta, of an elementary power enhanced by the (already) original employment of leading-motives [*Leitmotive*], is as wildly romantic, as tenderly pathetic, and as sternly tragic, as the successive situations—and, above all, a music not written to exhibit the beauty and agility of the singers' voices, but to follow the drama into its least details without the customary breaks made by set numbers (arias, duets, ensembles); here the heroine has only one solo, the Ballade, and the hero none, in the customary sense. And all these innovations—the derivation of the dramatic and musical whole from a central source; the preservation of dramatic-musical unity by the use of *Leitmotive*; the subordination of the singers to dramatic requirements; and the absolute melodic and harmonic freshness and vigor, combined with daring orchestration—all these at once in one work! No wonder that there was a rattling of dry bones.—In *Tannhäuser* and *Lohengrin* (1848) Wagner's second period, the romantic, closes. In these two operas he employs like means, in sub-

stantially the same manner, though with growing variety and refinement.—The third period opens six years later, with *Das Rheingold* (1854). The intermediate time has been one of profound self-searching and reflection. W.'s ideas concerning the union of the arts have been fully matured and formulated (*cf.* "Oper und Drama" and "Eine Mittheilung an meine Freunde"); and in this period they are carried out to their ultimate logical conclusion. He assumes the rôle of a reformer of the musico-dramatic stage; unsparingly criticizes and condemns the faulty and illogical plan of the Italian "opera" and the French "grand opera," and naturally discards these titles, calling his own subsequent works "music-dramas," adding specific titles ("Handlung" [action] for *Tristan und Isolde*; "Bühnenfestspiel" [stage festival-play] for the *Achtungen*; "Bühnenweihfestspiel" [stage-consecrating festival-play] for *Parsifal*). To quote his own words, "the mistake in the art-form of the opera consists in this, that a means of expression (music) was made the end, and the end to be expressed (the drama) was made a means." Only in a coordinated cooperation of musical and scenic means of expression with the end to be expressed, the dramatic action, could a genuine and perfect musical drama be achieved. Wagner's orchestra now became an exponent of the dramatic action; the highly individualized and pregnant leading-motives, now singly, in bold relief, now subtly intertwined and varied, plastically present the ever-changing soul-states of the characters of the drama and form the connecting-links for the dramatic situations; the singing of the actors is resolved into a lofty declamation ("Sprechsingen," Wagner calls it) of telling dramatic force.—A natural consequence is, that music so treated generally loses, in a varying degree, its effectiveness as absolute music—i.e., when performed without the accessories of acting and scenery. So long, however, as the music fulfils the end intended by the composer, this cannot be regarded as an æsthetic fault. In richness, variety, and novelty of effect, W.'s theatre-orchestra stands unrivalled; in chromatic and enharmonic modulation, rhythmic variety, and fertility and originality of contrapuntal combination and thematic exploitation, he is wholly *sui generis*. The music-dramas *Die Meistersinger* and *Tristan und Isolde* are twin peaks of an elevation of sustained dramatic energy undreamed of before his advent.

It will be seen that Wagner's reform was incomparably more far-reaching in aim and import than Gluck's. The latter's chief purpose was to overcome the arbitrary predominance of the singers. In the essential form of the Italian opera he altered nothing; recitatives, scenes, arias, and ensembles followed each other much as before.

W. spent a large amount of his enormous productive activity in writing. He expounded his theories on music and the music-drama at great length and in great detail; in his later years, es-

pecially, he also touched upon a large number of social and economic subjects in essays of more or less value. The merits of his dramatic poems have aroused only less dispute than his music, his admirers acclaiming him as one of Germany's greatest poets, while his critics allege that his later works, especially *Der Ring des Nibelungen*, in which he adopts the alliterative verse of the old Teutonic literature, and *Tristan und Isolde*, give a severe wrench to the purity of the German language and literary style. His works have been collected and published in several editions; the first ("Gesammelte Schriften und Dichtungen von R. W."), in 1871-83; a second cheaper edition followed, 1887-8. An English translation in eight volumes (seven already [1899] published, by William Ashton Ellis, began to appear in 1892. In addition, volumes entitled "Gedanken, Fragmente, Entwürfe" and "Jesus von Nazareth," being a sketch for the drama that was afterwards relinquished for *Parsifal*, have appeared. Following is a list of W.'s musical works:

OPERAS AND MUSIC-DRAMAS: *Die Hochzeit* (fragment; unpubl.; comp. 1833). *Die Feen*, romantic opera in 3 acts (comp. 1833; overture played Magdeburg, 1834; first prod. Munich, June 29, 1888. Vocal score publ. 1888). *Das Liebesverbot*, rom. op. in 2 acts (comp. 1835-6; prod. Magdeburg, March 29, 1836, as *Die Novize von Palermo*; unpubl.). *Rienzi, der letzte der Tribunen*; tragic opera in 5 acts (comp. 1838-40; prod. Dresden, Oct. 20, 1842). *Der fliegende Holländer*, romantic opera in 3 acts (comp. 1841; prod. Dresden, Jan. 2, 1843). *Tannhäuser und der Sängerkrieg auf Wartburg*; romantic op. in 3 acts (comp. 1843-5; prod. Dresden, Oct. 19, 1845). *Lohengrin*, romant. op. in 3 acts (comp. 1845-8. Prod. Weimar, Aug. 28, 1850). *Das Rheingold*, Part I of *Der Ring des Nibelungen*, music-drama in four parts. [Wagner calls *Der R. des N.* a "Bühnenfestspiel," dramatic trilogy in 3 parts and a "Vorabend" (introductory evening), *Das Rheingold*.] (Comp. 1848-53; prod. Munich, Sept. 22, 1860. Publ. pf.-score, 1861; full do., 1873.) *Die Walküre*, Part II of *Der Ring des Nibelungen*. (Comp. 1848-56; prod. Munich, June, 20, 1870. Publ. pf.-score, 1865; full do., 1873.) *Tristan und Isolde*, "Handlung" in 3 acts. (Comp. 1857-9; prod. Munich, June 10, 1865. Publ. 1860.) *Siegfried*, Part III of *Der Ring des Nibelungen*. (Comp. 1857-69; prod. Bayreuth, Aug. 16, 1876. Publ. pf.-score, 1871; full do., 1876.) *Die Meistersinger von Nürnberg*, musical comedy in 3 acts. (Comp. 1861-67; prod. Munich, June 21, 1868. Publ. pf.-score, 1867; full do., 1868.) *Götterdämmerung*, Part IV of *Der Ring des Nibelungen*. (Comp. 1870-4; prod. Bayreuth, Aug. 17, 1876. Publ. pf.-score, 1875, full do., 1876.) *Parsifal*, ein Bühnenweihfestspiel in 3 acts. (Comp. 1876-82; prod. Bayreuth, July 26, 1882. Publ. pf.-score, 1882; full do., 1884.)

ORCHESTRAL AND CHORAL WORKS: Over-

ture, B $\flat$  (unpubl.; prod. Leipzig, 1830; score lost). Overture, D min (unpubl., prod. Leipzig, Dec. 25, 1831). Overture, C ("Konzert-overture, ziemlich fugirt"; unpubl., comp. 1831; prod. Leipzig, April 10, 1833). Overture, C, "Polonia" (unpubl., comp. 1832). Symphony in C (unpubl., comp. 1832, prod. Leipzig, 1833; in Venice, 1882). New Year's Cantata (Intro. and two choral-pieces; unpubl.; prod. Magdeburg, 1834). Overture, "Columbus" (unpubl.; comp. 1835; prod. Magdeburg, 1835; score lost) Incidental music to Gleich's farce *Der Berggeist* (unpubl.; prod. Magdeburg, 1836). Overture, "Rule Britannia" (unpubl.; comp. 1836). "Huldigungsmarsch" (comp. 1864; orig. score for military band, unpubl.; publ. version for orchestra begun by W. and finished by Raff). "Siegfried Idyll" (comp. 1870; publ.; 1877). "Kaisermarsch" (comp. and publ. 1871). "Festival March" (for the Centennial Exposition, Philadelphia, 1876; comp. and publ. 1876). "Das Liebesmahl der Apostel," for male chorus and orch. (comp. 1843). "Gelegenheits-Cantata" (for unveiling of statue of King Friedrich August, 1843; unpubl.). "(Russ an den König" (comp. 1843; publ. for 4 male voices and as a song with pf.). "An Webers Grab" (Funeral March for wind-instrs. on motives from "Euryanthe," and double quartet for voices, comp. 1844; the latter publ. 1871).

PIANOFORTE-PIECES: Sonata, B $\flat$  (comp. 1831; publ. 1832). Polonaise, D, four hands (comp. 1831; publ. 1832). Fantaisie, F $\sharp$  min. (comp. 1831; unpubl.). "Albumsonate, für Frau Mathilde Wesendonck," E $\flat$  (comp. 1853; publ. 1877). "Ankunft bei den Schwarzen Schwänen" (comp. 1861; publ. 1897). "Ein Albumblatt für Fürstin Metternich," C (comp. 1861; publ. 1871). "Albumblatt für Frau Betty Schott," E $\flat$  (comp. 1875; publ. 1876).

SONGS: "Carnavalslied" from *Das Liebesverbot* (comp. 1835-6; publ. 1885). "Dors, mon enfant," "Mignonne," "Attente" (comp. 1839-40; publ. 1841-2; reprinted 1871). "Les deux Grenadiers" (comp. 1839). "Der Tannenbaum" (comp. 1840; publ. 1871). "Kraftliedchen" (comp. 1871). Fünf Gedichte: 1, Der Engel; 2, Stehe Still; 3, Im Treibhaus; 4, Schmerzen; 5, Träume (comp. 1862).

ARRANGEMENTS, ETC.: (Gluck, *Aphigénie en Aulide* (pf.-arr. by von Bülow, publ. 1859; score of close to overture publ. 1859). Mozart, *Don Juan* (version of dialogues and recitatives; unpubl.). Palestrina, *Siabat Mater*, with indications for performance (publ. 1877). Allegro to the air of Aubrey, in Marschner's *Der Vampyr* (comp. 1833; unpubl.). Beethoven's Ninth Symphony, pf.-arr. (1830; unpubl.). Donizetti, *La Favorita* and *Elisir d'amore*, pf.-scores. Halévy, *La Reine de Chypre* and *Le Guittarero*, pf.-scores (1841).

BIOGRAPHIES: C. F. Glasenapp, "R. W.'s Leben u. Wirken" (1876; 2nd ed. 1882); do., "Das Leben R. W.'s" (a third edition of the same, revised and rewritten); Ad. Jullien, "R. W., sa vie et ses œuvres" (1886; Engl. transl.

1892); II. T. Finck, "W. and his Works," (1893); II. S. Chamberlain, "R. W." (Engl. transl. 1897); E. Dannreuther, article "R. W." in Grove's "Dictionary"; F. Prager, "W. as I knew him" (1893; the Germ. ed. withdrawn); R. Pohl, "R. W., ein Lebensbild" (1883); W. Tappert, "R. W., sein Leben u. seine Werke" (1883); II. v. Wolzogen, "Erinnerungen an R. W." (1883); F. Hueffer, "R. W." (1881), G. Kobbé, "R. W.'s Life and Works" (2 vols., New York).

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E. Kastner, "Briefe R. W.'s an seine Zeitgenossen" (from 1830-83; very incomplete)

**Wagner, Siegfried**, son of Richard W., b. Triebeschen (?), June, 1869. Intended for an architect, he attended a polytechnic school, but afterwards took up music, studying under Knies and Humperdinck. Since 1893, as a concert-conductor, he has travelled through Germany, Austria, Italy, and England, meeting with success; he conducts without score, and left-handed. He cond. the performances of *Der Ring des Nibelungen* at Bayreuth in 1896 and 1899. His compositions include a symphonic poem "Sehnsucht" (based on Schiller's poem), and a 3-act comic-romantic opera, *Der Barenhüter*, text written by W. after Grimm's fairy-tale; it was prod. at the Munich Court Th., Jan. 22, 1899, with moderate success; since then at several other German theatres.

**Wagner [Jachmann-Wagner], Johanna**, niece of Richard, being the daughter of his brother **Albert** [1799-1874]; b. near Ilanover, Oct. 13, 1828; d. Würzburg, Oct. 16, 1894. Dramatic soprano; at first took children's rôles at Würzburg and Bernberg, and was eng. as leading soprano at Dresden in 1844, creating the rôle of Elisabeth in 1845; studied under the Viardot-Garcia in Paris, 1846-8; eng. at Ilamburg, 1849, and at the Court Opera, Berlin, 1850-62, with the title of "Chamber-singer" in 1853. In 1859 she married the district judge Jachmann. After 1862 she appeared as an actress, chiefly in tragedy; though at Bayreuth in 1876 she still assumed the part of one of the *Walküren* and of First Norm. Taught dramatic singing at the Munich School of Music, 1882-4; thereafter gave private lessons.

**Wais'sel [Weisselius], Matthias**, a Frankfort lutenist; b. Ihartenstein, Prussia.—Publ. "Tabulatura continens . . . cantiones 4, 5 et 6 vocum, testudini aptatas, ut sunt: Præambula, phantasiae, cantiones germanicæ, italicæ, gallicæ et latinæ, Passamesiæ, gagliardæ et Choreæ" (Frankfort, 1573); 2nd ed. with German title: "Tabulatura oder Lautenbuch allerley künstlicher Præambula, etc., auff der Lauten zu schlagen" (1592).

**Walcker, Eberhard Friedrich**, b. Kannstadt, July 3, 1794; d. Ludwigsburg, Oct. 4, 1872. Trained in the workshops of his father, a skilled organ-builder, he set up for himself in 1820, and won great renown by his excellent work and numerous inventions. The business is now in the hands of his five sons, Heinrich [b. Oct. 10, 1828], Friedrich [b. Sept. 17, 1829], Karl [b. Mar. 6, 1845], Paul [b. May 31, 1846], and Eberhard [b. Apr. 8, 1850]. Of more than 400 organs turned out by the firm, some of the largest are those in Ulm Cathedral (1856; 100 speaking stops), Music Hall, Boston [now removed] (1863; 86 stops), Paulskirche, Frankfort (1833; 74 stops), St. Peter's, St. Petersburg (1840; 65 stops), Olalkirche, Reval (1842; 65 stops), Votivkirche, Vienna (1878; 61 stops).

**Wal'dersee, Paul, Count von**, b. Potsdam, Sept. 3, 1831. A Prussian officer from 1848-71, he later turned to music; was co-editor of Breitkopf & Hartel's complete ed.s of Beethoven and Mozart, and edits a valuable "Sammlung musikalischer Vortrage."

**Walker, John**, the English lexicographer; b. Colney Hatch, Middlesex, Mar. 18, 1732; d. London, Aug. 1, 1807. Wrote "The Melody of Speaking Delineated" (1787; often republ.), with an original notation for representing the musical inflexions of the speaking voice.

**Walker, Joseph Cooper**, b. Dublin, Nov., 1760; d. St.-Valéry, France, Apr. 12, 1810.—Publ. "Historical Memoirs on the Irish Bards," with notes on Irish music (1786); "An Historical Account and Critical Essay on the Opera . . ." (1805); etc.

**Walker, Frederick Edward**, b. Marylebone, London, Jan. 17, 1835. Chorister in the Chapel Royal; Vicar-choral of St. Paul's, 1858; succeeded H. Buckland as Master of the Boys in 1867; cond. of the Brixton Philharm. Soc., 1883; prof. of singing at the R. A. M.; also hon. member of the London Vocal Union. A noted tenor concert-singer, and a good organist, pianist, and violinist.

**Wallace, William Vincent**, b. Waterford, Ireland, June 1, 1814; d. Château de Bages, Haute Garonne, Oct. 12, 1865. The family removed to Dublin, where W. played with the violins in the orch., and later appeared as a soloist. He left Ireland in 1835, and for some years led an adventurous life in Australia, the East Indies, South America, Mexico, and the United States, giving concerts at intervals with sensational success. In 1845 he was in London, and prod. the opera *Maritana* (Drury Lane, Nov. 15), which is still played; *Matilda of Hungary* followed in 1847. He soon resumed his wanderings, and revisited N. and S. America. From 1853 he lived chiefly in London and Paris. The opera *Lurline* (Covent Garden, Feb. 23, 1860) had tremendous success; his others are *The Amber Witch* (1861), *Love's Triumph* (1862), and *The Desert Flower* (1863). His pf.-music had great vogue; some noted numbers are "La Gondola," op. 18; 2 Nocturnes, op. 20; "Chant d'amour," op. 26; Nocturne mélodique, op. 30; Mélodie irlandaise, op. 53; "Music murmuring in the trees"; Valse brillante de salon; Tarentelle; etc. Cf. "W. V. W., étude biographique et critique," by Pougin (Paris, 1866).

**Wal'enstein, Martin**, b. Frankfort-on-Main, July 22, 1843; d. there Nov. 30, 1896. Pianist, pupil of Dreyschok at Prague, and Hauptmann and Rietz at Leipzig. Made many concert-tours; was noted as a master of phrasing.—Prod. a 2-act comic opera, *Das Testament*, at Frankfort (1870), and an overture; publ. a pf.-concerto in D min., pf.-studies, solo pieces, etc.

**Wal'enstein, Anton**, b. Dresden, Sept. 28, 1813; d. Geneva, Mar. 26, 1892. Violinist and popular dance-comp.; made concert-tours as a child, joined the Dresden court orch. in 1829, was a member of the Hanover orch. 1832-41, lived there in retirement till 1853, thereafter in Dresden.—Publ. about 300 pieces of dance-music; variations f. violin w. orch. (op. 2); songs.

**Wallis, John**, b. Ashford, Kent, Nov. 23, 1616; d. London, Oct. 28, 1703. Prof. of mathematics at Oxford.—Publ. "Tractatus elencticus adversus Marci Meibomii dialogum de proportionibus" (1657); "Claudii Ptolemaei harmonicorum libri III" (Greek, 1682, w. suppl., "De veterum harmonia ad hodiernam comparata"); "Porphyrii in harmonica Ptolemaei commentarius"; "Manuelis Ilyennii harmonica"; all the above are in his complete works (1699, 3 vol.s). Also acoustical investigations in the "Philosophical Transactions" (1672-98).

**Wall'iser, Christoph Thomas**, b. Strassburg, 1568; d. there as mus. dir. of the Cathedral, Thomaskirche, and Univ., Apr. 26, 1648.—Publ. a theoretical work, "Musicae figuralis praecepta . . ." (1611); further, "Catecheticae cantiones oedraeque spirituales, hymni et cantica . . . et madrigalia" (1617); "Chorus nubium ex Aristophanis comodia ad aequales compositus, et Chori musici novi Eliae dramati sacro-tragico accommodati" (1613); "Sacrae modulationes in festum Nativitatis Christi," a 5 (1613); "Ecclesiodiae, das ist Kirchengesänge oder Psalmen Davids, nicht allein *una voce*, sondern auch mit Instrumenten von 4-6 Stimmen" (1614); "Ecclesiodiae novae" a 4-7 (1625); "Herrn Wilhelm Salusten von Bartas Triumph des Glaubens" (1627); choruses a 4-6 to the tragic-comedy *Charicles* (1641).

**Wall'ner, Leopold**, b. Kiev, Russia, Nov. 27, 1847. Writer and music-teacher in Brussels. Publ. "De la Mathésis dans la musique" (1891).

**Wall'nöfer, Adolf**, b. Vienna, Apr. 26, 1854. Pupil of Waldmüller, Krenn, and Dessoff for comp.; of Rokitsansky for singing. Baritone concert-singer in Vienna; his voice developing into a tenor in 1880, he sang at the Olmütz City Th., then (1882) joined Neumann's Wagner troupe, went later to the Bremen City Th., and thence to the German *Landestheater* at Prague. Sang in opera in the N. Y. season of 1897-8. Works: The opera *Eddystone* (Prague, 1889; Berlin, 1894; succ.); *Die Grenzen der Menschheit*, and *Der Blumen Rache* (both f. chorus w. orch.); also ballads and songs (some in the "Wall'nöfer Album").

**Walmisley, Thomas Forbes**, b. London, 1783; d. there July 23, 1866. Pupil of Thomas Attwood; in 1812, organist at St. Martin-in-the-Fields. Popular glee-composer; publ. 4 coll.s of 6 glees each; also "A Coll. of Glees, Trios, Rounds and Canons" (1826); many single glees; church-music; songs.—His son,

**Walmisley, Thomas Attwood**, b. London, Jan. 21, 1814, d. Hastings, Jan. 17, 1856. Pupil of Attwood Organist of Croydon Ch., 1830; of Trinity and St. John's Colleges, Cambridge, 1833. Mus. Bac., Cantab., 1833, Mus. Doc., 1848; Prof. of Music at Cambridge, 1836.—Works: 2 Installation-Odes; a 4-part choral hymn; songs; edited coll.s, e. g., "Cathedral Music, a Coll. of Services and Anthems" (1857); "Coll. of Chants with the Responses in use at the Chapels of King's, Trinity and St. John's Colleges, Cambridge" (1845).

**Walsh, John**, noted music-publisher in London, where he died Mar. 13, 1736. Commenced business about 1690, at first printing from plates engraved by hand, but from about 1710 using punches, being a pioneer in this latter method of engraving on tin plates.

**Walther, Ignaz**, b. Radowitz, Bohemia, 1759; d. Ratisbon, about 1830. Comp. and tenor singer; pupil of Starzer at Vienna; eng. at the Court Th. in 1779; at Prague, 1783; at Mayence, 1789, and with the Grossmann company at Halle and Bremen, undertaking its management after G.'s death, and travelling to Frankfurt and Ratisbon. For this troupe he wrote the "Singspiele" *Der ausgefährte Teufel*, 25,000 *Gulden*, *Die böse Frau*, *Der Trank der Unsterblichkeit*, *Duroler Faust*, etc.; also comp. a cantata for the coronation of Leopold II., a Friedenscantate, a Weihnachtscantate, 6 masses, 6 motets, a quartet f. harp, flute, violin and cello, etc.

**Walther, August**, b. Stuttgart, 1821; d. Basel, Jan. 22, 1896. Pupil of Sechter at Vienna; mus. dir. at Basel from 1846, where his labors, especially in the cause of good church-music, have borne fruit.—Works: A symphony, an octet f. strings and wind, and 3 string-quartets, male choruses, songs.

**Walther, William Henry**, b. Newark, N. J., July 1, 1825. Organist, as a boy, at the First Presb. Ch., then at the Grace Episc. Church, Newark; in 1842, of the Ch. of the Epiphany, New York; then of St. John's Chapel, St. Paul's Chapel, and Trinity Chapel (till 1869); from 1856, organist at Columbia College, New York, receiving the degree of Mus. Doc. *hon. causa* in 1864.—Works: 2 masses (in C and F); services and anthems for the Episc. Ch.; "Common Prayer with Ritual Song"; "Manual of Church Music"; "Chorals and Hymns"; "Hymnal with Tunes, Old and New"; "Psalms with Chants"; etc.

**Walther, George William**, son and pupil of preceding; b. New York, Dec. 16, 1851. At the age of 5 he played the organ at Trinity Chapel; studied further under J. K. Paine (Boston) and S. P. Warren (New York); has lived in Washington since 1869. Is especially noted for his skill as an improviser and in registration. Received the degree of Mus. Doc. from Columbian College, Washington, in 1882.

His mus. library is one of the finest in the country.

**Walther, Joseph**, b. Neuberg-on-Danube, Dec. 30, 1833; d. July 15, 1875, at Munich, as violin-teacher at the Cons., and *Concertmeister*. De Bériot was his teacher.—His brother, **Benno**, b. Munich, June 17, 1847, is a violinist, pupil of Munich Cons.; from 1863 member of the court orch., succeeded his brother as *Concertmeister*, also as teacher at the Cons.; has toured South Germany, Austria, Switzerland, and America.

**Walther, Gustav**, b. Bilin, Bohemia, Feb. 11, 1836. Stage-tenor, pupil of Prague Cons., sang at first in Brunn, and from 1856-87 at the Vienna Court Opera as principal lyric tenor.

**Walther, Carl**, b. Cransberg, Taunus, Oct. 27, 1862. Pupil of Meister and Schmetz at the Teachers' Seminary, Montabaur; later of the Ratisbon School for Church-music; then became teacher, organist, and choir-master at Biebrich-on-Rhine; from 1893, music-teacher at Montabaur Seminary. Contributor to Haberl's "Musica sacra," and the "Kirchenmusikalisches Jahrbuch"; writer for the "Monatshefte für Musikgeschichte"; has comp. motets *a* 3-6, organ-music, and a triple fugue (prize).

**Walther, Friedrich Wilhelm**, b. Mannheim, Sept. 3, 1870. *Dr. phil.*, Heidelberg, 1892. Living in Mannheim as a writer; contributes to various periodicals, and is mus. critic for the "Mannheimer Generalanzeiger." Has publ. a series of monographs on music in Mannheim: "Die Entwicklung des Mannheimer Musik- und Theaterlebens" (1897); "Geschichte des Theaters und der Musik am Kurpfälzischen Hofe" (Leipzig, 1898); and "Archiv und Bibliothek des Grossherzoglichen Hof- und Nationaltheaters in Mannheim" (2 vols.; Leipzig, 1899); also the chapters on mus. history in Hans Kraemer's "Das 19. Jahrhundert in Wort und Bild" (3 vols.; Berlin, 1898).

**Walther von der Vogelweide**, the foremost Minnesinger, and the greatest lyric poet of mediæval Germany; b. in the Tyrol (?), about 1160; d. Würzburg, after 1227. In Wagner's *Zannhäuser* he appears as one of the rival singers at the Wartburg. Among editions of his works *cf.* Lachmann (5th ed. Berlin, 1885); High German translation by Simrock (7th ed. Leipzig, 1883); also *cf.* Wilmanns, "Leben und Dichten Walthers v. d. V." (Bonn, 1882), and Leo, "Die gesammte Litteratur Walthers v. d. V." (Vienna, 1880).

**Walther, Johann**, b. Thuringia, 1496; d. Torgau, 1570. In 1524, singer in the Electoral chapel at Torgau, and was summoned to Wittenberg by Luther to assist in the composition and regulation of the German Mass. Court *Kapellm.* at Torgau 1525-30; from 1548-55, *Kapellm.* to Moritz of Saxony of the Dresden Court Chapel.—Publ. "Geystlich Gesangk Buchlein" (Wittenberg, 1524; the first Protestant singing-book,

a 4; often republ.); "Cantio septem vocum in laudem Dei omnipotentis et Evangelii ejus" (ibid., 1544); "Magnificat 8 tonorum" (1557), "Ein neues christliches Lied" (1561); "Ein gar schöner geistlicher und christlicher Bergkreyen" (1561); "Lob und Preis der himmlischen Kunst Musica" (1564); "Das christlich Kinderlied Dr. Martin Luthers *Erhalt uns Herr bei deinem Wort*" (1566). Various numbers in coll.s.

**Walther, Johann Jakob**, b. Witterda, n. Erfurt, 1650. Electoral Saxon chamber-musician; later at Mayence.—Publ. "Scherzi di violino solo" w. continuo, and viol or lute *ad lib.* (1676); and "Hortus chelicus, uno violino, duabus, tribus et quatuor subinde chordis simul sonantibus harmonice modulanti" (1688; curious work; No. 28 is entitled "Serenate a un coro di violini, organo tremolante, chittarino, piva, due tromboni e timpani, lira tedesca, ed arpa smorzata per un violino solo").

**Walther, Johann Gottfried**, b. Erfurt, Sept. (Nov.?) 18, 1684; d. Weimar, Mar. 23, 1748. A pupil of Adlung, Kretschmar, and J. B. Bach at Erfurt, where he was app. organist of the Thomaskirche in 1702; in 1707, town-organist at Weimar, and music-master to the children of the Ducal family; from 1720, court musician. A near relative and close friend of J. S. Bach's, he nevertheless hardly more than mentions him in his Lexicon. He stands next to Bach as a master of choral-variations for organ. Mattheson called him a second Pachelbel. His greatest work is the "Musikalisches Lexikon oder Musikalische Bibliothek," the first mus. encyclopædia of biography, bibliography, and terms (1732), he had previously publ. the 64-page "Alte und neue musikalische Bibliothek oder musikalisches Lexikon" (1728).—Also publ. a "Clavierconcert" (unaccompanied; 1741); Prelude and Fugue (1741); 4 choral-variations ("Jesus meine Freude," "Meinen Jesum lass' ich nicht," "Allein Gott in der Hoh' sei Ehr," "Wie soll ich dich empfangen"); many choral-variations, preludes, fugues, and toccatas, in MS; also 5 coll.s of "Choralbearbeitungen" by other composers.

**Wälzel, Camillo** [pseudonym F. Zell], b. Magdeburg, 1829; d. Vienna, Mar. 17, 1895. At first intended for a military career, he became a steamboat-captain on the Danube; at the end of the '50's he began literary work as a translator of French comedies and writer of short stage-pieces (e. g., *Die Büste*); later, usually in collaboration with Richard Genée, he wrote libretti for Strauss, Suppé, Millöcker, Genée, Max Wolf, Czibulka, Dellinger, etc., on which not only his fame, but, in great measure, the success of German operetta in the 19th century, rests.

**Wambach, Émile (-Xavier)**, b. Arlon, Luxembourg, Nov. 26, 1854. Pupil of Benoît, Mertens, and Callaerts at the Antwerp Cons. Composer of the young Flemish school.—Works: "Aan de boorden van de Schelde," symphonic

poem; orch. l fantasias, pf.-pieces;—the Flemish drama *Nathans Parabel*; 2 oratorios, *Moses op den Ayl*, and *Yohnde*; cantata *Vlaanderland*, f. male chorus; *De lente* ("Spring"), f. female ch and orch.; cantata for the Rubens Festival; a children's cantata, "Memorare," and a Hymn, f. ch and orch, a mass, a Te Deum, and other church-music; choruses and songs.

**Wangemann, Otto**, b. Loitz-on-the-Peene, Jan 9, 1848. Pupil of G. Flügel at Stettin, and Fr. Kiel at Berlin; since 1878, organist and singing-teacher at the Demmin Gymnasium.—Publ. "Geschichte der Orgel" (1879), "Geschichte des Oratoriums" (1880); "Leitfaden für den Singunterricht an Gymnasien"; also a "Weihnachtsmusik" f. soli, ch., and orch., school-songs, pf.-pieces. Edited "Der Organist" in 1879; in 1880 he succeeded Hahn as editor of "Tonkunst."

**Wanhal [van Hal], Johann Baptist**, b. Neu-Nechanitz, Bohemia, May 12, 1739, d. Vienna, Aug. 26, 1813. Son of a peasant, and self-taught until sent to Vienna by Countess Schaffgotsch. Studied later in Italy, and settled in Vienna; he was a favorite composer, especially for amateur pf.-players, before the advent of Mozart and Beethoven.—Publ. 12 symphonies for strings, 2 oboes, and 2 horns; 12 string-quartets; 12 trios f. 2 violins and 'cello; quartets (concerti) f. pf. and strings; quartets f. pf., flute, violin, and 'cello; pf.-trios; 5 pf.-sonatas f. 4 hands, and 6 f. 2 hands; violin-duos; 6 violin-sonatas w. pf.; characteristic sonatas ("militaire," "The Battle of Würzburg," "The Battle of Trafalgar"); many pf.-sonatas, among them an interesting set of 12; 70 books of variations f. pf.; fantasias, dances, and other pf.-pieces; fugues, preludes, etc., f. organ; 2 orch. l masses; 2 offertories f. high soprano w. orch.; also prod. 2 operas, and left 88 symphonies, 94 string-quartets, etc., in MS.

**Wanski, Johann Nepomuk**, Polish violinist, b. about 1800 (?); son of Jan W., a popular Polish song-composer; studied in Warsaw, and later under Baillot at Paris. Made extended concert-tours in Southern France, Spain, Italy, and Switzerland; then, with impaired health, settled in Aix in Provence as a teacher.—Works: A method for violin; method for viola; "Gymnastique des doigts et de l'archet"; "l'Harmonie, ou la science des accords"; a concertino, études, variations, fugues, fantasias, romances, etc., f. violin.

**Ward, John Charles**, b. Upper Clapton, London, Mar. 27, 1835. Began his public career as a soloist on the concertina, in 1846; was a chorister in the Temple Ch. until 1848; since 1852, organist successively at several London churches, last at St. Mary the Virgin, Primrose Hill (since 1890). Member of the Leslie Choir from its foundation in 1855; org. and asst.-cond. 1856-85.—Works: A motet, and a Sanc-

tus, both f. double choir; cantata *The Wood*; "A Psalm of Life" f. male ch. and orch.; services, anthems, hymn-tunes, etc.; an orch. fugue on "The Sailor's Hornpipe"; organ-music, cantata *The Swedish Singers*, f. female voices; a Polonaise f. pf. and concertina; Minuet f. 3 concertinas, etc.

**Warlamoff, Alexander Jegorovitch**, b. Moscow, 1810; d. 1849. Singing-teacher, and composer of "folk-songs," among which "The red Sarafan" became known everywhere.

**Warnots, Henri**, b. Brussels, July 17, 1832; d. Mar. 3, 1893. Opera-singer (lyric tenor); pupil of his father [**Jean-Arnold W.**, 1801-61], and the Brussels Cons. Début at Liège, 1856; then eng. at the Opéra-Comique, Paris; at Strassburg (producing an operetta, *Une heure de mariage*, in 1865); and at Brussels (1867), there becoming singing-teacher at the Cons., and cond. of the "Société de musique." In 1870 he founded a music-school in a suburb of Brussels.—His daughter and pupil, **Elly**, b. Liège, 1862, is an excellent stage-soprano; début at the Th. de la Monnaie, Brussels, in 1879, as Anna in *La Dame blanche*; sang there for two years; has been eng. since then at the Pergola Th., Florence, the Opéra-Comique, Paris, etc. On May 17, 1881, she sang the rôle of Marguerite de Valois at the R. Italian Th., London; since that time she has frequently appeared at the Promenade Concerts, the Crystal Palace, etc.

**Warren, Samuel Prowse**, b. Montreal, Canada, Feb. 18, 1841. Noted organist; from 1861-4 pupil of Haupt at Berlin, studying the pf. under Gustav Schumann, and instrumentation under Wieprecht. Organist of All Souls' Ch., New York, 1865-7; later at Trinity Ch., giving several series of fine organ-recitals; afterwards organist and mus. dir. at Grace Church.—Publ. works: Church-music; transcriptions f. organ; songs.



**Warren, George William**, b. Albany, N. Y., Aug. 17, 1828. Is a self-taught organist, holding a position from 1846-58 at St. Peter's, Albany, later at Brooklyn; since 1870, organist and mus. dir. of St. Thomas' Ch., New York.—Works: Church-music (Te Deum, anthems, hymns, etc.); "Warren's Hymns and Tunes, as Sung at St. Thomas' Church" (1888); pf.-pieces, etc.

**Wartel, Pierre-François**, b. Versailles, Apr. 3, 1806; d. Paris, Aug., 1862. Pupil of Choron's Inst. for Church-music, and of Banderelli at the Cons., taking 1st prize for singing in 1829; studied further under Nourrit till 1831; was then

eng. as a tenor at the Opéra (for some 15 years); after which he made tours, and settled in Paris as a singing-teacher (Trebelli was his pupil).

**Wasielewski, Joseph W. von**, b. Gross-Leesen, n. Danzig, June 17, 1822; d. Sondershausen, Dec. 13, 1896. Violinist; private pupil of David at Leipzig, also studying in the Cons. under David, Hauptmann, and Mendelssohn (1843-6). He joined the Gewandhaus Orch., was critic for the "Signale," and wrote for the "Leipziger Zeitung" and the "Dresdner Journal"; was *Concertmeister* under Schumann at Dusseldorf 1850-52, then conducted the new Choral Society at Bonn, and other singing-societies, till 1855; settled in Dresden as a writer, in which capacity he greatly distinguished himself. In 1869 he became town mus. dir. at Bonn, receiving the title of "R. Mus. Dir." in 1873; he retired to Sondershausen in 1884.—Works: "Robert Schumann's Biographie" (1858; 3rd ed. 1880), with important supplementary matter in "Schumanniana" (1884); "Die Violine und ihre Meister" (1869; 2nd augm. ed., 1883; 3rd ed., 1893); "Die Violine im 17. Jahrhundert und die Anfänge der Instrumentalcomposition" (1874); "Geschichte der Instrumentalmusik im 16. Jahrhundert" (1878); "Beethoven" (1888; 2 vol.s); "Das Violoncell und seine Geschichte" (1889); "Carl Reinecke, sein Leben, Wirken und Schaffen" (Leipzig, 1892); and "Aus 70 Jahren," memoirs (Stuttgart, 1896). Shorter articles in the "Musikalisches Centralblatt" and the "Vierteljahrsschrift für Musikwissenschaft."—Among his compositions (over 30 opus-numbers) are "Herbstblumen," a set of 9 violin-pieces (op. 30); a Nocturne f. violin w. pf.; the "Kaiserlied im Volkston," and other patriotic songs.

**Was'sermann, Heinrich Joseph**, b. Schwarzbach, n. Fulda, Apr. 3, 1791; violinist, pupil of Spohr; cond. of orchestras at Geneva and Basel; d. Riehen, n. Basel, in Aug., 1838.—Publ. dances f. orch., chamber-music, guitar-pieces, etc.

**Watson, William Michael** (pen-name Jules Favre), English comp. and poet; b. Newcastle-on-Tyne, July 31, 1840; d. E. Dulwich, London, Oct. 3, 1889. He establ. the "West End School of Music," London, in 1883.—Works: Cantata *Aladdin* (1885); part-songs, songs, and pf.-pieces.

**Webb, Daniel**, b. Taunton, England, 1735; d. Bath, Aug. 2, 1815.—Publ. "Observations on the Correspondence between Poetry and Music" (London, 1769; reprinted in his "Miscellanies," 1803; German ed. 1771).

**Webb, George James**, b. Rushmore Lodge, n. Salisbury, Engl., June 24, 1803; d. Orange, N. J., Oct. 7, 1887. Organist at Falmouth; in 1830 he settled in Boston, Mass., becoming organist of the Old South Church, a co-founder of the Boston Acad. of Music in 1836, and pres. of the Fandel and Haydn Society in 1840. In



1870 he went to Orange; taught in New York from 1876-85, and then retired to Orange. He edited 2 periodicals: "The Mus. Library" (1835-6) with L. Mason, and "The Mus. Cabinet" (1837-40) with W. Hayward; publ. "Vocal Technics" (Boston, n. d.), and "Voice Culture" (w. C. G. Allen); edited the "Young Ladies' Vocal Class Book" (Boston, 1853); "The Glee Hive" and "The New Odeon" (both w. L. Mason); and "Cantica laudis" (New York, 1850; w. Mason).

**Webb, Frank Rush**, b. Covington, Indiana, Oct. 8, 1851. St. 1871 in the New Engl. Cons., Boston, later in Indianapolis, where he was org. at St. Paul's Ch. 1874-6; org. and choirm. of Trinity M. E. Ch., Lima, O., 1876-83; and from 1881 head of the pf.-dept. at the N. W. Ohio Normal School, Ada; since 1883, teacher of pf. and dir. of School of Music in the Virginia Female Inst., Staunton, Va., and org. and mus. dir. at Trinity Episc. Ch.—Publ. works: Nearly 200 pieces for military band; also (reaching op. 85) much salon-music f. pf.; church-music ("Morning and Evening Service," anthems, etc.); and songs.

**Webbe, Samuel, Sr.**, b. Minorca, 1740; d. London, May 25, 1816. He became Chapel-master at the Portuguese Chapel, London, in 1776.—Works: Many glees and catches in coll.s; 8 anthems; 8 antiphones f. double choir; a Cecilian Ode *a 6*; a concerto f. harpsichord; a Divertissement f. wind-band;—he also edited several collections.—His son, **Samuel W., Jr.**, b. London, 1770; d. there Nov. 25, 1813. Pupil of his father and Clementi; org. at various churches, and at St. Patrick's R. C. Chapel, Liverpool; later organist at the chapel of the Spanish Embassy, and teacher at Kalkbrenner and Logier's School of Music. Besides glees, duets, hymn-tunes, etc., he wrote "L'Amico del principiante" (38 short solfeggj), and "Harmony Epitomised, or Elements of the Thorough-bass" (London, n. d.).

**We'ber, Friedrich August**, practising physician and amateur musician at Heilbronn, where he was b. Jan. 24, 1753, and d. Jan. 21, 1806.—Works: 2 operettas, 2 oratorios, many cantatas f. chorus and orch., symphonies, chamber-music, pf.-sonatas f. 4 hands, etc.; also wrote for mus. journals.

**We'ber, Bernhard Anselm**, b. Mannheim, Apr. 18, 1766, d. Berlin, Mar. 23, 1821. Pianist, pupil of Abbé Vogler, Einberger, and Holzbauer. Studied law, etc., at Heidelberg, then travelled as a concert-performer on Rollig's Xánorphica; became mus. dir. of the Grossmann opera-troupe at Hanover in 1797, travelled with Abbé Vogler to Stockholm in 1790, and in 1792 was app. *Kapellm.* of the Königstädter Th., Berlin, remaining as Royal *Kapellm.* after its union with the Italian Opera. He prod. several operas, operettas, and melodramas.

**We'ber, (Friedrich) Dionys**, b. Welchau,

Bohemia, Oct. 9, 1766; d. Prague, Dec. 25, 1842. Pupil of Abbé Vogler; a founder (1811) and the first Director of the Prague Cons.; Moscheles, Dessauer, and Kalliwoda were his pupils.—Works: Operas, 18 cantatas, masses, military marches, a sextet f. 6 trombones, a sextet f. 6 cornets à pistons, quartets f. 4 cornets, variations f. violin and 'cello, numerous popular quadrilles, Ländler, etc., f. pf.;—also an "Allgemeine theoretische Vorschule der Musik" (1828), and a "Theoretisch-praktisches Lehrbuch der Harmonie und des Generalbasses" (1830-4; four parts).

**We'ber, Gottfried**, theorist and composer; b. Freinsheim, n. Mannheim, Mar. 1, 1779; d. Kreuznach, Sept. 21, 1839. He studied law at Heidelberg and Gottingen, practised at Mannheim, Mayence, and Darmstadt, where he was app. Public Prosecutor (State Attorney) by the Grand Duke in 1832. An excellent amateur pianist, flutist, and cellist, he also conducted a mus. society at Mannheim and founded the Cons. there, and was opera-director at Mayence; studied the theories of Marpurg, Kirnberger, Vogler, Knecht, etc., and published "Versuch einer geordneten Theorie der Tonsetzkunst" (3 vols.; 1817-21; 3rd ed. 1830-2), introducing the system of indicating chords by capitals (major) and small letters (minor), seventh-chords by adding a small 7 (e. g., C<sup>7</sup>), etc. It was transl. into English by Warner (Boston) and Bishop (London, 1851). He also wrote "Ueber chronometrische Tempobezeichnung" (1817); "Beschreibung und Tonleiter der G. Weber'schen Doppelposaune" (1817); "Versuch einer praktischen Akustik der Blasinstrumente" (in Ersch and Gruber's "Encyclopädie"; also in the "Allg. mus. Zeitung" 1816-17); "Allgemeine Musiklehre" (1822); "Ueber Saiteninstrumente mit Bunden" ("Berliner Musikzeitung," 1825); "Die Generalbasslehre zum Selbstunterricht" (1833); and many essays for the "Allgem. mus. Zeitung" and his own paper, the "Acclia," founded at Mayence in 1824. He comp. 3 masses, a Requiem, and a Te Deum (all w. orch.); part-songs and songs, variations f. guitar and 'cello, a trio, a pf.-sonata, etc.

**We'ber [vā'ber], Carl Maria (Friedrich Ernst)**, Freiherr von, the founder of the German Romantic school; b. Eutin, Oldenburg, Dec. 18, 1786; d. London, June 5, 1826. His father, Franz Anton von Weber [b. 1724], formerly an army-officer, had taken up the profession of music when about 40, and at the time of Carl Maria's birth was cond. of the Eutin town-orch.; he came of a



musical family, and it was his darling ambition that one of his children should become a great musician like Mozart, the husband of his niece Constanze Weber (Carl Maria was Mozart's first cousin by marriage). His mother was a dramatic singer of talent. The year after his birth, his father left Eutin as the director of a travelling dramatic troupe; and for years the family led a wandering life, during which the boy obtained that insight into the technicalities of the stage which so conspicuously aided him in his dramatic career. W.'s first teacher was his step-brother Fritz, a pupil of Jos. Haydn; under his instruction progress was slow. At Hildburghausen, in 1796, W. received thorough instruction on the piano from J. P. Heuschkel, and here laid the foundation for his future virtuosity. As a chorister in the cathedral at Salzburg in 1797, he attracted Michael Haydn's attention, from whom he had gratuitous lessons in composition for some months, and to whom he dedicated his first published compositions, six fuguettes (1798). At Munich (1798-1800) he was taught singing by Valesi, and made excellent progress in composition under Kalcher, later court organist, writing his first opera, *Die Macht der Liebe und des Herzens*, in 1799 (never perf.; the MS., with other early works, was burned by accident or design). He also appeared as a concert-pianist. Here, too, he fell in with Aloys Senefelder, the inventor of lithography; this invention interested W. deeply, so that he gave much time and thought to its improvement, worked at it practically (he engraved his op. 2, variations f. pf., himself in 1800), and (apparently) so improved the process that his father removed to Freiberg in Saxony in 1800 for the purpose of exploiting the new ideas. Here W.'s zeal for dramatic composition was reawakened by the libretto of *Das Waldmädchen*; the opera had fair success at Freiberg (Nov. 24, 1800), and much better fortune at Chemnitz, Prague, Vienna, and St. Petersburg; meantime the lithographic venture failed, and in 1801 they were all in Salzburg again, where W. studied further under M. Haydn, and composed a third opera, *Peter Schmall und seine Nachbarn* (Augsburg, 1803?). In 1802 they were in Hamburg; in Nov. going to Augsburg, and thence to Vienna early in 1803, where W. made a serious study of the works of the great masters under the guidance of Abbé Vogler. In 1804 the latter recommended W. for the post of *Kapellm.* of the Breslau City Th. He resigned early in 1806, supported himself for some months by music-lessons, and was then Music-Intendant to Duke Eugen of Württemberg at Schloss Karlsruhe, Silesia, till Feb., 1807, when he became private secretary to Duke Ludwig at Stuttgart, and music-master to his children. He remained here until his banishment by royal edict in 1810, after spending two weeks in prison on the charge of having practised a deception of which he was proved innocent. The preparations for bringing out

his grand opera *Silvana* were nearing completion at the time, and were, of course, abandoned. W. repaired to Mannheim, meeting Gottfried Weber, and bringing out his first symphony; he then rejoined his old teacher, Abbé Vogler, at Darmstadt. *Silvana* was given at Frankfort-on-Main, Sept. 16, 1810, and *Abu Hassan*, a comic one-act *Singspiel*, at Munich, June 4, 1811. In February of that year W. had left Darmstadt, making a concert-tour through Frankfort, Würzburg, Nuremberg, etc., to Munich, where he stayed 5 months. In 1812 *Silvana* was staged at Berlin, with additional numbers. After short stays here, in Leipzig, Weimar, and Gotha, he was appointed (1813) *Kapellm.* of the National ("Landständisches") Theatre at Prague; went to Vienna to engage a company (among the singers was Caroline Brandt, his future wife), thoroughly reorganized the opera, and became a conductor of such mark that in 1816 the King of Saxony called him to Dresden to reorganize the Royal Opera. His conductor's début in this new position was on Jan. 14, 1817. A few weeks later he suggested to Friedrich Kind (a lawyer, but then living as a writer in Dresden) the idea of writing him a libretto; they fixed on Apel's novel, "Der Freischütz," and on Mar. 1 Kind handed the finished libretto to W. The composition of this work occupied 3 years, the overture being finished in May, 1820; directly after, he wrote the music to *Preziosa* in 3 weeks, and also began work on a comic opera, *Die drei Pintos*. Although well known as a conductor, a finished pianist, and a song-composer (his settings of Körner's "Leyer und Schwert" had won him the hearts of the students), he had not yet attained to national renown. But with the tremendous success of *Der Freischütz* at Berlin, June 18, 1821, a triumph emphasized by the contrast of that opera with the French and Italian works then dominating the German stage, he became a sort of national hero; everywhere in Germany *Der Freischütz* won triumph on triumph, culminating in a grand ovation to the composer at Vienna. It was followed in 1823 by *Fuwyranthe*, which, produced at the Kärnthnerthor Theatre, Vienna, on Oct. 25, was by no means equally successful there, in rivalry with Rossini, though warmly received at Berlin and elsewhere. For some years W.'s health had been gradually declining; in 1824 he was obliged to take a vacation at Marienbad, and in January, 1825, had recovered sufficiently to begin the composition of *Oberon*, a new opera which Kemble had commissioned him to write for Covent Garden, London. But his illness, consumption, interrupted the progress of the work; he was obliged to go to Ems for treatment, after which he recommenced his work, finishing the score in London, where *Oberon* was brought out on April 12, 1826. Worn out by the overexertion incident to rehearsals, concert-giving, and social life, he passed away only eight weeks afterward. His remains

were removed to Dresden in 1844, where a statue to his memory, by Rietschel, was unveiled in 1860.

Weber's fame as a dramatic composer still shines undimmed in his two masterworks, *Der Freischütz* and *Euryanthe*. In subject and conception essentially German, the vivid melodic originality, sustained dramatic vigor, and tender lyrical charm of W.'s music have invested them with a poetic glamour fittingly styled "romantic." His influence on the development of German music, through men like Schumann, Marschner, and Wagner, cannot be adequately expressed in a few lines. His life has been written by Barbedette (Paris, 1862); by his son, Max Maria von W., "C. M. von W., ein Lebensbild" (3 vols.; Leipzig, 1864-8; a comprehensive biography, also including W.'s writings); by Jahns, "C. M. von W., eine Lebens-skizze" (Leipzig, 1873); by Reissmann, "C. M. von W." (1882). Nohl publ. "Briefe von Gluck und Weber" (1870); Carl v. Weber (W.'s grandson) publ. "Reisebriefe Weber's an seine Gattin Caroline" (1886); Th. Hell publ. "Hinterlassene Schriften von C. M. von W." (3 vols., 1828); and a complete thematic catalogue of W.'s compositions, in chronological order, was publ. by Jahns, "C. M. von W. in seinen Werken" (Berlin, 1871).

**DRAMATIC WORKS.** Besides the operas enumerated above, *Kübaehle*, begun in Breslau, 1804, was not completed; the revised overture was prod. as "Der Beherrscher der Geister." *Die drei Pintos*, the libretto rearranged by W.'s last grandson, Carl von Weber [d. Dresden, Dec. 16, 1897], the music completed by G. Mahler after W.'s sketches, was prod. at Leipzig, Jan. 20, 1888. The music to Wolff's *Preciosa* consists of an overture, 4 choruses, 1 song, 3 melodramas, and dances; he also wrote music to Schiller's *Turandot*, Mullner's *König Yngurd*, Gehe's *Heinrich IV.*, and Houwald's *Der Leuchthurm*.

**OTHER VOCAL WORKS:** The cantata *Der erste Ton*, f. declamation, chorus, and orch. (1808); cantata *Kampf und Sieg* (on the battle of Waterloo), f. soli, ch., and orch. (1815); hymn "In seiner Ordnung schafft der Herr," f. do. (1812); *Natur und Liebe*, cantata f. 2 sopranos, 2 tenors, and 2 basses, w. pf. (1818); other occasional cantatas; 2 masses, also 2 offertories, f. soli, ch., and orch.; 19 part-songs for male voices, especially op. 42 ("Leyer und Schwert"), op. 53, op. 63; four scenes and arias f. soprano w. orch. ("Misera me," Atalia, 1811; "Ah, se Edmondo fosse l'uccisor," for Méhul's *Hélène*, 1815; "Non paventur, mia vita," for *Ines de Castro*, 1816; and "Was sag' ich? Schaudern macht mich der Gedanke," for Cherubini's *Lodosska*); scena and aria f. tenor, male ch., and orch., "Qual altro attendi"; do. f. tenor, double ch., and orch., "Signor, se padre sei," for *Ines de Castro*; many songs (op. 23, 25, 29, 30, 46, 47, 54, 64, 66, 71, 80); children's songs, op. 22; 8 part-songs f. mixed voices, w. and without accomp.; 6 canons & 3-4; duets (op. 31).

**INSTRUMENTAL:** 2 symphonies, both in C; Jubel-Ouverture; 2 clarinet-concertos, in F min. and E ♭; concertino f. clar., bassoon-concerto; Adagio and rondo ungarese f. bassoon w. orch.; concertino f. horn; Romanza siciliana, f. flute w. orch.; var.s f. viola, pot-pourri f. 'cello, etc., w. orch.;—quintet f. clar. and strings; 7 variations f. clar. and pf.; Grand duo concertant f. do.;—**FOR PIANOFORTE:** 2 pf.-concertos, in C and E ♭; Concertstuck w. orch., in F min.; 6 sonatas f. pf. and violin (F; G; D min., E ♭; A; C); 9 Variations on a Norwegian air, f. pf. and violin; 4 solo sonatas (C; A ♭; D min.; E min.); 1 4-hand sonata; trio f. pf., flute, and 'cello, op. 63; pf.-quartet in E ♭; Momento capriccioso in B ♭; Polonaise in E ♭, op. 21; Rondo brillant in E ♭, op. 62; Aufforderung zum Tanze in D ♭, op. 65; Polacca brillante in E, op. 72; 12 Allemandes, op. 4; 6 Écossaises; 18 Valses favorites de l'impératrice de France; several sets of Variations (6 on an original theme in C, op. 2; 8 on *Castor and Pollux*, in F, op. 5; 6 on *Samoi*, in B ♭, op. 61; 7 on "Vien qua, Dorina bella," in C, op. 7; 7 on an orig. theme in F, op. 9; 9 on a Norwegian theme in D min., w. violin, op. 22; 7 on *Silvau*, in B ♭, op. 33; 7 on *Joseph*, in C, op. 28; 9 on "Schöne Minka," in C, op. 40; 7 on a Gypsy air, in C);—also, f. 4 hands, 6 petites pièces faciles, op. 3; 6 pieces, op. 10; and 8 pieces, op. 60. Weber's piano-works have been unduly neglected. He was a player and composer of fascinating originality. As an executant, his large hands gave him an unusual command of the keyboard (he could stretch a twelfth), which he improved for novel and striking effects in chords and passage-work. He wrote for the piano as a pianist, thoroughly conversant with the nature and resources of the instrument; in these pieces he is not only the first "romanticist," but also distinctly foreshadows the later "orchestral" school.

**Weber, Edmund von**, stepbrother of Carl Maria; b. Hildesheim, 1786; d. Würzburg, 1828. Clever composer and experienced musical director; lived in the latter capacity at Kassel, Bern, Lübeck, Danzig, Königsberg, Cologne, etc.

**Weber, Ernst Heinrich**, b. Wittenberg, June 24, 1795; d. Jan. 26, 1878, as prof. of physiology at Leipzig Univ.—Publ. "De aere et auditu hominis et animalium" (1820); "Die Wellenlehre" (1825; w. his brother Wilhelm Eduard [1804-1891], prof. at Göttingen); also essays on acoustics in G. Weber's "Cäcilia," and in Schweizer and Poggendorff's "Annalen."

**Weber, Franz**, b. Cologne, Aug. 26, 1805; d. there Sept. 18, 1876. Pupil of B. Klein at Berlin, and from 1838 organist of the Cologne Cath.; later also cond. of the *Männergesangsverein*.—Works: Psalm 57, a 4; "Kriegsgesang der Rheinpreussen," f. male ch. and orch.; many male choruses.

**Weber, Karl Heinrich**, son of Eduard W., town-musician at Frankenberg; b. there Aug. 9,

1834. Pupil of Leipzig Cons. 1846-9; asst.-teacher at Moscow Cons. 1866-70; since 1877, director of the Imp. Russian Mus. Soc. at Saratow.—Publ. a method f. pf. (Russian); a "Short Sketch of the Present State of Mus. Culture in Russia" (1885, in Russian); etc.

**Weber, Georg Victor**, b. Ober-Erlenbach, Upper Hesse, Feb. 25, 1838. Pupil of Schrems, Ratishon; took holy orders in 1863; since 1866, *Kapellm.* of Mayence Cath., giving fine concerts of a *cappella* music of the 15th-16th centuries with his excellent choir. Expert on organ-building.—Works: "Manuale cantus ecclesiastici juxta ritum S. Rom. ecclesiae" (1878); "Orgelbuch zum Mainzer Diöcesan-Gesangbuch" (1880); "Über Sprachgesang" (1883); "Über Orgeldispositionen" (1890); articles in Boekeler's "Gregorius-Blatt" and Haberl's "Cäcilien-Kalender";—also masses, motets, psalms, etc.

**Weber, Gustav**, b. Münchenbuchsee, Switzerland, Oct. 30, 1845; d. Zurich, June 12, 1887. Pupil of Leipzig Cons. from 1861; in 1865, of Vincenz Lachner at Mannheim. Cond. at Aarau and Zurich; then studied 1869-70 with Tausig at Berlin; his symphonic poem "Zur Iliade" was prod. by Liszt at the Beethoven Festival in 1870. From 1872, organist at St. Peter's, Zurich, teacher at the Cons., and cond. of the "Harmonic."—Publ. op. 1, pf.-sonata; op. 2, five duets f. sopr. and alto; op. 3, 4-hand pf.-waltzes; op. 4, pf.-quartet; op. 5, pl.-trio; op. 6, Elegies f. pf.; op. 7, five Idyllen f. pf.; op. 8, violin-sonata; op. 9, two books of pf.-pieces; "Prinz Carneval," little pf.-pieces for small players; many choruses; choral arrangements of old German songs; edited, and contributed to, Vol. ii of Heim's coll. of male choruses.

**Weber, Miroslaw**, b. Prague, Nov. 9, 1854. Violinist; taught by his father, and at 10 played before the Emperor of Austria, and made tours. Pupil of Blazek at the Prague Organ-School; also of the Cons. from 1870-3. Joined the Sondershausen court orch. in 1873; became *Concertmeister* at Darmstadt in 1875, organizing a quartet-party; succeeded Rehceek as 1st *Concertmeister* of the royal orch. at Wiesbaden, and 2nd cond. at the opera (resigned 1893); in 1889, "R. Mus. Dir."—Works: Music to Fels's *Olaf* (1884), and Schulte's *Prinz Bibu*; a ballet, *Die Rheinixen* (Wiesbaden, 1884); 2 orch.l suites; septet f. violin, viola, cello, clar., bassoon, and 2 horns; 2 string-quartets (No. 2 won prize at St. Petersburg, 1891); etc.

**Webster, Joseph Philbrick**, b. Manchester, N. H., Mar. 22, 1819; d. Elkhorn, Wis., Jan. 18, 1875. For years a member of the Handel and Haydn Soc., and other mus. associations, at Boston.—Works: Cantata *The Beatitudes*; many songs; also a coll. of Sunday-school songs, "The Signet Ring" (1868).

**Weckerlin, Jean-Baptiste-Théodore**, b. Gebweiler, Alsatia, Nov. 9, 1821. He was

trained for, and entered on, his father's business of cotton-dyeing, but went over to music in 1844, studying under Ponchard (singing) and Halévy (comp.) at the Paris Cons., producing an heroic symphony, *Roland*, for soli, ch., and orch., in 1847, on leaving the Cons. in 1849, he gave music-lessons, took part with Seghers in the direction of the Société Sainte-Cécile, which brought out some of his works; and achieved success in 1853 with a 1-act comic opera, *L'Organiste dans l'embaras* (100 performances at the Th.-Lyrique) This was followed by several privately performed operettas, 2 comic operas in Alsatian dialect, *Die drei fackel Hochzeit im Bäschthal* (Colmar, 1863), and *Dr verhdalt Herbst* (ibid., 1879), and the 1-act opera *Après Fontenoy* (Th.-Lyrique, 1877). Meantime he had become asst.-librarian to the Cons. (1869), in 1876 succeeded Félicien David as librarian, and in 1885 publ. a bibliographical catalogue; was also chosen librarian of the "Soc. des compositeurs," for whose Bulletins he has written important articles. He has won distinction as a composer of grand choral works, e.g., an oratorio, *Le jugement dernier*; the cantatas *L'Aurore* and *Paix, charité, grandeur* (Opéra, 1866); the "ode-symphonic" *Les Poèmes de la mer*, f. soli, ch., and orch. (Th. Italien, 1866; conducted by the comp.); *L'Inde* (1873), *La fête d'Alexandre* (1873); also choruses a *cappella* ("25 chœurs pour voix de jeunes filles"); "Soirées parisiennes," f. mixed chorus; 6 "quatuors de salon," f. do.), and songs; and a grand "Symphonie de la forêt," f. orch.—His "Histoire de l'instrumentation depuis le seizième siècle jusqu'à l'époque actuelle" won the gold medal of the Académie in 1875. His "Échos du temps passé" (1853-5), and "Souvenirs du temps passé" (1864), are colls of chansons, noëls, madrigals, etc., from the 12th-18th century, interesting and historically valuable, with biographical notes; the "Musicianna" (2 vols.; 1877, '90) is a coll. from rare and curious works on music, with anecdotes, etc.; other colls are "Les Échos d'Angleterre" (1877; folk-songs w. pf.); "Chansons et rondes populaires" (children's songs w. pf.); "Les poètes français mis en musique" (1868); "Chansons populaires des provinces de la France"; "L'ancienne chanson populaire en France" (1887).

**Weelkes, Thomas**, distinguished English madrigal-writer; in 1600, organist of Winchester College; in 1602, Mus. Bac., Oxon.; in 1608, organist of Chichester Cathedral. Dates of birth and death unknown.—Works: "Madrigals to 3-6 voyces" (1597); "Ballets and Madrigals to 5 voyces, with one to 6 voyces" (1598); "Madrigals of 5 and 6 parts apt for the Viols and Voyces," and "Madrigals of 6 parts" do. (1600); the fine madrigal "As Vesta was from Latmos hill descending," in the "Triumphes of Oriana" (1601); "Ayeres or Phantasticke Spirit-ites for 3 voices" (1608); and in 1614 contributed to "Teares or Lamentacions." His 5 publ.

works contain 94 comp.s distinguished by originality and excellent part-writing; many still popular, and often reprinted.

**Wegeler, Franz Gerhard**, b. Bonn, Aug. 22, 1765; d. Koblenz, May 7, 1848. Physician in Bonn and Koblenz, knowing Beethoven as a youth. With Ries he wrote "Biographische Notizen über L. van Beethoven" (1838; supplem., 1845; both in French, 1862).

**Wedekind, Erica**, soprano stage-singer; b. Hanover, Nov. 13, 1872. Pupil of Dresden Cons., and of Fraulein Orgeni; début Dresden Court Opera, Mar. 15, 1894, as Frau Fluth in Nicolai's *Lustige Weiber von Windsor*, and was immediately eng. there for 5 years, for soubrette coloratura rôles. On July 10, 1898, she married Herr Oschwald, of Basel.

**Wegelius, Martin**, b. Helsingfors, Nov. 10, 1846. Student of philosophy and Magister (1869); cond. of the academical choral society; pupil 1870-1 of Rudolf Bibl, Vienna, and Richter and Paul, Leipzig, where he again studied 1877-8, then becoming cond. of the Finnish Opera at Helsingfors. He is Director of a Cons. there, and conducts a mus. society.—Works: Overture "Daniel Hjort"; a Rondo quasi fantasia f. pf. and orch.; a Christmas cantata; a festival cantata, *The 6th of May*; a ballade f. tenor solo w. orch.; *Mignon*, f. sopr. solo w. orch.; has publ. a Swedish text-book on harmony, a "Course in Key-finding," a brief history of music, pieces f. pf., and songs.

**Wehle, Carl**, b. Prague, Mar. 17, 1825; d. Paris, June 3, 1883. Trained for a mercantile career, he abandoned it for music; studied pf.-playing with Moscheles at Leipzig, and Kullak at Berlin, made extended tours to Asia, Africa, America, and Australia, but resided chiefly in Paris. Among his brilliant comp.s f. pf. are a suite, op. 86; 2 sonatas, op. 38 and 58; a Ballade, op. 11; a Sérénade napolitaine, op. 31; an Allegro à la hongroise, op. 81; 2 Tarentelles, op. 5, 56; Impromptus, op. 10, 73; Ballade and Nocturne, op. 79; "Berceuse javanaise"; "Marche cosaque"; "Fête bohémienne"; "Un songe à Vaucluse"; etc.

**Weichler, Maximilian**, flutist in the Gewandhaus Orch., Leipzig; publ. a "Katechismus der Flöte und des Flötenspiels" (Leipzig, 1897).

**Weidenbach, Johannes**, b. Dresden, Nov. 29, 1847; pupil of Leipzig Cons. 1869-71; since 1873, teacher of pf. in that inst.

**Weidt, Carl**, b. Bern, Mar. 7, 1857; from 1889, cond. of the Klagenfurt *Männergesangsverein*. Noted comp. of male choruses.

**Weigl, Joseph**, b. Eisenstadt, Hungary, Mar. 28, 1766; d. Vienna, Feb. 3, 1846. A pupil of Albrechtsberger and Salieri, he wrote his first opera, *Die unults Vorsicht*, at the age of 16; the first to be performed, *Il clisso per forza* (1788), was so successful that up to 1825 he brought out

over 30 more, German and Italian, besides nearly a score of ballets. Two of his operas were written for La Scala, Milan. The most popular of all, *Die Schweizerfamilie* (Vienna, 1809), is still played. He also wrote two oratorios, and a great number of German and Italian cantatas, besides chamber-music and songs. In 1825, on Salieri's death, he was app. 2nd court cond., and thenceforward wrote only church-music (masses, graduals, offertories).—His brother **Taddäus**, b. Vienna, 1774(?), d. there Feb. 19, 1844, prod. 4 operettas and 13 ballets from 1799-1805; was custodian of the mus. section of the Imperial Library, and carried on a music-business.

**Weinberger, Carl**, contemporary Viennese composer, has prod the operetta *Pagenstreich* (Vienna, 1888), the burlesque opera *Angelor* (?) (Troppau, 1890), the 3-act operetta *Die Ulanen* (Vienna, 1891), the 3-act op. *Lachende Erben* (ib., 1892), the 3-act operetta *Altthener Knall* (Berlin, 1893), the operetta *Die Karlsruherin* (Vienna, 1895), do. *Der Schmetterling* (ib., 1896), do. *Die Blumen-Mary* (ib., 1897), and do. *Adam und Eva* (ib., 1898); all with success.

**Weingartner, (Paul) Felix**, b. Zara, Dalmatia, June 2, 1863. While attending the Gymnasium at Graz, he studied music with W. A. Remy; his op. 1-3 were publ. in 1880. From 1881-3 he studied in the Leipzig Cons.; won the Mozart Prize, and stayed for a time with Laszt at Weimar, where his opera *Sakuntala* was prod. in 1884. Until 1889 he was cond. successively of the theatres at Königsberg, Danzig, and Hamburg; then for 2 years at Mannheim; and in 1891 was eng. as 2nd *Kapellm.* at the Berlin Court Opera. In the autumn of 1897 ill-health compelled his retirement from this position, but he retained his post as cond. of the symphony concerts of the royal orch. From 1898 he has lived in Munich as cond. of the Kaim Concerts. He is in the front rank of living conductors.—Compositions: Op. 1-5, piano-pieces; op. 6-7, Lieder; op. 8, Serenade f. string-orch.; op. 9, *Sakuntala*, opera (Weimar, Mar. 23, 1884); op. 10, *Malawika*, opera (Munich, June 3, 1886); op. 11, *Genesius*, 3-act opera (Berlin, Nov. 15, 1892; withdrawn by the author after the 2nd perf., because of the hostile attitude of the press; since given with success at Mannheim, Hamburg, and Leipzig); op. 12-19, Lieder; op. 20, "König Lear," symphonic poem; op. 21, "Gefilde der Seligen," do.; op. 22, Lieder (10 poems by Gottfried Keller).—Writings: "Die Lehre von der Wiedergeburt und das musikalische Drama" (Leipzig); "Über das Dirigieren" (Berlin, 1896); "Bayreuth 1876-96" (Berlin, 1896); "Die Symphonie nach Beethoven" (Berlin).—The tendency of W.'s writings and music is *fin de siècle*.

**Weinlig [Weinlich], Christian Ehregott**, b. Dresden, Sept. 30, 1743; d. there May 13, 1813. Organist; pupil of Homilius, at the Kreuzschule; in 1767, organist of the Evangelical Church, Leipzig; in 1773, at Thorn; in 1780, accompanist at the Italian Opera, Dresden, and

organist of the Frauenkirche; in 1785, succeeded Homilius as cantor of the Kreuzschule.—Publ. sonatas f. pf. w. flute and 'cello; he brought out several oratorios, a Passion, a cantata, an operetta, etc.—His nephew and pupil,

**Weinlig, (Christian) Theodor**, b. Dresden, July 25, 1780; d. Leipzig, Mar. 7, 1842. Also studied under Padre Mattei at Bologna; from 1814-17, cantor at the Dresden Kreuzschule; in 1823, succeeded Schicht as cantor of the Thomaskirche, Leipzig. In high repute as a teacher of theory; Richard Wagner was his pupil.—Publ. a "Deutsches Magnificat" f. soli, ch., and orch.; vocalises for the several voices; do. f. 2 sopranos; and a practical "Anleitung zur Fuge für den Selbstunterricht" (2nd ed. 1852).

**Weinwurm, Rudolf**, b. Schaiddorf-on-the-Thaja, Lower Austria, Apr. 3, 1835. Was trained musically as a chorister in the Imperial Chapel, Vienna; in 1858, as a law-student in the Univ., he founded the academical *Gesangverein*, conducting it until 1866; in 1864 he became cond. of the Vienna *Singakademie*; in 1866, of the *Männergesangverein*, succeeding Herbeck, and director of mus. instruction in the Imp. Teachers' Seminary. In 1880, mus. dir. of the Univ.—Publ. "Allgemeine Musiklehre"; "Methodik des Gesangunterrichts"; has prod. male and mixed choruses.

**Weinzierl, Max, Ritter von**, b. Bergstadt, Bohemia, Sept. 16, 1847; d. Mödling, n. Vienna, July 10, 1898. He was *Kapellm.* at the Comic Opera and the Ringtheater, Vienna; from 1882, chorismaster of the Vienna *Männergesangverein*.—Works: The operettas *Don Quixote* (Vienna, 1879; w. L. Roth); *Die weiblichen Jäger* (1880); *Maddemas* (1880); *Fioretta* (Prague, 1886); *Page Fritz* (Prague, 1889; 3 acts); *Der Schweizerpapa* (Berlin, 1893?); also many choral works ("Der Herr ist Gott," psalm f. soli, chorus, and organ; *Maitentonne*, op. 136, f. male ch. and orch.); the oratorio *Illob* (Vienna, 1870); songs.

**Weisheimer, Wendelin**, b. Osthofen, Alsatia, 1836. Pupil of Leipzig Cons. 1856-7; theatre-cond. at Würzburg, 1866, later at Mayence; then music-teacher at Strassburg. Composer of strong Wagnerite leanings. His book, "Erläuterung mit R. Wagner, F. Liszt und vielen anderen Zeitgenossen nebst deren Briefen" (Stuttgart, 1898), gives full information about his own works; many of the letters are valuable.—Works: *Theodor Körner*, 5-act grand opera with Prologue (Munich, May 28, 1872); *Meister Martin und seine Gesellen*, 3-act opera (Karlsruhe, Feb. 22, 1879; later at Baden-Baden and Leipzig).

**Weiss, Amalie**. See AMALIE JOACHIM.

**Weiss, Carl**, b. Mühlhausen (Thuringia?), about 1738; d. London, 1795. Went to Rome with an English lord, and later entered George the Third's private orch. Works: 6 symphonies; 10 quartets f. flute and strings; trios f. flutes.—His son and pupil, **Carl**, b. 1777, was taken to

England by his father in 1784; he studied and travelled on the Continent, and also settled in England. Wrote a concerto f. flute, also trios, duos, and solos, and a "New Methodical Instruction Book for the Flute."—A third **Carl Weiss**, contemporary composer, prod. the opera *Viola* [after Shakespeare's *Twelfth Night*] at Prague in 1892.

**Weiss, Franz**, b. Silesia, Jan. 18, 1778; d. Vienna, Jan. 25, 1830. Virtuoso on the viola; chamber-musician to Prince Rasumovsky at Vienna, and a member of the Schuppanzigh Quartet.—Works: Music to ballets; symphonies and overtures; symphonies concertantes f. flute, bassoon and trombone, w. orch.; Variations brillantes f. violin w. orch.; 1 quintet and 6 quartets f. strings; duos f. violins; duos f. flutes; pf.-sonatas.

**Weiss, Julius**, b. Berlin, July 19, 1814. Violinist, pupil of Henning; teacher, writer, and critic; publ. instructive works f. violin. On his father's death in 1852 he succeeded to the music-business establ. by the latter.

**Weissbeck, Johann Michael**, b. Unterlaimbach, Swabia, May 10, 1756; d. May 1, 1808, as cantor and org. of the Liebfrauenkirche, Nuremberg.—Publ. "Protestationsschrift oder exemplarische Widerlegung einiger Stellen und Perioden der Kapellm. Vogler'schen Tonwissenschaft und Tonsetzkunst" (1783); an "Antwort" to Knecht's subsequent defence of Vogler (1802); also "Ueber Herrn Abt Vogler's Orgel-Orchestration" (1797); "Etwas über Herrn Daniel Gottlob Türks wichtige Organistenpflichten" (1798); and 2 satirical pamphlets on Hässler, Rösler, and Vogler.

**Weitzmann, Carl Friedrich**, b. Berlin, Aug. 10, 1808; d. there Nov. 7, 1880. Pupil of Henning (violin) and Klein (theory); later, at Kassel, of Spohr and Hauptmann; in 1832, chorismaster and violinist in the Riga theatre, and founded the "Liedertafel" with Dorn; in 1836, chorismaster at Reval; in 1836, leader of the Imp. orch. at St. Petersburg, and mus. dir. of St. Ann's Church. Studied in the libraries of Paris and London 1846-8; then settled in Berlin as a teacher of composition. Intimate friend of Liszt.—Works: The operas *Räuberliebe*, *Walpurgisnacht*, and *Lorbeer und Bettelstab* (all at Reval); 2 books of canonic "Räthsel" f. pf. 4 hands; 2 books of "Contrapunct-Studien" f. pf.; 1800 Preludes and Modulations f. pf. (Book i, "Classic"; Book ii, "Romantic"); 3 books of "Valses nobles" f. pf.; sacred songs f. mixed chorus; several sets of songs f. solo voice w. pf.—also "Der übermässige Dreiklang" (1853); "Der verminderte Septimenaccord" (1854); "Geschichte des Septimenaccords" (1854); "Geschichte der griechischen Musik" (1855); "Geschichte der Harmonie und ihrer Lehre" (in the "Allgem. mus. Zeitung," 1840); "Harmoniesystem" (1860; won a prize; a full exposition of his theories may be found in

"Bowman-Weitzmann's Manual of Musical Theory" [*cf.* BOWMAN]); "Die neue Harmonielehre im Streit mit der alten"; "Geschichte des Clavierspiels und der Clavierlitteratur" (1863, as Part iii of the Lebert-Stark pf.-method; 2nd ed. printed separately, w. added "History of the Pianoforte" [Engl. transl. New York, 1893]; 3rd German ed. Leipzig, 1899, as "Geschichte der Claviermusik," in 2 vols.: Vol. i edited by M. Seiffert [from 1450-1750]; Vol. ii, ed. by Prof. O. Fleischer, has a "History of the Pf." as a Supplement); "Der letzte der Virtuosen" [Tausig]; many essays in various mus. periodicals.

**Welcker von Gontershausen, Heinrich**, b. Gontershausen, Hesse, 1811; d. Darmstadt, June 15, 1873. Court pf.-maker to the Grand Duke of Hesse.—Publ. "Die musikalischen Tonwerkzeuge in technischen Zeichnungen . . ." (w. 160 illustrations); "Der Flügel, oder die Beschaffenheit des Pianos in allen Formen" (1853; augm. ed. 1856); "Neueröffnetes Magazin musikalischer Tonwerkzeuge, dargestellt in technischen Zeichnungen . . ." (1855); "Der Rathgeber für Ankauf, Behandlung und Erhaltung der Pianoforte" (1857); "Der Klavierbau und seine Theorie, Technik und Geschichte" (4th ed. 1870); "Ueber den Bau der Saiteninstrumente und deren Akustik, nebst Uebersicht der Entstehung und Verbesserung der Orgel" (1876).

**Weldon, John**, b. Chichester, England, Jan. 19, 1676; d. London, May 7, 1736. Pupil of John Wilton, at Eton College; later of Purcell. In 1694, organist of New College, Oxford; Gentleman Extraordinary of the Chapel Royal, 1701; succeeded Blow as org. of the Ch. Royal, 1708; second composer to do, 1715; organist of St. Bride's, Fleet St., and (1726) of St. Martin's-in-the-Fields. A few anthems, and 3 books of songs, were publ.; his setting of Congreve's masque *The Judgment of Paris* won 1st prize in 1700.

**Weis, Charles**, b. Prague, Aug. 24, 1825. Pupil of Tomaschek; in 1847, court pianist in Poland; in 1849, settled in New York as a concert-pianist and teacher.—Works: Concert-ouverture and suite f. orch.; 3 masses, op. 47, III, 167; a pf.-concerto; fantasias, pieces, transcriptions, and arrangements, f. pf., 2 or 4 hands; part-songs ("Stromfahrt," f. male quartet); songs.

**Welsh, Thomas**, b. Wells, Somerset, 1770; d. Brighton, Jan. 31, 1848. English bass singer; chorister in Wells Cath., and pupil of J. B. Cramer and Baumgarten. London début in opera, 1792; eng. for oratorio at the Haymarket, 1796. Gentleman of the Chapel Royal. Noted teacher of singing; publ. "Vocal Instructor, or the Art of Singing Exemplified in 15 Lessons leading to 40 Progr. Exercises" (1825); pf.-sonatas (1819); glees, duets, and part-songs; prod. dramatic pieces.—His wife and pupil, **Mary**

**Anne, ne Wilson** [1802-1867], was a noted soprano singer in opera and concert; début at Drury Lane, Jan. 18, 1821, in Arne's *Artaxerxes*.

**Wenck, August Heinrich**, violinist, pupil of G. Benda; lived in Paris (1786) and Amsterdam (1806). Invented (1798) a metronome, described in his "Beschreibung eines Chronometers . . ."; publ. pf.-sonatas, etc.

**Wen'delstein**. See COCHLAUS, JOHANNES.

**Wen'ding, Carl**, b. Frankenthal, Rhine Palatinate, Nov. 14, 1857. Pianist, pupil of the Leipzig Cons; has made a speciality of the Jankó keyboard, on which he is a finished performer, and the technique of which he has taught since 1887 at the Leipzig Cons. Court pianist to the Prince of Waldeck.

**Wendt, Johann Gottlieb [Amadeus]**, b. Leipzig, Sept. 29, 1783; d. as prof. of philosophy at Göttingen, Oct. 15, 1836.—Publ. "Rossini's Leben und Arbeiten" (Leipzig, 1824); "Ueber die Hauptperioden der schönen Kunst" (Leipzig, 1831); and essays in the Leipzig "Allgem. mus. Zeitung."

**Wendt, Eduard**, b. Berlin, 1807; d. Magdeburg, Dec. 23, 1890. Violinist, and excellent quartet-player (publ. string-quartets); from 1824-50 in Magdeburg, where he was a co-founder of the *Tonkünstler-Verein*; thereafter in Berlin.

**Wendt, Ernst Adolf**, b. Schwiebus, Prussia, Jan. 6, 1806; d. Neuwied, Feb. 5, 1850, as teacher at the Teacher's Seminary. Pupil of Zelter, Klein, and A. W. Bach, at Berlin.—Publ. Var. s. f. pf. and orch.; a pf.-trio; a 4-hand pf.-sonata; organ-pieces.

**Wen'zel, Ernst Ferdinand**, b. Walldorf, n. Lobbau, Jan. 24 (25?), 1808; d. Bad Kösen, Aug. 16, 1880. A student of philosophy at Leipzig Univ., he also had private piano-lessons with Fr. Wieck, became the fast friend of his fellow-pupil Schumann, and adopted music as his profession, being a frequent contributor to the "Neue Zeitschrift für Musik" during S.'s editorship (till 1844). Also an intimate of Mendelssohn's, he was a teacher of pf.-playing at the Leipzig Cons. from its foundation in 1843 until his death, and highly distinguished himself in this capacity; the majority of English-speaking students there were in his classes, or had private instruction from him.

**Wen'zel, Leopold**, b. Naples, Jan. 23, 1847; pupil of the Cons. S. Pietro a Majella, leaving it at 13, travelling as a violinist to Athens, Turkey, Egypt, and France, and joining Metra's orch. at Marseilles in 1866; became cond. of the Alcazar there in 1871, later of the Alcazar at Paris. In 1883 he settled in London; cond. of the orch. at the Empire Th. since 1889.—Works: 3-act operetta *Le chevalier Mignon* (Paris, 1884); 3-act ballet *La cour d'Amour* (do.); 4-act ballet *Blondes Ivresses* (Paris, 1887); from 1889-93 he prod. 10 ballets at the Empire Th. (*Rose de Fortune, Cécile, La Poupée, Orphée, Brighton, Nisida,*

*Versailles, Tour de ville, Catharina, The Girl I left behind me*; 3-act operetta, *L'Étève du Conservatoire* (Paris, 1894); ballet *Monte Cristo* (London, 1896); also many songs.

**Werbecke, Gaspar van.** See GASPAS.

**Werckmeister, Andreas,** b. Benceckenstein, Nov. 30, 1645; d. Halberstadt, Oct. 26, 1706, as organist from 1696 of the Martinskirche.—Extant comp.s: "Musikalische Privatlust" (1689; violin-pieces w. continuo).—Writings: "Orgelprobe, . . . wie man die Orgelwerke von den Orgelmachern annehmen . . . könne" (1681; 2nd ed. 1698, as "Erweiterte Orgelprobe"; often republ.); "Musicae mathematicae hodegus curiosus, oder richtiger musikalischer Wegweiser" (1687); "Der edlen Musik-Kunst Würde, Gebrauch und Mißbrauch" (1691); "Musikalische Temperatur, oder deutlicher und wahrer mathematischer Unterricht, wie man durch Anweisung des Monochordi ein Clavier, sonderlich die Orgelwerke, Positive, Regale, Spinnetten und dergleichen wohltemperirt stimmen könne" (1691; earliest treatise on equal temperament); "Hypomnemata musica oder musikalisch Memorial" (1697); "Cribrum musicum oder musikalisches Sieb" (1700); "Harmonologia musica, oder kurze Anleitung zur musikalischen Composition" (1700); "Die nothwendigsten Anmerkungen und Regeln, wie der Bassus continuus oder Generalbass wohl könne tractirt werden" (1698; 2nd ed. 1715); "Organum Gruningense redivivum, oder Beschreibung des in der Grlingischen Schlosskirche berühmten Orgelwerks . . ." (1705); "Musikalische Paradoxaldiscurse, oder ungemeyne Vorstellungen, wie die Musik einen hohen und göttlichen Ursprung habe . . ." (1707).

**Werckenthin, Albert,** b. Berlin, Mar. 6, 1822. Pianist; pupil of von Bülow, Weitzmann, Ulrich, and Stern. Has publ. pf.-pieces, songs, and "Die Lehre vom Klavierspiel, Lehrstoff und Methode" (3 vol.s).

**Wermann, Friedrich Oskar,** b. Neichen, n. Trebsen, Saxony, Apr. 30, 1840. Pianist and organist; pupil of J. Otto, K. Krägen, Fr. Wieck, and Merkel; later of Leipzig Cons. (Hauptmann, Richter, Reinecke); became mus. dir. and organist at Wessering, Alsatia, later at Neufchâtel, where he was also prof. at the Music-School; in 1868, teacher at the R. Seminary in Dresden; in 1876 he succeeded J. Otto as mus. dir. of the 3 principal evang. churches, and cantor of the Kreuzschule.—Works: *Reformations-Cantate*, op. 35; mass a 8, w. soli, op. 60; motets; opera *Vineta*; organ-sonata, op. 45; do. w. cello, op. 58; instructive pf.-pieces (24 easy melod. studies, op. 6; 10 easy charact. pieces, op. 7; 6 do., op. 8; 3 "Erinnerungsblätter," op. 9); etc.

**Werneburg, Johann Friedrich Christian,** gymnasial teacher at Kassel, Gotha, and Weimar.—Publ. pf.-sonatas (1796); and an "Allgemeine neue, viel einfachere Musikschule für

jeden Dilettanten und Musiker, mit einer [simulated] Vorrede von J. J. Rousseau" (1812, adopting Rousseau's figure-notation).

**Werner, Gregor Joseph,** b. 1695; d. Eisenstadt, Mar. 3, 1766; was Haydn's predecessor as *Kapellm.* to Prince Esterházy.—Publ. "Sex symphoniae senaeque sonatae . . ." f. 2 violins and clavicord; and "Neuer . . ." f. 2 violins and clavicord; parthien-weiss mit 2 Violinen und Bass in die 12 Jahrmonathe eingetheilet"; also comp. many masses, oratorios, etc.

**Werner, Johann Gottlob,** b. Grossenhain, 1777; d. Merseburg, July 19, 1822, as cathedral-organist and mus. dir. An organ-pupil of Hoffmann, and an excellent teacher.—Publ. an "Orgelschule" (1805; Part II as "Lehrbuch, das Orgelwerk kennen, etc., zu lernen" 1823; both often republ.); "Musikalisches A B C" for beginners on the pf. (1806; often republ.); "Choralbuch zum holländischen Psalm- und Gesangbuch" (1814); "Choralbuch zu den neuern sächsischen Gesangbüchern" (Leipzig); "Versuch einer kurzen und deutlichen Darstellung der Harmonielehre" (2 parts, 1818, '19); colls. of chorals; many choral-preludes, 40 organ-pieces for beginners; etc.

**Werner, Josef,** b. Würzburg, June 25, 1837. Violoncellist; studied in the Cons. there, joined the Munich court orch., and became a teacher in the Munich School of Music. Has publ. a method f. 'cello, a quartet f. 4 'celli, Elegie f. 'cello, duos f. 'celli, and various solo pieces f. 'cello.

**Werstowski, Alexej Nikolajevitch,** b. Moscow, Feb. 18, 1799; d. there Nov. 17, 1862. State councillor and theatre-inspector at Moscow. Comp. 7 operas: *Askold's Grave* (very successful), *Pan Twardowski*, etc.

**Wert, Jacob van,** famous Flemish contrapuntist; b. 1536; d. Mantua, May 23, 1596. Went to Italy when a youth; succeeded Continuo as *maestro* to the Duke of Mantua about 1566; was *vice-maestro* at Novellara, 1568-74; then *maestro* at the church of Santa Barbara, Mantua. Very prolific composer.—Extant works: 11 books of madrigals a 5, one a 4, and one a 5-6; 1 book of canzonets; 3 of motets a 5-6; publ. from 1558-1633, and often reprinted.

**Wéry, Nicolas-Lambert,** b. Huy, n. Liège, May 9, 1789; d. Bande, Luxemburg, Oct. 6, 1867. In Paris 1822-3 as cond. at "Vauxhall" (amateur concerts); from 1823-60, solo violin in the royal orch., Brussels, and teacher of violin-playing at the Cons.

**Wesembeck.** See BURBURE DE W.

**Wesley, Charles,** b. Bristol, England, Dec. 17, 1757; d. London, May 23, 1834. Teacher in London; organist of St. George's, Hanover Square; organist in ordinary to George IV.—Publ. "A Set of Eight Songs" (1784); "A Set of Six Certos for the Organ or Harpsichord"; anthems; hymns.



**Wesley, Samuel**, b. Bristol, England, Feb. 24, 1766; d. London, Oct. 11, 1837. Pupil of his brother Charles, and became the foremost English organist of his time. Deputy org. at the Abbey Church, Bath; from 1824, org. of Camden Chapel, London. He is especially noteworthy as a warm admirer of J. S. Bach, and the first to make his works known in England. Biography in W. Winters's "Account . . . of the Wesley Family" (London, 1874); also *cf.* "Letters of S. W. to Mr. Jacobs, relating to the introduction into this country of the works of Bach" (London, 1878).—For pf. (harpsichord) he publ. "8 Harpsichord Lessons" (1777); 11 sonatas; 2 sonatas; 16 rondos; 4 marches; a trio f. 3 pf.s.; a Polacca, a Grand Fugue; 7 sets of Variations; 4 waltzes, etc.; also comp. a Church Service in F; numerous anthems, motets, and hymns; fugues and voluntaries f. organ; many glees, choruses, and songs; 4 symphonies, 3 overtures, 11 organ-concertos; etc.

**Wesley, Samuel Sebastian**, son of preceding; distinguished organist and composer; b. London, Aug. 14, 1810; d. Gloucester, Apr. 19, 1876. Held several appointments as organist in London churches; then at Hereford Cath., 1832; Exeter Cath., 1835; Leeds Parish Ch., 1842; Winchester Cath., 1849; Gloucester Cath., 1865. Mus. Bac. and Mus. Doc., Oxon., 1839.—Works: 4 Church Services; many anthems; glees, songs, and part-songs; exercises and pieces f. organ; also "A Few Words on Cathedral Music and the Mus. System of the Church, with a Plan of Reform" (1849).

**Wes'selack, Johann Georg**, b. Sattelpelstein, Upper Palatinate, Dec. 12, 1828; d. Ratisbon, Dec. 12, 1866, as Mettenleiter's successor as *regens chori* and Inspector of Seminaries. Edited Vol. iv of Proske's "Musica divina," with biogr. sketch of Proske.

**Wes'sely, Johann**, b. Frauenburg, Bohemia, June 24 (27?), 1762; d. Ballenstedt, 1814, as violinist in the orch.—Works: 2 comic operas; 14 string-quartets; 3 string-trios; 3 quartets f. clar. and strings; 10 var.s f. horn and violin w. orch.; 6 do. f. clar. w. orch.; etc.

**Wes'sely, (Carl) Bernhard**, b. Berlin, Sept. 1, 1768; d. Potsdam, July 11, 1826. Pupil of J. A. P. Schulz; in 1788, mus. dir. at the National-Theater; in 1796, *Kapellm.* at Rheinsbeck to Prince Heinrich of Prussia, after whose death he entered the government service at Berlin, then at Potsdam, where he organized in 1814 a society for classical music.—Prod. 4 operas; wrote music to ballets and dramas; numerous "occasional" cantatas; 3 string-quartets; songs. Also contributed to the "Archiv der Zeit" and the "Allgem. mus. Zeitung."

**West, John Ebenezer**, b. South Hackney, London, Dec. 7, 1863. Concert-organist and pianist; pupil of Dr. Bridge (org.) and E.

Prout (comp.) at the R. A. M.; from 1884-91, org. and choirm. at St Mary's, Berkeley Square; since 1891, at S. Hackney Parish Ch.—Works: 2 cantatas, *The Healing of the Canaanite's Daughter* (1882) and *Seed-time and Harvest* (1892); Psalm 130 (1891); Evening Services in E♭ and A; Te Deum in B♭; anthems, part-songs, songs;—incid. music and overture to Longfellow's "King Robert of Sicily"; march f. orch., "Victoria, our Queen"; organ-music (sonata; fugue; march; postlude, etc.).

**Westbrook, William Joseph**, b. London, Jan. 1, 1831, d. Sydenham, Mar. 24, 1894. Org. of several churches; 1865-78, cond. of the S. Norwood Mus. Soc.; Mus. Bac., Cantab., 1876; Mus. Doc., 1878. In 1862, with Hammond and Cowdy, he founded the "Musical Standard."—Works: Oratorio *Jesus* (1877), cantata *The Lord is my Shepherd* (1875); services, anthems, part-songs, trios, songs; sonatas and voluntaries f. organ; several text-books on the organ, etc.; transl. the violin-methods of Alard, Dancla, and de Bériot.

**Westlake, Frederick**, b. Romsey, Hampshire, Feb. 25, 1840; d. London, Feb. 12, 1898. St. at the R. A. M. 1855-62 under W. Macfarren (pf.), and G. A. Macfarren (harm.); was app. sub-prof. of pf. in 1862, and full prof. in 1863.—Works: Several masses, a Duo concertante f. pf. and cello, a prelude and fugue f. organ, 9 Episodes f. pf., a pf.-fugue, hymns, part-songs, songs, etc.

**West'meyer, Wilhelm**, b. Iburg, n. Osnabruck, Feb. 11, 1832; d. Bonn, Sept. 4, 1880. Pupil of Leipzig Cons., and of Lobe (in dram. comp. and instrumentation). Prod. the successful operas *Amanda, oder Gräfin und Bäuerin* (Koburg, 1856), and *Der Wald bei Hermannstadt* (Leipzig, 1859); a "Kaiser-Ouverture" perf. annually on the birthday of the Emperor of Austria (Aug. 18); an octet for wind and strings; symphonies; quartets; songs.

**Westmoreland, John Fane**, Earl of [previously Lord Burghersh], b. London, Feb. 3, 1784; d. Apthorpe House, Oct. 16, 1859. After passing through the Spanish campaign, he studied composition at Lisbon 1809-12 under Portugal, then fought in the Prussian army, became British Envoy at Florence, and from 1841-51 was British Minister at Berlin. Founded the R. A. M. in 1822.—Works: 7 Italian operas for Florence and London: *Bajazet*, 1821; *L'Éroic de Lancastre*, 1826; *Lo sconfiglio teatrale*, 1836 [publ. 1846]; *Catarina*, 1830 [in English as *Catherine, the Austrian Captive*]; *Pedra*, 1828 [publ. Berlin, 1848]; *Il Torneo*, 1826; *Il ratto di Proserpina*, 1845;—also 3 symphonies; string-quartets; pf.-pieces;—Cathedral Service; solemn mass; Requiem; 6 cantatas, by Metastasio, f. solo voice and pf. (1831); madrigals, glees, songs, canzonets, etc.

**West'phal, Rudolf (Georg Hermann)**, b. Oberkirchen, Lippe-Schaumburg, July 3, 1826;

d. Stadthagen, July 11, 1892. Philologist; student at Marburg, qualified as lecturer at Tübingen, from 1858-62 was prof. extraordinary at Breslau, taught in Jena, Livland, and Moscow, and after 1880 lived in Leipzig, Buckeburg, and Stadthagen. His exposition of Greek rhythms and metres is clear and systematic; in his treatment of Greek music he is less happy, concluding that the Greeks employed polyphony. He is opinionated and aggressive.—Works: "Metrik der griechischen Dramatiker und Lyriker" (w. Rossbach; 3 vol.s, 1854-65; 2nd ed. 1868; 3rd ed. as "Theorie der musischen Künste der Hellenen," 1885); "Die Fragmente und Lehrsätze der griechischen Rhythmiker" (1861); "System der antiken Rhythmik" (1865); "Geschichte der alten und mittelalterlichen Musik" (1865; unfinished; includes "Plutarch über die Musik," 1864); "Theorie der neuhochdeutschen Metrik" (1870; 2nd ed. 1877); "Die Elemente des musikalischen Rhythmus mit Rücksicht auf unsere Opernmusik" (1872); "Allgemeine Theorie der musikalischen Rhythmik seit J. S. Bach" (1880); "Die Musik des griechischen Alterthums" (1883); "Allgemeine Metrik der indo-germanischen und semitischen Völker auf Grundlage der vergleichenden Sprachwissenschaft" (1892; with addendum by R. Kruse, "Der griechische Hexameter in der deutschen Nachdichtung"); and "Die Melik und Rhythmik des griechischen Alterthums" (1893; 3 vol.s).

**Wetzler, Hermann Hans**, b. Frankfurt-on-Main, Sept. 8, 1870. Pupil 1885-92 of Frau Schumann (pf.), B. Scholz (comp.), Ivan Knorr (cpt.), H. Heermann (vln.), and Humperdinck (orchestration). Settled in New York in 1893 as a teacher, pianist, and organist; is asst.-organist at Trinity Ch.—Works: Ancient Engl. ballad, "The Fairye Queen" (publ.); concert-overture (played by Thomas Orch., Chicago).

**Weyse, Christoph Ernst Friedrich**, b. Altona, Mar. 5, 1774; d. Copenhagen, Oct. 8, 1842. Pupil of his grandfather, a cantor, and of J. A. P. Schulz at Copenhagen. Procl. several operas in Copenhagen; a symphony, overtures, pf.-sonatas, pf.-études; many sacred and secular cantatas.

**Whistling, Carl Friedrich**, bookseller in Leipzig. In 1817 he publ. Vol. 1 of the "Handbuch der musikalischen Literatur," continued later by Fr. Hofmeister and A. Röbling.

**White, John**, b. W. Springfield, Mass., Mar. 12, 1855. Pupil 1861-3 of Dudley Buck; then, in Berlin, of Aug. Haupt (org. and cpt.). Organist of St. Francis Xavier, New York, for 3 years; then studied comp. with Rheinberger at Munich, gave organ-concerts in various German cities, was organist and choirm. 1887-96 of the Ch. of the Ascension, New York, and since that time has lived in Munich, studying and composing.—Publ. works: Missa solennis; O salutaris; Adorate devoto; Ave verum, Magnificat; Nunc dimittis; etc.

**White, Maude Valérie**, b. Dieppe, of English parents, June 23, 1855. Pupil of O. May and W. S. Rockstro; entered R. A. M. in 1876, was elected Mendelssohn Scholar in 1879, and completed her studies in Vienna. Now (1899) living in London.—Works: Mass (1888); "Pictures from Abroad," 14 pf.-pieces; Scherzetto f. pf.; "Naiissance d'amour," f. pf. and cello; other pf.-music; songs; etc.

**Whiting, George Elbridge**, b. Holliston, Mass., Sept. 14, 1842. Organist; played at Worcester when 13; in 1858 succeeded I. Buck as org. of the North Congr. Ch., Hartford, Conn., where he founded the Beethoven Soc. Went to Boston in 1862 as org. in various churches; studied with G. W. Morgan, New York, and Best, Liverpool; was org. in Albany and Boston (King's Chapel and Music Hall), studied with Haupt and Radecke in Berlin, taught at the New England Cons., Boston, till 1879, then at the Cincinnati Coll. of Music till 1882, since then at the New Engl. Cons.—Works: 2 orch. masses w. organ (1872); Te Deum; Vespers services; the cantatas *Tale of the Viking*, *Dream Pictures*, *Jenore*, *March of the Monks of Bangor*; Midnight Cantata, f. soli and pf.; *Free Lances*, f. male ch. and military band; *Ille y of Navarre*, ballade f. male ch. and orch.; symphony and suite f. orch.; pf.-concerto; suite f. cello and orch.; suite f. cello and pf.; many pieces f. organ and pf.; songs;—"The Organist" (Boston, 1870); and "The First 6 Months on the Organ" (1871).

**Whiting, Arthur Battelle**, b. Cambridge, Mass., June 20, 1861. Pf.-pupil of W. H. Sherwood; pianistic début Mechanics' Hall, Boston, 1880; studied with Chadwick and J. C. D. Parker; then in Munich Music-School under Rheinberger. Lived for some years in Boston; at present (1899) in New York as teacher of pf. and comp.—Publ.: Many pf.-pieces (Bagatelle; Fantasy w. orch.; Concert-étude; Valse-Caprice; etc.); church-service in A; anthems; songs; organ-music.—In MS. Concert-overture f. orch., pf.-concerto, pf.-trio, sonata f. pf. and violin, etc.

**Whitney, Samuel Brenton**, b. Woodstock, Vermont, June 4, 1842. Organist; pupil of Chas. Wels in New York, and J. K. Paine at Cambridge, Mass., where he was organist at Appleton Chapel; since 1871, organist and choir-director of the Ch. of the Advent, Boston. Organizer and cond. of many church-choir festivals; prof. of organ-playing, and lecturer, at the Boston Univ. and the New Engl. Cons.; excellent Bach-player.—Works: Anthems and songs; a pf.-trio; sonatas and transcr.s f. organ; pf.-music.

**Wichmann, Hermann**, b. Berlin, Oct. 24, 1824. Studied at the R. Akademie; also under Taubert, Mendelssohn, and Spohr; from 1857 for a short time cond. of the Bielefeld Mus. Soc.; settled later in Berlin.—Works: Symphonies;

quartets; trios; sonatas f. pf., and f. pf. and violin; psalms and songs; also "Gesammelte Aufsätze" (2 vols. 1884, '87).

**Wichtl, Georg**, b. Trostberg, Bavaria, Feb. 2, 1805; d. Bunzlau, Silesia, June 3, 1877. Violinist, studied at Munich, and played in the orch. of the Isarthal Th.; in 1826 he joined the orch. of Prince of Hohenzollern-Hechingen at Lowenberg, Silesia, as 1st violin; from 1852, R. Mus. Dir. and 2nd *Kapellm.* there; lived on pension at Breslau, 1870-6, then at Bunzlau.—Works: An opera, a melodrama, and an oratorio; a mass; songs; symphonies and overtures; a string-quartet; violin-concertos; many instructive pieces for violin; etc.

**Wick'ede, Friedrich von**, b. Domitz-on-Elbe, July 28, 1834. Army-officer, then post-office official; music-pupil of J. Vieth (a pupil of Fr. Schneider). Living in Leipzig since 1872, later in Munich, employing his leisure for composition.—Works: Opera *Ingo*; funeral-march for Emperor Wilhelm I.; overture "Per aspera ad astra" (1875); pf.-pieces; songs (highly praised).

**Wid'mann, Erasmus**, poet-laureate and *Kapellm.* to Graf Hohenlohe at Weikersheim.—Publ. "Teutsche Gesanglein" a 4 (1607); "Musikalische Kurtzweil newer teutscher Gesanglein, Tantz und Curranten" (1611); "Musikalischer Tugendspiegel mit schonen historischen und politischen Texten" a 5 [*ad lib.* 4.] (1614); motets a 3-8 (1619); "Musikalischer Studentenmuth" a 4-5 (1622); antiphones, responses, hymns, etc. (1627); "Musikalische Kurtzweil in Canzonen, Intraden, Balletten, etc." a 4-5 (2 books; 1618, '23).

**Wid'mann, Benedict**, b. Braunlingen, n. Donaueschingen, Mar. 5, 1820. Rector at Frankfurt.—Publ. "Formenlehre der Instrumentalmusik" (1862); "Catechismus der allgemeinen Musiklehre"; "Grundzüge der musikalischen Klanglehre" (1863); "Praktischer Lehrgang für einen rationellen Gesangunterricht"; "Handbüchlein der Harmonie-, Melodie- und Formenlehre" (4th ed. 1880); "Generallbass-Übungen" (1872).

**Wid'mann, Joseph Victor**, b. Nennowitz, Moravia, Feb. 20, 1842; came as a child (1845) to Switzerland; is a distinguished poet and dramatist, since 1880 literary editor of the Bernese "Bund"; wrote the libretto of Goetz's opera *Der Widerspenstigen Zähmung*, and others; also "Johannes Brahms in Erinnerungen" (Berlin, 1898).

**Widor, Charles (-Marie)**, distinguished organist and composer; b. Lyons, Feb. 22, 1845. His father, an Alsatian of Hungarian descent, was organist at the church of St.-François, Lyons; as a boy, W. was a skillful improviser on the organ, and studied later at Brussels under Lemmens (organ) and Fétis (comp.); became organist at St.-François, Lyons, in 1860, gained high repute by concerts there and in other cities, and

since 1869 has been organist at St.-Sulpice, Paris. In 1890 he succeeded César Franck as prof. of organ-playing at the Paris Cons.; in 1896 he replaced Dubois as prof. of cpt., fugue, and comp. For many years mus. critic for the paper "l'Estafette" (pen-name "Aulétes"), also director and cond. of the society "La Concordia." For the stage he has written the 2-act ballet *La Korrigane* (Opéra, Dec. 1, 1880; 99th performance Mar. 30, 1896); music to the play *Conte d'Averil* (Odéon, 1885), do. to *Les Jacobites* (Odéon, 1885); the 4-act lyric drama *Maitre Ambros* (Op.-Com., May 6, 1896); the 3-act pantomime *Jeanne d'Arc* (1890); the opera *Les Marans*, w. Il. Cain (in preparation); opera *Les Pêcheurs de St.-Jean* (not perf.);—further,



a mass f. 2 choirs and 2 organs; Psalm 112 f. ch., orch., and organ; 2 motets a 5; an Ave Maria; 2 O salutaris, one f. baultone, the other f. tenor w. cello and organ; "La nuit de Walpurgis," f. chous and orch. (which he conducted in 1888 at a London Philharm. Concert); 2 symphonies, a "Choral," a Suite espagnole, a Sérénade, a "Nuit de Sabbat," etc., f. orch., many highly interesting and original organ-works (Symphonic gothique, and 9 other "Symphonies" [sonatas]); a pf.-concerto (op. 39); a violin-concerto; a 'cello-concerto; a pf.-quintet, op. 7; a pf.-trio, op. 19; a pf.-quartet; 3 little trios f. pf., violin, and 'cello; a sonata f. do.; a Fantaisie f. pf. and orch.; a Romance f. pf. and violin; a Suite f. flute and pf.; much pf.-music; part-songs, duets, songs, etc.

**Wieck, Friedrich**, b. Pretzsch, n. Torgau, Aug. 18, 1785; d. Loschwitz, n. Dresden, Oct. 6, 1873. Studied theology at Wittenberg, but became a private tutor in order to obtain leisure for musical study; establ. a pf.-factory and a mus. circulating library at Leipzig, but gave up both to devote himself to teaching the piano, in which profession he had extraordinary success (among his pupils were his daughters Clara and Marie, also R. Schumann, II. von Bülow, Anton Krause, Fritz Spindler, I. Seiss, B. Kollfuss, and G. Merkel). He removed to Dresden in 1840, studied Mielksch's singing-method, and taught singing also. Besides 2 books of pf.-studies, he publ. "Clavier and Gesang" (1853), and "Musikalische Bauernsprüche" (2nd ed. 1876, by Marie Wieck).—Biography by A. von Meichsner, "Fr. W. und seine Töchter Clara und Marie" (1875), and by A. Kohut, "Fr. W." (1887).—His daughter Clara married R. Schumann [see SCHUMANN].—Another daughter, Marie, b. Leipzig, Jan. 17, 1835, played in

public at 8, and was app. court pianist to the Prince of Hohenzollern in 1858; made concert-tours to Sweden and London; and establ. a school for pf.-playing in Dresden.—His son **Alwin**, b. Leipzig, Aug. 27, 1821; d. there Oct. 21, 1885. Violinist, pupil of David, member of the Italian Opera orch. at St. Petersburg 1849-59; later teacher of pf. at Dresden.—"Publ. "Materialien zu Fr. Wiecks Pianofortemethodik" (1875).

**Wie'demann, Ernst Johann**, b. Hohen-giersdorf, Silesia, Mar. 28, 1797; d. Potsdam, Dec. 7, 1873, as singing-teacher to the cadets. Organist 1818-52 of the R. C. Church, founder and cond. of 2 singing-societies. Comp. masses, a Te Deum, hymns, etc.

**Wie'derkehr, Jacob Christian Michael**, b. Strassburg, Apr. 28, 1739; d. Paris, April, 1823. From 1783 in Paris; 'cellist at the Concerts spirituels, bassoonist at the Th.-Lyrique, trombonist at the Opéra; from 1795-1802, singing-teacher at the Cons.—Works: 12 concertantes f. wind; 2 quintets and 10 quartets f. strings; 6 quintets f. pf. and wind; 6 pf.-trios; 6 violin-sonatas; etc.

**Wie'gand, Josef Anton Heinrich**, dramatic bass; b. Fränkisch-Crumbach in the Odenwald, Sept. 9, 1842; d. Frankfurt, May 28, 1899. While engaged in commercial pursuits in Paris, he had private vocal lessons, and in 1870 joined the opera at Zurich; then sang in Cologne, and from 1873-7 was leading bass at Frankfort, touring America in the latter year with the Adams-Pappenheim troupe. At Leipzig 1878-82; at the Vienna Court Opera, 1882-4; then eng. at Hamburg. At Bayreuth in 1886 he sang the rôles of Gurnemanz and König Marke; also appeared in the *Nibelung* cycle at Berlin, 1887, and London, 1882.

**Wielhor'ski**. See WILHORSKI.

**Wieniaw'ski** [vyä-nä-khv'skë], **Henri**, distinguished violinist; b. Lublin, Poland, July 10, 1835; d. Moscow, Mar. 31, 1880. At the age of 8 he entered Cavel's class in the Paris Cons., and the advanced class of Massart in 1844, winning 1st prize for violin-playing in 1846. He gave his first concerts at St. Petersburg and Moscow in 1848, and from 1849-50 studied harmony at the Paris Cons. under Colet. He then began a series of concert-tours with his brother Joseph, the pianist, through Poland, Russia, Germany, Scandinavia, Belgium, Holland, England, etc.; in 1860 he was named solo violinist to the Czar, living chiefly in St. Peters-



burg until 1872, and teaching at the Cons. there 1862-7. With Anton Rubinstein he toured the United States in 1872, then extending his travels alone to California; in 1874 he succeeded Viex-temps as prof. of violin-playing at the Brussels Cons., resigning in 1877, and continuing his tours, with rapidly failing health, until death. He composed 2 concertos, some fantasias, pièces de salon, and studies.—His brother,

**Wieniaw'ski, Joseph**, famous pianist; b. Lublin, May 23, 1837; entered the Paris Cons. in 1847, studying under Zimmerman, Marmontel, and Alkan (pf.), and Le Couppey (comp.); in 1850 he went on tour with his brother, Henri; studied with Liszt at Weimar in 1855-6, then taking a course in theory under Marx at Berlin, and returning to Paris in 1857. In 1866 he settled in Moscow as a teacher at the Cons.; but soon established a pf.-school of his own, which flourished. He went to Warsaw later, and finally settled in Brussels, teaching in the Cons. On very numerous concert-tours throughout Europe, he has won fame rivaling that of his gifted brother.—Works: 2 overtures; Suite romantique f. orch.; pf.-concerto in G min., op. 20; string-quartet; pf.-trio, op. 40; Grand duo polonais f. pf. and violin; sonata f. do., op. 24; sonata f. pf. and 'cello, op. 26; Fantasia f. 2 pf.s, op. 42; Polonaises (op. 13, 21, 27, 48); Waltzes (op. 3, 7, 18, 30, 46); Mazurkas, op. 23; Fantaisie et fugue, op. 25; Idylles, morceaux de concert, etc.—a Romance-Étude, op. 10; Études de concert, op. 33, 36; 24 études, op. 44; etc.

**Wie'precht, Friedrich Wilhelm**, b. Aschersleben, Aug. 8, 1802; d. Berlin, Aug. 4, 1872. He studied in Dresden and Leipzig, where he was already famous as a trombonist; lived in Berlin from 1824, at first as violinist in the court orch., finally as Director-General of all the Prussian military bands. He invented the Bass Tuba (1835, with the instrument-maker Moritz), the Balthophon, a sort of bass clarinet (1839, with Skorra), the "piangendo" on brass instr.s with pistons, and an improved contrabass bassoon; his claim of priority over Sax, in the invention of the Saxhorns, was not upheld by the courts.

**Wiham, Hans** [Hanús], b. Politz, n. Braunau, June 5, 1855. Excellent 'cellist, pupil of Prague Cons.; 1873, prof. of 'cello at the Mozarteum, Salzburg; 1877-80, chamber-virtuoso to the Prince of Schwarzburg-Sondershausen; 1880, 1st solo 'cellist in Court Orch., Munich; 1888, prof. of 'cello-playing at Prague Cons.; also a member of the "Bohemian-String-Quartet."

**Wihtol, Joseph**, b. Wolmar, Livonia, 1863. St. music 1880 at Mitau; from 1881-6 at St. Petersburg Cons. under Johansen (harm.), and Rimsky-Korsakov (comp. and instrumentation); since 1886, prof. of harm. there.—Works: "La fête Ligo," symphonic picture f. orch., op. 4; "Dramatic" overture f. orch., op. 21; pièces f.

'cello (op. 12, 14); pf.-pieces (sonatas, variations, etc.), songs.

**Wilbye, John**, madrigal-writer; teacher of music in Austin Friars, London, 1598.—Publ. "Madrigals to 3-6 Voyces" (1598; reprinted 1841 by the Mus. Antiqu. Soc.); "The Second Set of Madrigals to 3-6 Parts, apt both for Voyals and Voyces" (1609; repr. 1846 by the Mus. A. S.); one madrigal in "The Triumphes of Oriana" (1601), and 2 in "Teares or Lamentations" (1614).

**Wild, Franz**, b. Niederhollabrunn, Lower Austria, Dec. 31, 1792; d. Oberdöbling, n. Vienna, Jan. 1, 1860. Chorister at Klosterneuburg and later in the court chapel; sang as tenor soloist at Eisenstadt, in the Theater an der Wien (Vienna) and the Court Opera (1813); then at Berlin, Darmstadt, Kassel, and finally, from 1830, again in Vienna.

**Wilder, Jérôme Albert Victor van**, b. Wetteren, n. Ghent, Aug. 21, 1835; d. Paris, Sept. 8, 1892. Known as a writer for "Le Ménestrel," etc.; as a translator, into French, of German songs and opera-texts; and as the author of "Mozart, l'homme et l'artiste" (1880).

**Wilhelm, Carl**, composer of "Die Wacht am Rhein" [poem by Max Schneckenberger]; b. Schmalkalden, Sept. 5, 1815; d. there Aug. 26, 1873. Pupil at Kassel, 1834-6, of Bott, Baldewein, and Spohr; later of André and Aloys Schmitt in Frankfurt; from 1839-64, director of the Crefeld *Liedertafel*, for which he composed many male choruses, among them "Die Wacht am Rhein," now a national song of the Germans, first publ. in the "Chorliedersammlung," of Erk and Greef (Essen, 1854). In 1860 he received the title of "R. Prussian Mus. Dir.;" in 1870 Queen (later Empress) Augusta presented him a gold medal, and in the same year he was granted a pension of 3,000 marks.

**Wilhelm von Hirsau**, from 1068 until his death on June 4, 1091, Abbot of the monastery at Hirsau, Schwarzwald, wrote a treatise on mus. theory, publ. in Vol. II of Gerbert's "Scriptores"; also, with German transl. and commentary, by Dr. Hans Müller (Leipzig, 1873). The treatise "De musica et tonis," ascribed to W., is mentioned in von Murr's "Notitia duorum codicum musicorum" (Nuremberg, 1801).

**Wilhelm [vil-hel'-mē], August (Emil Daniel Ferdinand)**, eminent violin-virtuoso; b. Usingen, Nassau, Sept. 21, 1845. Taught by *Concertmeister* Fischer at Wiesbaden, he played in concerts at 8; in 1861 he played before Liszt, who introduced him to David at Leipzig as a second Paganini. He studied 1861-4 at the Leipzig Cons. under David (violin), Hauptmann, and Richter; in 1862 he played in the Gewandhaus; in 1864 he went for further study to Raff at Frankfurt, and in 1865 made his first concert-tour, to Switzerland; he then visited Holland and England (1866), France and Italy

(1867), Russia, Switzerland, France, and Belgium (1869), England, Scotland, and Ireland (1869-70); then travelled through Holland, Scandinavia, Germany, and Austria (1871-4), to England (1875-7), and America (1878), making a 4-year tour of the world to S. America, Australia, and Asia (1878-82). In 1876 he was leader of the Bayreuth orch. at the production of *Der Ring des Nibelungen*. For several years he lived chiefly at Biebrich-on-Rhine, where he established, with R. Niemann, a "Hochschule" for violin-playing. In 1886 he removed to Illsewitz, near Dresden; and in 1894 was app. head-prof. of violin-playing in the Guildhall School of Music, London. In 1895 he married the pianist, Miss Mausch. He is one of the greatest among contemporary violinists.—Works: Hochzeits-Cantate f. soli, ch., and orch.; a violin-concerto; solo pieces and transcriptions (Bach, Chopin, Wagner) f. violin; Romanze f. pf.; songs.—His son, **Anton**, an excellent violinist, was app. in 1898 violin-prof. at Belfast Cons.—His sister-in-law, **Maria W., nee Gastell**, b. Mayence, July 27, 1856, is a noted concert soprano, a pupil of Mme. Viardot-Garcia.

**Wilhem, victe Bocquillon, Guillaume-Louis**, b. Paris, Dec. 18, 1771; d. there Apr. 26, 1842. The son of an army-officer, he himself entered active service at the age of 12; but from 1795-1801 studied at the school of Liancourt (founded by the Duke de Laroche-foucauld), and then for 2 years in the Paris Cons. He taught music in the military school of Saint-Cyr; and in 1810 was app. teacher of music at the Lycée Napoléon (later Collège de Henri IV), occupying this position until death. The system of *enseignement mutuel* (mutual instruction) which had been introduced into the popular schools of France, attracted W.'s attention, and in 1815 he began to apply it in mus. teaching, with such marked success, that in 1819 he was chosen to organize a system of mus. instruction for the primary schools in Paris, was app. singing-teacher to the Polytechnique in 1820, and likewise Director of a Normal School of Music. In 1830 ten elementary schools were under his supervision; in 1833 he conceived the happy idea of instituting regular reunions of the pupils in one grand chorus, to which he gave the name of "Orphéon," the performances of which were marked by wonderful confidence, precision, and animation. In 1835 he was made Director-General of mus. instruction in all primary schools of Paris, and was created a Chevalier of the Legion of Honor. Besides his school-classes, he formed classes of adults, chiefly workingmen, in which the success of his system was equally conspicuous, and which now, under the name of "Orphéons," include scores of popular singing-societies. He publ. numerous songs and choruses; also a great coll. of a *cappella* choruses, "Orphéon," in 5 (later 10) vol.s. His first exposé of his method, "Guide de la méthode élémentaire et analy-

tique de musique et de chant" (1821-4), was followed by "Tableaux de lecture musicale et d'exécution vocale" (1827-32), "Nouveaux tableaux de lecture musicale et de chant élémentaire" (1835), "Manuel musical à l'usage des collèges, etc., comprenant, pour tous les modes d'enseignement, le texte et la musique en partition des Tableaux de la méthode de lecture musicale et de chant élémentaire" (1836).—Biographical: Isourad (1842); E. Niboyet (1843); Lafage (1844).

**Wilhorski [Wielhorski]**, Count **Matvei Jurjevitch**, b. Volhynia, Oct. 19, 1787; d. St. Petersburg (?), 1863. Excellent cellist, pupil of B. Romberg; Director of the Imp. Russian Mus. Soc., St. Petersburg. To the Cons. he left his fine library, and to Davidoff his Stradivari cello.—His brother, Count **Michail Jurjevitch**, b. Volhynia, Oct. 31, 1788, d. Moscow, Aug. 28, 1856, comp. a string-quartet, variations f. cello, songs, etc.

**Wilke**, **Christian Friedrich Gottlieb**, b. Spandau, Mar. 13, 1769; d. Treuenbrietzen, July 31, 1848. In 1791, organist at Spandau; 1809, at Neu-Ruppin; in 1820, "R. Mus. Dir."; in 1821, government expert on organ-building.—Publ. "Beiträge zur Geschichte der neuern Orgelbaukunst" (1846); "Ueber Wichtigkeit und Unentbehrlichkeit der Orgelmixturen" (1839); articles in the "Allgem. mus. Zeitung" and the "Æolia"; etc.

**Willært [Wigliardus, Vigliar, Vuigliart]**, **Adrian**, called **Adriano**; b. Flanders, about 1480; d. Venice, Dec. 7, 1562. A pupil of Jean Mouton and Josquin Deprès, he went to Rome in 1516, thence to Ferrara, later entered the service of Ludovic II., King of Bohemia and Hungary, and was app. *maestro* at San Marco, Venice, on Dec. 12, 1527. Here he founded a music-school, among whose distinguished alumni were Zarlino, Cipriano de Rore, and Andrea Gabrieli; W., as the teacher of these famous pupils, is considered the founder of the great Venetian school of composition. He is also regarded as the creator of the style of writing for 2 choirs, prompted thereto by the 2 opposed organs at San Marco, preceding Agostini by over half a century.—Extant works: 5 masses *a* 4 (1533); 2 books of motets *a* 4 (1539, '45); motets *a* 6 (1542); 2 books do. *a* 4-7 (1561); "Canzone villanesche" *a* 4 (1545); madrigals *a* 5 (1548); "Fantasia o Ricercari" *a* 4-5, with de Rore (1549); vesper-psalms *a* 4-8, with de Berchem (1550); repulit. '57, '63); madrigals *a* 6, with Verdelot (1561); hymns *a* 4 (1550); "Musica nova," motets *a* 4-7, and madrigals (1559); psalms for vespers and compline, *a* 4 (1571). Detached pieces are in Scotti's, Petrucci's, Montan-Neuber's, and other contemporary coll.s. (Cf. Eitner's monograph on W. in the "Monatshefte für Musikgeschichte," 1887.)

**Willent-Bordogni, Jean-Baptiste-Joseph**, b. Douai, Dec. 8, 1809; d. Paris, May 11, 1852.

Bassoon-virtuoso; pupil of Delcambre at Paris Cons.; played at the Italian Opera, London, and the Théâtre Italien, Paris; in 1834 he married Bordogni's daughter at New York, travelled with her, was app. bassoon-teacher at the Brussels Cons., and in 1848 at the Paris Cons.—Works: Method f. bassoon; 4 Fantasia's f. bassoon w. orch. (or pf.); a Concertante f. bassoon and clarinet; a Duo f. bassoon and oboe; he prod. the operas *Le monde* (Brussels, 1844), and *Tan Dyeck* (ibid., 1845).

**Will'ing, Johann Ludwig**, b. Kuhndorf, n. Meiningen, May 2, 1755; d. Nordhausen, Sept., 1805, as organist of the Hauptkirche.—Publ. sonatas f. pf., f. violin, and f. cello; a cello-concerto, a violin-concerto, duos f. violins, 24 English Dances f. pf.; etc.

**Willis, Richard Storrs**, brother of N. P. Willis; b. Boston, Mass., Feb. 10, 1819. A student (1837) at Yale, he was elected pres. of the "Beethoven Soc.," for which he wrote orch. pieces and choruses. Studied (1841) at Frankfurt-on-Main under Schnyder von Wartensee (harm. and form), and at Leipzig under Hauptmann (cpt. and instrumentation). Returning to New York, W. contributed to the press, and later edited "The Musical Times," "The Mus. World," and "Once a Month"; publ. "Our Church Music"; and comp. much vocal music ("Church Chorals," "Student Songs," "Miscellaneous Lyrics," besides many patriotic songs afterwards collected as "Waif of Song," and publ. by Galignani, Paris, 1876). Now (1899) resides in Detroit; has publ. a vol. of lyrics, "Pen and Lute."

**Will'mers, Heinrich Rudolf**, b. Iserhn, Oct. 31, 1821; d. Vienna, Aug. 24, 1878. Fine pianist, pupil of Hummel at Weimar and Fr. Schneider at Dessau. After concert-tours (1838-53) he lived in Vienna until called to Berlin in 1864 as prof. at the Stern Cons.; resigned 1866, and returned to Vienna. His technical specialty was the trill; in the performance of "chains of trills" he was unrivalled.—Works: Pf.-quartet; sonata f. pf. and violin; brilliant pf.-solos: Op. 1, six études; op. 5, Sérénade érotique (for the left hand); op. 8, Sehnsucht am Meere; op. 27, Un jour d'été en Norvège; op. 28, deux études de concert ("La pompa di festa" is No. 1); op. 29, Northern National Airs; op. 35, Tarantella giocosa; op. 49, La Sylphide; op. 69, Trillerkettchen; also fantasias, etc.

**Wilm, Nicolai von**, b. Riga, Mar. 4, 1834. Pianist and composer; pupil 1851-6 of the Leipzig Cons. (Hauptmann, Richter, Rietz, Plaidy, etc.); from 1857-8, and *Kapellm.* at the Riga City Th.; then went to St. Petersburg, becoming, in 1860, on Henselt's recommendation, teacher of pf. and theory at the Imp. "Nicolai" Inst., retiring 1875 to Dresden, and living from 1878 in Wiesbaden.—Works: Popular string sextet, op. 27; sonata f. pf. and cello, op. 111; sonatas f. pf. and violin, op. 83, 92; suites f.

do., op. 88, 95;—*for pf. 4 hands*: Suites, op. 25, 30, 44, 53, 100; suite of waltzes, op. 86, 90, 93; "Reisebilder aus Schlesien," op. 18; "Calendarium," op. 39; "Die schöne Magelone," op. 32;—*for pf. solo*: Valse brillante, op. 13, No. 2; 10 Characterstücke, op. 24; "Im russischen Dorfe," op. 37, No. 2; Valse-Improptu, op. 45; etc.;—male choruses; motets (op. 40), songs; also pieces for harp.

**Wilms, Jan Willem**, b. Witzhelden, Schwarzburg-Sondershausen, Mar. 30, 1772; d. Amsterdam, July 18, 1847. Teacher and organist in Amsterdam.—Publ. 2 pf.-concertos, a flute-concerto, a string-quartet, 2 pf.-trios, a violin-sonata, etc.

**Wil'sing, Daniel Friedrich Eduard**, b. Hörde, n. Dortmund, Oct. 21, 1809. Organist in Wesel 1829-34; then removed to Berlin.—Works: Oratorio *Jesus Christus*, in 2 parts (prod. Bonn, 1889, by W.'s pupil, Arnold Mendelssohn); a *De profundis a 16* (won the gold medal for Art at Berlin); sonatas f. pf.; songs.

**Wilson, John**, famous English lutenist; b. Faversham, Kent, April 5, 1594; d. London, Feb. 22, 1673. Mus. Doc., Oxon., 1644; prof. of music at Oxford Univ., 1656-62; then Gentleman of the Chapel Royal, and chamber-musician to Charles II. (*Cf.* Rimbault: "Who was Jack Wilson?")—Publ. "Psalterium Carolinum. The Devotions of His Sacred Majesty in his solitudes and sufferings, Rendred in Verse, Set to Musick for 3 Voices, and an Organ or Theorbo" (1657); "Cheerful Ayres or Ballads" a 1 or 3 (1660), also glees and catches in Playford's "Musical Companion" (1667), and songs in "Select Musical Ayres and Dialogues" (1652, '53, '69).

**Wilt, Marie, née Liebenhaler**, dramatic soprano; b. Vienna, Jan. 30, 1833; d. there (by suicide) Sept. 24, 1891. After her marriage with the civil engineer Franz Wilt, she studied singing under Gansbacher and Wolf; début Graz, 1865, as Donna Anna; in 1866 she sang in Vienna and Berlin; and was eng. for the seasons of 1866 and '67 at Covent Garden, London, first appearing as Norma on May 1, 1866. She then sang in opera and concert at Vienna for ten years; also at London (1874, '75); on account of a family agreement which prevented her from singing on the stage at Vienna, she went to Leipzig in 1877, and later to Brünn, Pesth, etc., but afterwards appeared again at Vienna. Her voice was rich, voluminous, and of great compass; in *bravura* singing she had few rivals.

**Win'derstein, Hans (Wilhelm Gustav)**, b. Lüneburg, Hanover, Oct. 29, 1856. St. 1877-80 at Leipzig Cons. under Henry Schradieck and Fr. Hermann (vln.), E. F. Richter and W. Rust (theory); also playing in the Gewandhaus Orch. From 1880-4, leader in Baron von Derwies' private orch. at Nice; then till 1887 violin-teacher at the Winterthur (Switzerland) Cons., after which he cond. a concert-orch. at Nuremberg

for 3 years, and 1890-3 the concerts of the Philharm. Societies of Nuremberg and Wuth. 1893-6, director of the newly establ. Philharm. Orch. at Munich, and of the Kam. Concerts. In 1896 he organized, at Leipzig, the "Winderstein Orch." of 60 pieces, founded the Philharm. concerts at Leipzig and Halle, and made successful concert-tours to other cities. Succeeded Klenge in 1898 as cond. of the Leipzig *Singakademie*.—Works: Trauermarsch, and Valse-Caprice and Standchen, f. orch.; pieces f. violin and pf.;—has an orch. l. suite, etc., in MS.

**Win'ding, August (Henrik)**, b. Taarø (Laa-land), Denmark, Mar. 24, 1825. Pianist, pupil of Reinecke and Rec at Copenhagen, Drey-schock at Prague, and of Gade. Is Director of, and prof. in, the Copenhagen Cons.—Works for piano. A Concerto, op. 16; a quartet, op. 17; Reisebilder, op. 3; Genrebilder, op. 15; Pieces in the form of studies, op. 18; Phantasiestücke f. pf. and violin (or clar.), op. 19; Studies, op. 25; Preludes in all keys, op. 26; Toccata, op. 34; Sonatas f. pf. and violin, op. 5 and 35; 10 Ländliche Scenen; 3 waltzes; a Humoreske; 2 books of "Contrasts"; 4-hand duets, op. 32; also a violin-concerto, etc.

**Wingham, Thomas**, b. London, Jan. 5, 1846; d. there Mar. 24, 1893. At ten, organist of St. Michael's Mission Ch., Southwark; pupil of Dr. Wyld's London Acad. of Music 1863; entered the R. A. M. in 1867, studying under Bennett and Harold Thomas, and becoming prof. of pf.-playing in 1871. From 1864, organist at All Saints', Paddington. Successful teacher and composer.—Works: 2 masses (1876, 1887); Te Deum w. orch. and organ (1884); motets, offertories, etc.; 4 symphonies, 6 overtures, a serenade, and an Elegy (on Sterndale Bennett), f. orch.; Concert-Capriccio f. pf. and orch.; 2 string-quartets; a pf.-septet; Barcarolle f. pf., songs.

**Win'kelmann, Hermann**, dramatic tenor; b. Brunswick, 1845. Pupil of Koch at Hanover; début Sondershausen, 1875; sang at Altenburg, Darmstadt, and Hanburg; then eng. at Vienna for the Court Opera. Assumed the rôle of Parsifal at Bayreuth in 1882.

**Winograd'sky, Alexander**, noted conductor; b. Kiev, Russia, Aug. 3 (N. S.), 1854. Pupil of Soloviev at the St. Petersburg Cons.; from 1884-6, Director of the Imp. School of Music at Saratov; since 1888, Pres. and Dir. of the Imp. Soc. of Music at Kiev, and cond. of its symphony-concerts. Has given concerts, by invitation, in the chief Russian cities, and also in Paris, where he cond. Russian programs in the "Concerts d'Harcourt," 1894, and the "Concerts Colonne," 1896.

**Win'ter, Peter von**, dramatic composer; b. Mannheim, 1754; d. Munich, Oct. 17, 1825. Violinist in the Electoral orch., and a pupil of Abbé Vogler; in 1776, mus. dir. at the court theatre; went with the court to Munich in 1778,

and from 1788 till death was court *Kapellm.*, with frequent leave of absence, which he improved to bring out operas in Naples, Venice, Prague, Paris, London, Milan, and Genoa.—Operas. *Armida* (Munich, 1778); *Coro ed Alonzo*, and *Leonardo e Blandino* (ibid., 1779), *Helena* and *Paris* (ibid., 1780); *Der Reisende*, oder *der Bettelstudent* (ibid., 1781); *Belleophon* (Munich, 1782); *Das Hirtensmädchen*, *Scherz, List und Rache*, and *Jery und Bately* (ibid., 1790); *Catone in Utica* (Venice, 1791); *Antigone* (Naples, 1791); *I fratelli rivali*, and *Il sacrificio di Creta* (Venice, 1792); *Psyche*, and *Der Sturm* (Munich, 1793); *Armida* and *Rinaldo* (Vienna, 1793); *Das Labyrinth* (Vienna, 1794; sequel to Mozart's *Zauberflöte*); *Arianna* (ibid., 1795); *Ogus*, ossia *il trionfo del bel sesso* (Prague, 1795); *Die Sommerbejugungen* (Berlin, 1795); *Die Thomasnacht* (Bayreuth, 1795); *I due vedovi*, and his most celebrated opera, *Das unterbrochene Opferfest* (Vienna, 1796, given in Ital. as *Il sacrificio interrotto*); *Elisa*, and *Babylon's Pyramiden* (ibid., 1797); *Marie von Montalban* (Munich, 1798); *Tamerlan* (Paris, 1802); *Calyso* (London, 1803); *Il ratto di Proserpina* (ibid., 1804); *Zaira* (ibid., 1805); *Der Frauenbund* (Munich, 1805); *Castor et Pollux* (Paris, 1806); *Colmal* (Munich, 1809); *Die beiden Blinden* (ibid., 1810); *Belisa*, *Gräfin von Huldburg* (ibid., 1812); *Die Pantoffeln* (Hamburg, 1816); *Maometto II.*, and *I due Valomiri* (Milan, 1817); *Blindin* (ibid., 1818); *Der Sänger und der Schneider* (Munich, 1820). Of these, *Tamerlan*, and parts of *Das unterbrochene Opferfest*, were publ. in full score; *I fratelli rivali*, *Der Sturm*, *Das unterbrochene Opferfest*, *Das Labyrinth*, *Ogus*, *Calyso*, and *Marie von Montalban*, in pf.-score. He also wrote 3 oratorios and 17 sacred cantatas for the court chapel; 26 masses, and a vast amount of other church-music; several secular cantatas with orch. or pf.; 9 symphonies (incl. the grand choral symphony "Die Schilacht"), overtures, 2 septets, 6 string-quartets, 2 string-quintets, an octet f. strings and wind, a sextet f. strings and 2 horns, concertos f. clar., bassoon, etc.; and a celebrated "Vollständige Singschule" in 3 parts.

**Win'terberger, Alexander**, b. Weimar, Aug. 14, 1834. Pianist, pupil of Leipzig Cons. 1848-9, later of Liszt. In 1861 he went to Vienna; in 1869 he followed A. Dreyschock as pf.-prof. at the St. Petersburg Cons.; in 1872 he settled in Leipzig. His publ. interesting and original pf.-pieces (Alinen-Tänze [waltzes, mazurkas, minuets, etc.], op. 20; 3 Pieces, op. 25; Concert-stude, and Valse-Caprice, op. 27; Concert-Adagio, op. 63; 23 instructive and characteristic pieces, op. 72; 2 sonatas, op. 93) and songs ("Britannias Iarfe," op. 33; German and Slavonic duets, op. 59, 66, 68).

**Win'terfeld, Carl Georg August Vivigens von**, b. Berlin, Jan. 28, 1784; d. there

Feb. 19, 1852. Law-student at Halle; in 1811, "Assessor" in Berlin; in 1816, judge at Breslau, and keeper of the mus. section in the Univ. library; in 1832, "Geheimer Obertribunalrath" at Berlin, pensioned 1847. He left his valuable coll. of old music to the Berlin Library. Learned and original writer on musical history.—Works "Johannes Pierluigi von Palestrina" (1832, w. critical notes on Bains' "Palestrina"); "Johannes Gabrieli und sein Zeitalter" (1834; 2 vol.s letterpress, 1 vol. mus. illustrations, of high interest and importance); "Der evangelische Kirchengesang und sein Verhältnis zur Kunst des Tonsetzes" (1843-7; three large quarto vol.s; indispensable source for the study of evangelical church-music of the 16th-17th centuries); "Ueber C. Fr. Chr. Fasch's geistliche Gesangswerke" (1839); "Dr. Martin Luthers deutsche geistliche Lieder" (1840); "Ueber Herstellung des Gemeinde- und Chorgesangs in der evangelischen Kirche" (1848); and "Zur Geschichte heiliger Tonkunst" (2 parts; 1850, '62).

**Wirth, Emanuel**, b. Luditz, Bohemia, Oct. 18, 1842. Violinist, pupil of Kittl and Mildner at Prague Cons., 1854-61. Teacher at Rottentum Cons., and orchestra-leader, 1864-77; then succeeded Kappoldt as viola-player in the Joachim Quartet, Berlin, and violin-prof. at the Hochschule.

**Wit, Paul de**, b. Maestricht, Jun. 4, 1852. Violoncellist; in 1880 he founded, w. O. Lafert, the "Zeitschrift für Instrumentenbau" (Leipzig). Opened a Museum of mus. instr.s in 1886, selling the collection to the Berlin Hochschule in 1890; has since made a second coll.

**Wita'sek, Johann Nepomuk August**, b. Horzin, Bohemia, Feb. 20, 1771; d. Prague, Dec. 7, 1839. In 1814 he succeeded his teacher, Kozeluch, as *Kapellm.* at the Prague Domkirche; in 1826, director of the Organ-School. His interpretation of Mozart's concertos was warmly praised by the composer himself. W.'s own pf.-works had considerable vogue in Prague, but are now forgotten.

**Witt, Friedrich**, b. Hatten-Bergstetten, 1771; d. Würzburg, 1837. Violinist, pupil of Rosetti at Wallerstein; at 19, 1st violin in Prince von Oettingen's orch.; from 1802 he was *Kapellm.* at Würzburg, at first to the Prince-Bishop, then to the Grand Duke, finally to the city.—Works: The historical opera *Palma* (Frankfort, 1804); the comic opera *Das Fischerweib* (Würzburg, 1806); the oratorios *Der widdende Heiland* (Würzburg, 1802) and *Die Auferstehung Jesu*; masses and cantatas; he publ. 9 symphonies, music for wind-band, a septet f. clar., horn, bassoon, and strings, a quintet f. pf. and wind, a flute-concerto, etc.

**Witt, Julius**, b. Königsberg, Jan. 14, 1819; teacher of singing there, and composer of favorite male choruses.



**Witt, Theodor de**, b. Wesel, Nov. 9, 1823; d. Rome, Dec. 1, 1855. Pupil of his father, an organist, until Liszt visited Wesel in 1839, became warmly interested in the talented boy, and, by giving a concert for his benefit, enabled him to study in Berlin under Dehn. A serious disorder of the lungs declared itself in 1846, and he was sent to Italy, with a government stipend, to study old church-music; he laid the foundations, and edited some volumes, of Breitkopf & Härtel's complete edition of Palestrina's works. His own comp.s comprise a pf.-sonata and a few vocal numbers.

**Witt, Franz**, b. Walderbach, Bavaria, Feb. 9, 1834; d. Schatzhofen, n. Landshut, Dec. 2, 1888. A pupil of Proske and Schrems at Ratisbon, he took holy orders in 1856; was parish priest at Schatzhofen from 1873-5. In 1867 he founded the "Allgemeiner deutscher Cäcilienverein" for the improvement of Catholic church-song; established and edited the "Fliegende Blätter für katholische Kirchenmusik," and "Musica sacra"; publ. "Der Zustand der katholischen Kirchenmusik" (1865); "Über das Dirigiren der katholischen Kirchenmusik"; and "Das bayerische Kultusministerium" (1886). Cf. the biogr. sketch by Carl Walter, "Franz Witt."

**Witt, Joseph von**, dramatic tenor; b. Prague, Sept. 7, 1843; d. Berlin, Sept. 17, 1887. An Austrian officer, he retired from the army, studied singing under Uffmann at Vienna, sang at Graz, was then eng. at Dresden, and from 1877 at Schwerin as leading tenor.

**Witte, Georg Heinrich**, son of the organ-builder C. G. F. Witte; b. Utrecht, Nov. 16, 1843; pupil of the R. Music-School at The Hague 1859-62, studying under van der Does (pf.), Lübbeck (vln.), and Nicolai (theory and organ); from 1862-5 of Leipzig Cons. under Moscheles and Plaidy (pf.), Hauptmann (cpt.), and Reinecke (comp.). He taught in Leipzig till 1867, then till 1870 in Alsatia, and in 1871 was app. conductor of the Mus. Soc. at Essen, with the title (since 1882) of "R. Mus. Dir."—Works: Op. 1, waltz f. pf.; op. 3, concert-waltz f. pf.; op. 4, 4 Impromptus f. pf.; op. 5, pf.-quartet in A (took prize at Florence); op. 6, Grand Elegy f. violin and orch.; op. 7, waltzes (particularly fine) f. pf. 4 hands; op. 8, arr. of the "Alla polacca" in Beethoven's Serenade, f. pf. 4 hands; op. 11, Intermezzo and Impromptu f. pf.; op. 12, 'cello-concerto; op. 13, two Charakterstücke f. pf.; op. 14, 3 pieces f. pf. and 'cello (prize); op. 15, sonata f. pf. and 'cello; a grand choral work "An die Sonne," f. mixed ch. and orch.; songs.

**Wohlfahrt, Heinrich**, noted pedagogue; b. Kössnitz, n. Apolda, Dec. 16, 1797; d. Connewitz, n. Leipzig, May 9, 1883. Pupil of Häser at Weimar; cantor and tutor in Thuringian towns; teacher at Jena and (from 1867) Leipzig.—Publ. "Kinder-Clavierschule" (24 editions), "Der erste Clavierunterricht," "Der Clavierfreund" (36 children's studies), "Clavierübungen," "Grössere und rein praktische Elementar-Clavier-

schule," "Schule der Fingermechanik," "Anthologische Clavierschule," "Theoretisch-praktische Modulationsschule," "Vorschule der Harmonielehre," "Wegweiser zum Componiren"; also Instructive pieces f. pf., op. 74; 3 children's sonatas; "Kleine Leute," op. 86; etc.—His sons, **Franz** and **Robert**, also teachers of repute in Leipzig, publ. other educational works.

**Wol'demar, Michel**, b. Orléans, Sept. 15, 1750; d. Clermont-Ferrand, Jan., 1816. A talented and eccentric violinist, pupil of Lulli. For some years he was conductor for a travelling theatrical troupe. By adding a fifth string (bass *c*) to the violin, he obtained an instr. which he called "violon-alto," as it included the viola-compass, and for which he wrote a concerto (this instr. was adopted by Urhan). He also publ. 3 violin-concertos, a string-quartet, duos f. 2 violins and 1. violin and viola; "Sonates fantomagiques" f. violin ("l'Ombre de Lulli," "de Mestrino," "de Pugnani," "de Tartini"); 12 grand solos; 6 "rêves ou caprices"; "Caprices ou études"; "Le nouveau Labyrinthe pour violon," followed by studies in double-stops; "Le nouvel Art de l'archet"; "Étude élémentaire de l'archet moderne"; 6 fugal themes; variations on "Les Folies d'Espagne," etc.; methods for violin, viola, and clarinet; also a system of mus. stenography ("Tableau mélotachigraphique"), and a method of mus. correspondence ("Notographie").

**Wolf, Ernst Wilhelm**, b. Grossheringen, 1735; d. as court *Kapellm.* at Weimar, Dec. 7, 1792. Prod. about 20 operas, dramatic cantatas, etc., in Weimar; also Passion oratorios, Easter cantatas, etc.; publ. 7 pf.-concertos, 4 quintets f. pf., flute, violin, viola, and 'cello; 6 string-quartets; 7 books of pf.-sonatas, each containing 6 numbers.—15 symphonies, 17 partitas, and much chamber-music, arc MS.—Also wrote "Kleine musikalische Reise" (1782), and "Musikalischer Unterricht" (1788).

**Wolf, Georg Friedrich**, b. Hainrode, 1762; d. Wernigerode, in Jan., 1814, as *Kapellm.*—Works: "Kurzer Unterricht im Clavierspielen" (1783; often republ.); "Unterricht in der Singekunst" (1784; do.); "Kurzgefasstes musikalisches Lexicon" (1787; do.).

**Wolf, Ferdinand**, writer on early Romanic literature; b. Vienna, Dec. 8, 1796; d. there Feb. 18, 1866, as librarian of the Imp. Library. His work "Über die Laus, Sequenzen und Leiche. Ein Beitrag zur Geschichte der rhythmischen Formen und Singweisen der Volkslieder und der volksmässigen Kirchen- und Künstlerlieder im Mittelalter" (Heidelberg, 1841) is the most valuable compendium on these subjects.

**Wolf [Wolf], Ludwig**, b. Frankfort-on-Main, 1804; d. Vienna, Aug. 6, 1859. Pupil of Seyfried in composition, and a skilful pianist and violinist.—Works: 3 string-quartets, op. 12; a pf.-quartet, op. 15; 4 string-trios, op. 6, 13, 16 (prize at Mannheim), 18; many other works MS.

**Wolf, Max**, b. Moravia, 1840; d. Vienna, Mar. 23, 1886. Operetta-composer, pupil of Marx and Dessoff.—Operettas (successful in Vienna and elsewhere): *Die Schuhu der Liebe*, *Im Namen des Königs*, *Die blaue Dame*, *Rosa und Rosalia*, *Der Pilger*, *Die Porträt-dame*, *Casarine*, *Rafaelle* (1884).

**Wolf, William**, b. Breslau, Apr. 22, 1838. Pianist, pupil of Th. Kullak; teacher of mus. history at the Humboldt Academy and Breslaur's Cons., Berlin. Writer for mus. periodicals.

**Wolf, Hugo**, Viennese composer, fellow-pupil of Gustav Mahler in the Vienna Cons. (about 1878), has comp. about 500 songs, and prod. his first stage-work, the 4-act comic opera *Der Corregidor*, at Mannheim, 1896, with success.

**Wolff, Édouard**, b. Warsaw, Sept. 15, 1816; d. Paris, Oct. 16, 1880. Pupil of Zawadzki (pf.) and Elsner (comp.) at Warsaw, and of Würfel (pf.) at Vienna; lived in Paris from 1835 as an esteemed concert-pianist, composer, and teacher. His style resembles that of Chopin, with whom he was intimate.—Works (350 opus-numbers): Valuable études, op. 20 (24 numbers), op. 50 (24), op. 90 (24 études faciles), op. 100 (24 improvisations in étude-form), op. 189 ("L'art de chanter sur le piano," 48 études), "L'art de l'exécution," and "L'art de l'expression";—op. 63, Valse "La favorite"; op. 139, Chansons polonaises originales; op. 148, Tarentelle; op. 164, 186, Chansons bacchiques; a pf.-concerto, op. 39; also 30 celebrated duos f. pf. and violin (w. de Bériot), and 8 more (w. Vieuxtemps).

**Wolf, Auguste-Désiré-Bernard**, b. Paris, May 3, 1821; d. there Feb. 3, 1887. Pianist, pupil of Zimmerman and Halvdy at Paris Cons., and later pf.-teacher there; entered Pleyel's pf.-factory in 1850, became a partner in 1852, and head of the firm ("Pleyel, Wolff & Cie.") in 1855. Was hon. pres. of the "Soc. des compositeurs de musique"; founded the "Pleyel-Wolff Prize" (annual) for the best pf.-composition with or without orch.

**Wolff, Hermann**, b. Cologne, Sept. 4, 1845. Pupil of Franz Kroll and Wüerst; editor of the "Neue Berliner Musikzeitung" 1878-9; co-editor of the "Musikwelt"; concert-agent and concert-manager at Berlin.

**Wölf [Wölfl, Woeff], Joseph**, famous pianist; b. Salzburg, 1772; d. London, May 21, 1812. A pupil in pf.-playing and composition of L. Mozart and M. Haydn, he appeared as a concert-player in Warsaw, 1792-4, but left Poland in the throes of revolution, and settled in Vienna. He had moderate success as a stage-composer, bringing out 3 light pieces, *Der Hölkenberg* (1795), *Das schöne Milchmädchen* (1797), and *Der Kopf ohne Mann* (1798); as a pianist, on the other hand, he held his own in rivalry with Beethoven, aided by his enormous hands and great contrapuntal skill; the relations between the two rivals were friendly. In 1798 he

set out on a long tour, playing in Brunn, Prague, Leipzig, Dresden, Berlin, and Hamburg (1799); he was again in Leipzig (Oct., 1800), and Berlin (Dec.), in 1801 he journeyed to Paris, where his success as a pianist was immense. He made that city his home until 1805; prod. an opera, *L'Amour romanesque*, at the Théâtre Feydeau (1804), with applause, but failed next year with the 3-act heroic opera *Fernando, ou les Mauris*, and soon after repaired to London. At his first concert, on May 27, 1805, he produced a pf.-concerto and a symphony of his own composition, and played other concertos on June 1 and June 5. He was received with the greatest applause; and everything shows that he retained his popularity throughout his 7 years' residence in London. Two ballets by him were prod. at the King's Th., *La surprise de Diane* (Dec. 21, 1805), and *Alzire* (Jan. 27, 1807), both with considerable success. His compositions were regularly advertised on concert-programs as special attractions; as late as May 16, 1812, a new concerto was played at a Salomon Concert by Richard Cudmore, one of W.'s pupils. His most eminent English pupil was Cipriani Potter. Of his stage-pieces, the comic opera *Liebe macht kurven Prozess, oder Die Heirath auf gewisse Art* (Vienna, 1801?; W. wrote 7 of the 15 mus. numbers) still remains to be mentioned. An extremely prolific composer, he publ. 69 works with opus-numbers, and many others (chiefly f. pf.) without. Though very fashionable at the time in Vienna, Paris, and London, few of his pf.-pieces are now known. The best of the 7 concertos are the "Concerto militaire," op. 43, and "Le Calme," which created a sensation at London in 1806. The grand sonatas "Non plus ultra," op. 41, and "Le diable à quatre," op. 50, likewise deserve mention. Other published comp.s are 2 symphonies, 9 string-quartets, a dozen pf.-trios, 2 trios f. 2 clar.s. and bassoon, many violin-sonatas, a flute-sonata, a cello-sonata, about 40 pf.-sonatas, duos with violin, a duo f. 2 pf.s, a "Méthode de piano" (with 100 studies, op. 56), 24 preludes f. pf., sonatas f. 4 hands, waltzes, Polaccas, Polonaises, rondos, fantasias, variations, etc., f. pf.; other instr.l pieces, songs, etc.

**Wolfram, Joseph Maria**, b. Dobrzan, Bohemia, July 21, 1789; d. Teplitz, Sept. 30, 1839. Pupil of Kozeluch (harm.) at Prague, and Drechsler (pf.) at Vienna, where he gave music-lessons from 1811-13; obtained a government position at Theusing, and became mayor of Teplitz in 1824. An amateur composer, he prod. an opera at Teplitz in 1820 (?), and several others in Dresden from 1826-38, one of them (*Alfred*, 1826) being so successful that W. was nearly called to succeed Weber as *Kapellm.* A "Missa nuptialis," some pf.-pieces, and songs, are publ.

**Wolfram, Philipp**, b. Schwarzenbach, am Wald, Bavaria, Dec. 17, 1855; pupil 1879-84 of the Munich School of Music; mus. dir. of Hei-

delberg Univ.; *Dr. phil. hon. causa* (Leipzig, 1891).—Works: the "Grosses Halleluja" [Klopstock], and other choral compositions; pf.-pieces; songs.

**Wollanck, Friedrich**, b. Berlin, Nov. 3, 1782; d. there Sept. 6, 1831, as counsellor at the city court. Amateur composer.—Works *Opera Der Alpenhüt* (Berlin, 1811); "Liederspiel" *Thibaut von Louis*; music to Gubitz's drama *Liebe und Frieden*; monologues from *Maria Stuart* and *Die Braut von Messina*; 2 masses, a Requiem, and other church-music; over 100 songs, 33 part-songs, the cantata *Hedwig von Runghagen*; 2 overtures, 3 string-quartets; 2 sextets; a pf.-trio; pf.-sonatas; clarinet-concertos; etc.

**Wolffenhaupt, Heinrich Adolf**, b. Schkeuditz, n. Leipzig, Sept. 27, 1827; d. New York, Sept. 18, 1863. Pianist; pupil, at Leipzig, of J. Knorr (pf.), and M. Hauptmann (comp.). He went to New York in 1845; played at a concert of the Philharm. Soc., and made an enviable reputation as a concert-pianist and teacher; in 1855 he undertook a successful concert-tour in Europe. Among nearly 100 brilliant pf.-pieces may be mentioned op. 19 and 31, military marches; op. 24, Galop di bravura; op. 27 and 47, Valses styriennes; op. 30, Improvisation; op. 32, Nocturne; op. 72, Scherzo brillante; besides many transcriptions and arrangements.

**Wollick [Vollicius; Bollicius], Nicolas**, a native of Bar-le-Duc, studied at Cologne, and became a teacher at Metz.—Publ. "Opus aureum musices castigatissimum, de gregoriana et figurativa . . ." (Cologne, 1501; 2nd ed. 1505, 3rd entirely remodelled ed., as "Enchiridion musices . . . de gregoriana, etc." 1509; 4th ed., like the 3rd, Paris, 1512; and 5th, 1521).

**Wolzogen [und Neuhaus], (Carl August) Alfred, Freiherr von**, b. Frankfurt, May 27, 1833; d. San Remo, Jan. 13, 1883. From 1868 Intendant of the court theatre at Schwerin. Author of "Über Theater und Musik" (1860); "Über die szenische Darstellung von Mozarts *Don Giovanni*" (1860); "Wilhelmine Schroder-Devrient" (1863); new German versions of Mozart's *Don Giovanni* and *Schauspieldirector*; also articles in periodicals.—His son,

**Wolzogen [und Neuhaus], Hans (Paul), Freiherr von**, Richard Wagner's ardent admirer; b. Potsdam, Nov. 13, 1848. Studied mythology and comparative philology at Berlin 1868-71; then devoted himself to literature in Potsdam till called to Bayreuth in 1877 by Wagner to edit the "Baireuther Blätter." Has publ. "Der Nibelungenmythus in Sage und Litteratur" (1876); "Thematischer Leitfaden durch die Musik von R. Wagner's Festspiel *Der Ring des Nibelungen*" (1876; 4th ed. as "Erläuterungen zu R. W.'s Nibelungendrama," 1878); "Die Tragödie in Baireuth und ihr Sätyspiel" (1876; 5th ed. 1881); "Grundlage und Aufgabe des allgemeinen Patronatvereins zur Pflege und Er-

haltung der Duhnenfestspiele in Baireuth" (1877); "Die Sprache in Wagners Dichtungen" (1877; 2nd ed. 1881); "R. Wagners Tristan und Isolde" (1880), "Unsre Zeit und unsre Kunst" (1881); "Was ist Stil? was will Wagner?" (1881); "Die Religion des Mitleidens" (1882); "R. Wagners Heliendgestalten erläutert" (2nd ed. 1886); "Wagneriana" (1888); "R. Wagner und die Thierwelt; auch eine Biographie" (1890); "R. Wagners Lebensbericht" (1884; the original of "The Work and Mission of My Life," publ. 1879 in the "North Amer. Review," under Wagner's name); "Einnerungen an R. Wagner" (1883); many articles in mus. periodicals; also a transl. of Schuré's "Drame musicale" as "Das musikalische Drama" (1877; 2nd ed. 1879).

**Wood, Mrs. Mary Ann.** See PATON.

**Wood, Mary Knight**, b. Easthampton, Mass., Apr. 7, 1857. Pianist, pupil of B. J. Lang at Boston, and A. R. Parsons, J. H. Connell, and H. H. Huss at New York. Has publ. about 30 songs, several of which have been brought into vogue by Bispham, Julie Wyman, and other noted singers. She is living in New York.

**Woodman, Raymond Huntington**, b. Brooklyn, N. Y., Jan. 18, 1861. Pl.-pupil of his father; studied harm., cpt., and orchestration with Dudley Buck, 1881-5, and with César Franck at Paris, 1888. From 1875-9, asst.-organist to his father at St. George's Ch., Flushing, L. I.; org. of Christ Ch., Norwich, Conn., 1879-80; mus. editor of the "New York Evangelist," 1894-7; at present (1899) org. and choir. First Presb. Ch., Brooklyn (since 1880); prof. of music at Packer Collegiate Inst. (since 1894); head of organ-dept., Metr. Coll. of Music, N. Y. (since 1889); etc. His church-choir of mixed voices is noted for excellent performances.—Publ. works: Romance, The Brook, Spring Song, and Three Album-leaves, f. pf.;—Prayer and Cradle-song, and Cantilène, f. organ;—numerous popular part-songs, anthems, and songs.

**Woolf, Benjamin Edward**, b. London, Feb. 16, 1836. Taken to America in 1839 by his father, who taught him the mus. elements, and various instr.s; studied under W. R. Bristow (organ) at New York; cond. theatre-orchestras in Boston, Philadelphia, and New Orleans, writing overtures, incidental music, etc.; in 1870, mus. and dram. critic for the Boston "Globe," later for the "Sat. Evening Gazette." Besides string-quartets, pf.-trios, etc., he has prod. the "operatic comedietta" *Lawn Tennis, or Djakh and Djill* (Boston, 1880); the 2-act comic opera *Pounce & Co.* (ibid., 1883); overture to Shakespeare's *Comedy of Errors* (1887); the 3-act comic opera *Westward ho!* (Boston, 1894; succ.); etc.

**Wormser, André (Alphonse-Toussaint)**, b. Paris, Nov. 1, 1851. Studied at Paris Cons.

under Marmontel (pf.) and Bazin (harm. and cpl.); 1st prize for pf.-playing, 1872; Grand prix de Rome in 1875. Resides in Paris.—Works: The 3-act opéra-comique *Adèle de Ponthieu* (Aix-les-Bains, 1877); 3-act pantomime *L'Enfant prodigue* (Paris, 1890; London, 1891); "exotic fantasy" in 3 acts *Le Dragon vert* (Paris, 1895); 3-act op.-com. *Rivoli* (Paris, 1896); pantomime *L'Idéal* (London, 1896); ballet *L'Étoile* (Paris, 1897). Also several symphonic comp.s ("Lupercale," "Suite tzigane," etc.); pf.-pieces.

**Work, Henry Clay**, the composer of "Marching through Georgia"; b. Middletown, Conn., Oct. 1, 1832; d. Hartford, June 8, 1884. A self-taught composer of popular songs. His first success was "We are coming, Sister Mary"; other well-known ditties are "Grandfather's Clock," "Father, come home," "Shadows on the floor"; among the war-songs (1861-5), are "Drafted into the army," "God save the Nation," "Song of a thousand years," "Wake, Nicodemus," "Kingdom coming," etc.

**Wouters, (François-) Adolphe**, b. Brussels, May 28, 1841; studied in the Cons. there. In 1868, organist of Notre-Dame-de-Finistère, and *m. de chap.* at Saint-Nicolas; since 1871, pf.-prof. at the Cons.—Works: 3 messes solennelles; 3 short masses; a grand Te Deum, an Ave Maria, a "Jesu refugium nostrum" f. bar. solo, etc.; male choruses; a symphonic overture; technical studies and transcriptions f. pf.; etc.

**Woycke, Eugen (Adalbert)**, b. Danzig, June 19, 1843. Pianist; pupil at Leipzig Cons., 1864-7, of Moscheles, Plaidy, Hauptmann, Reinecke, and Richter. Settled in Edinburgh as a teacher. Has publ. a number of interesting pf.-pieces: 7 Sonatas ("Dramatique," "Romantique," "Poétique," "Capricieuse," "Héroïque," "Fantastique," and "Sentimentale," the last two with violin); Andante, op. 19; "Au rouet," op. 23; "L'oisillon," op. 35; 8 Novellettes, op. 41; 6 characteristic pieces, op. 42; etc.—His wife, **Emily Drechsler W.**, née Hamilton, daughter of Adam Hamilton of Edinburgh, is a concert-violinist, playing in public since her 11th year, and at the Gewandhaus, Leipzig, Oct. 21, 1869. Married in 1871.—Their son, **Victor**, b. Edinburgh, 1872, taught by his parents, made his début as a violinist on November 30, 1889; since 1892, in New York, where he has taught at the National Cons.

**Woyrsch, Felix von**, b. Troppau, Austrian Silesia, Oct. 8, 1860. A pupil of A. Chevallier at Hamburg, but chiefly self-taught; since 1895, cond. of the Altona *Singakademie*; also organist of the Friedenskirche. Composer of marked ability.—Works: Comic opera *Der Pfarrer von Meridon* (Hamburg, 1886); 3-act comic opera *Der Weidewkrieg* (Hamburg, 1890; Berlin, 1892); 3-act opera *Wikingerfahrt* (Nuremberg, 1890; succ.); opera *Donna Diana*; music to *Sakuntala* (Breslau, 1885); *Deutscher Heerhann*, f. soli, male ch., and orch., op. 32; *Die Geburt Jesu*, f. soli,

ch., and orch., op. 18; "Sapphische Ode an Aphrodite" f. sopr. solo, female ch., and orch.; "Edward," ballade f. bar. and orch., op. 12; "Deutsche Volkslieder" from the 14th-16th century, a 4-7, op. 33; "Persische Lieder," op. 6; "Spanische Lieder," op. 14; "Rattenfängerlieder," op. 16—symphony in B $\flat$  minor (1892); symphonic prologue to Dante's "Divina Commedia"; a string-quartet, a pf.-quartet, a violin-sonata, etc.

**Wranitzky, Paul**, b. Neureusch, Moravia, Dec. 30, 1756; d. Vienna, Sept. 28, 1808. Pupil of J. Krauss at Vienna; violinist in the Esterházy orch. under Haydn; in 1785, *Kapellm.* of the Imp. Opera, Vienna. He wrote numerous operas, operettas, and ballets; wrote music to several dramas; composed 27 symphonies (some equally popular with Haydn's); 12 quintets, 45 quartets, and 9 trios for strings; 3 trios f. 2 flutes and 'cello; divertissements f. pf. and strings (op. 34); pf.-trios (op. 21); and 3 pf.-sonatas.—His brother, **Anton**, b. Neureusch, 1761, d. Vienna, 1819; violinist, pupil of Paul W., Albrechtsberger, Mozart, and Haydn. *Kapellm.* to Prince Lobkowitz; esteemed as a teacher.—Works: 2 masses (MS.), a violin-concerto, 6 string-quintets, 15 string-quartets, duos and variations f. 2 violins, violin-sonatas, and a method f. violin.

**Wrede, Ferdinand**, b. Hanover, 1828; d. Frankfurt-on-the-Oder, Jan. 20, 1899. Pianist, pupil of Marschner, Methfessel, and Litolf; at Frankfurt he was cantor of the Marienkirche, cond. of the *Singakademie*, and singing-teacher in the public schools.—Works: Male choruses, songs, and pf.-pieces.

**Wrighton, W. T.**, popular English song-composer; b. 1816; d. Tambridge Wells, July 13, 1880. Some well-known numbers are "Ever with thee," "My mother's name," "Faded Rose," "Postman's Knock," "April Showers." With H. W. A. Beale he edited "Congregational Psalmody" (London, 1858).

**Wüerst, Richard (Ferdinand)**, b. Berlin, Feb. 22, 1824; d. there Oct. 9, 1881. Besides instruction from Rungenhagen at the *Akademie*, he was taught violin-playing by Hubert Ries, and later by David at Leipzig, and composition by Mendelssohn. In 1845-6 he studied in Leipzig, Frankfurt, Brussels, and Paris. He then settled in Berlin, teaching composition for many years at Kullak's Academy; titles of "R. Mus. Dir." (1856) and "Professor" (1874); elected a member of the Acad. of Arts in 1877. Editor of the "Neue Berliner Musikzeitung" 1874-5. Esteemed critic for the "Berliner Fremdenblatt," and for mus. periodicals.—Works: Operas *Der Rottmantel*; *Der Stern von Turan*; *Vineta* (Mannheim, 1864); *Eine Künstlerreise* (operetta, with Winterfeld; Berlin, 1868); *A-ino-fo-ki* (Mannheim and Berlin, 1875); *Faustias* (Berlin, 1876); *Die Offiziere der Kaiserin* (Berlin, 1878); the lyric cantata *Der Wasserneck*; 2 symphonies

(No. 2, op. 21, won prize at Cològne, 1849); overtures; a violin-concerto; string-quartets; songs; etc.

**Wüllner, Franz**, b. Munster, Westphalia, Jan. 28, 1832; pupil there of C. Arnold and A. Schindler, following the latter to Frankfort in 1848, and studying there under him and F. Kessler till 1852. The winter of 1850-1 was spent at Berlin with Grell, Dehn, and Rungenhagen. After further study at Brussels, Cologne, Bremen, Hanover, and Leipzig, also giving piano-concerts in which Beethoven's last sonatas were prominent, he went to Munich, 1854, and was app. pf.-teacher at the Cons. in 1856. In 1858 he became town mus. dir. at Aix-la-Chapelle, with the title (1861) of "R. Mus. Dir." With Rietz he conducted the 41st Lower Rhine Mus. Fest. of 1864; then returned to Munich to conduct the court chapel, and in 1867 became director of the choral classes in the reorganized School of Music, writing for them excellent "Chorbungen der Munchener Musikschule." He succeeded von Bülow in 1869 as cond. of the Court Opera and the Academy Concerts, becoming 1st court conductor in 1870, and "R. Professor" in 1875. In 1877 he succeeded Rietz as court *Kapellm.* at Dresden, and artistic director of the Cons.; in 1882 Schuch was promoted to take W.'s place as court cond.; the latter conducted the Lower Rhine Festival at Aix-la-Chapelle that year, and the Berlin Philharm. Concerts in the winter of 1883-4; and on Oct. 1, 1884, succeeded Hiller as Director of the Cologne Cons., and cond. of the Guzenich Concerts. A distinguished conductor, he has directed two other Lower Rhine Festivals (1886, 1890); is a most successful teacher; and has made a good name as a composer.—Works: Cantata *Heinrich der Finkler*, f. soli, male ch., and orch. (1st prize at competition of the Aix-la-Chapelle *Liedertafel*, 1864); additional recitatives to Weber's *Oberon* (accepted by various leading theatres in Germany); Psalm 125, f. ch. and orch., op. 40; Miserere f. double choir, op. 26; Stabat Mater f. do.; op. 45; other masses, molets, songs f. mixed chorus, and songs; chamber-music; pf.-pieces.

**Wun'derlich, Johann Georg**, b. Bayreuth, 1755; d. Paris, 1819. Flute-virtuoso, pupil of his father, and of Rault at Paris, appearing at a Concert spirituel in 1779; in 1782 2nd, in 1787 1st flute in the royal orch. and at the Opéra; in 1794, flute-prof. at the Cons., where he taught till death; his most famous pupil was Tulou.—Publ. 6 duos f. flutes; sonatas f. flute and bass; 3 do. w. bassoon (or 'cello); 6 solos f. flute; 9 grand do.; 6 divertissements; caprices, études, and a Method, f. flute.

**Würfel, Wilhelm**, b. Planian, Bohemia, 1791; d. Vienna, Apr. 22, 1852; excellent pianist and teacher; after tours he became prof. at the Warsaw Cons. (1815); from 1826, sub-conductor at the Kärnthnerthor Th., Vienna.—Works: 3-act opera *Rüdesahl* (Prague, 1824); comic

opera *Rothmantel* (Vienna, 1832?); pf.-concerto, op. 28; "Wellington's Victory" f. pf. 4 hands, op. 13; Fantaisie, op. 45; rondos, polonaises, variations, etc., f. pf.

**Wurm, Wilhelm**, b. Brunswick, 1826. Virtuoso on the *cornet à pistons*; since 1847 in St. Petersburg, from 1862 teacher of cornet at the Cons., and from 1869 bandmaster-in-chief of the Russian Guards.—Comp.s f. cornet.

**Wurm, Marie**, b. Southampton, Engl., May 18, 1860. Pianist, pupil of Truckner and Stark at the Stuttgart Cons.; from 1878-80, of Anna Mehlig, Mary Krebs, Jos. Wienawski; in 1880, of Raff and Frau Schumann; won the Mendelssohn Scholarship in 1884, and has studied since with Stanford, Sullivan, Bridge, and Reinecke. As a concert-pianist she has met with success at the Crystal Palace (1882) and numerous recitals in London, and at the Monday Popular Concerts (1884); also at Leipzig, Meiningen, Berlin, etc.—Works: An overture; a pf.-concerto; a string-quartet (op. 40; 1894); Prelude and Fugue f. 2 pf.s; sonata f. pf. and violin; sonata f. pf. and 'cello; pf.-sonata; "Tanzweisen," 4 hands; Valse de concert; Barcarolle; etc.

**Wyde, Henry**, b. Bushey, Hertfordshire, May 22, 1822; d. London, Mar. 13, 1890. Pianist; a pupil of Moscheles, and (1843) of Cipriani Potter at the R. A. M.; in 1844, organist of St. Ann's, Aldersgate St.; became prof. in the R. A. M.; founded the New Philharm. Soc. in 1852, and conducted its concerts 1858-79; took degree of Mus. Doc., Cambridge, in 1851, and succeeded E. Taylor as Gresham Prof. of Music in 1863. He built St. George's Hall, and in 1871 established the "London Academy of Music," remaining its principal until death.—Publ. "Harmony and the Science of Music" (1865 and 1872); "Music in its Art Mysteries" (1867); "Modern Counterpoint in Major Keys" (1873); "Occult Principles of Music" (1881); "Music as an Educator" (1882); "Evolution of the Beautiful in Sound" (1887); cantata *Praise and Prayer*, op. 14; a pf.-concerto; pf.-sonatas, op. 1, 7; Rhapsody f. pf., op. 2; etc.

**Wyman, Addison P.**, b. Cornish, N. H., June 23, 1832; d. Washington, Penn., Apr. 15, 1872. Teacher of violin, etc., at Wheeling, W. Va., in 1859; founded a successful music-school at Claremont, N. H., in 1869.—Publ. popular pf.-pieces: "Silvery Waves," "Woodland Echoes," "Moonlight Musings," "Music among the Pines," etc.

X

**Xanrof, [Léon Fournau, called Xanrof,] b.** Paris, Dec. 9, 1867. Amateur comp.; lawyer by profession. His first essays were songs for Yvette Guilbert; since 1890 he has prod. light stage-pieces in minor Parisian theatres; writes for several papers.

**Xylander** (*recte* Holtzmann), Wilhelm, b. Augsburg, Dec. 26, 1532; d. Heidelberg, Feb. 10, 1576, as prof. of Greek. Wrote a Latin transl. of Psello's "Compendium mathem. quadrivium, id est arithmetica, musica, geometria et astronomia" (Leyden, 1647).

**Xyndas, Spiridion**, Greek composer; b. Corfu, 1812; d. in poverty at Athens, Nov. 25, 1896. Wrote many charming and popular melodies to new-Greek songs; also successful ballad-operas (*Count Julian; The Two Rivals; The Parliamentary Candidate*).

Y

**Yost, Michel**, celebrated clarinetist; b. Paris, 1754; d. there July 5, 1786. Pupil of Beer.—Publ. 14 clar.-concertos; 30 quartets f. clar. and strings; 8 books of duos f. clarinets; *Airs variés* f. clar. w. viola and bass.

**Young, Rev. Matthew**, b. Roscommon, 1750; d. Nov. 28, 1800. Prof. at Dublin Univ.; Bishop of Clonfert and Kilmacduagh.—Publ. "An Inquiry into the Principal Phenomena of Sounds and Mus. Strings" (1784).

**Young, John Matthew Wilson**, b. Durham, Engl., Dec. 17, 1822; d. W. Norwood, Mar. 4, 1897. 1st boy-solo at Durham Cath.; pupil and assistant of Dr. Henshaw; in 1850, organist of Lincoln Cath., retiring in 1895.—Works: Sacred cantata *The Return of Israel to Palestine* (Lincoln Festival, 1892); Festival Service; Morning Service; Te Deums, anthems, etc.

**Yradier, Sebastian**, Spanish song-composer; d. Vittoria, 1865. His most popular song is "Ay Chiquita." A coll. of 25 favorite numbers, to words by Tagliafico and Paul Bernard, was publ. at Paris.

**Yriarte, Don Tomas de**, Spanish poet; b. Tenerife, about 1750; d. Santa Maria, n. Cadiz, 1791. His didactic poem "La Musica" (1779) was transl. into Italian (1789), French (1800), and English (1811).

**Ysaye, Eugène**, celebrated violinist; b. Liège, Belgium, July 16, 1858. Pupil of his father [a cond. and violinist]; then of Liège Cons., and of Wieniawski and Vieuxtemps at Brussels; the latter's influence obtained state aid for the prosecution of Y.'s studies in Paris. He was leader in Bilse's orch., Berlin, till 1881; since which time he has become one of the foremost among contemporary violinists (tours throughout Europe and N. America). From 1886, head prof. of violin-playing at the Brussels Cons., and leader of the "Ysaye Quartet." In 1893, Chevalier of the Legion of Honor.—Works: 6 violin-concertos; variations on a theme by Paganini; 3 Mazurkas f. violin (No. 3, op. 11, is "Loin tain passé"); op. 12, *Poème élégiaque* f. violin w. orch. (or pf.); etc.

**Yussupoff, Prince Nicolai**, b. St. Petersburg, 1827. Excellent violinist, pupil of Vieuxtemps.—Works: A program-symphony "Gonzalvo de Cordova," with violin *obligato*; "Concerto symphonique" f. violin; etc.;—also "Luthomonographie historique et raisonnée" (1856; on violin-making); and "Histoire de la musique en Russie. . . . Musique sacrée suivie d'un choix de morceaux de chants d'église" (1862).

**Yzac.** See ISAAC.

Z

**Zabalza y Ola'so, Don Damaso**, b. Iru-ruta, Navarra, Dec. 11, 1833; d. Madrid, Feb. 25, 1894. Pupil of Sagabeta, Vidaola, and Mariano Garcia; in 1858 he settled in Madrid as a concert-pianist and teacher, was later app. prof. of theory and declamation at the National Cons. Wrote an immense number of pf. pieces, many very popular; also sonatinas, and studies used in the Conservatories of Madrid, Barcelona, Paris, and Milan.

**Za'bel, Carl**, b. Berlin, Aug. 19, 1822; d. Brunswick, Aug. 19, 1883, as 2nd *Kapellm.* at the court theatre.—Comp. ballets, military music, dances.

**Zacco'ni, Ludovico**, b. Pesaro, 1540; d. about 1600. Augustinian monk, cond. of a monastery-choir at Venice, in 1593 a member of the Vienna court orch., in 1595 do. at Munich, and returned to Venice. His great work "Practica di Musica," in two parts (Venice, 1592; 1622), is a valuable treatise on mensural theory and counterpoint, and also on contemporary instr.s.

**Zachari'a, Eduard**, b. Holzappeler-Hütte, Nassau, June 2, 1828; pastor at Maysayn, Unter-Westerwald. Inventor of the "Kunstpédal" for pianofortes, a set of 4 pedals lifting the dampers from 8 divisions of the strings:  $A^2-E$ ,  $F-B$ ,  $c-e$ ,  $f-a$ ,  $b^b-a^2$ ,  $e^b-g^2$ ,  $a^2^b-c^2$ ,  $c^2^b-e^2$ .

**Zach'au, Peter**, town musician at Lübeck, publ. "7 Branlen, dazu Gigen, Gavotten . . . mit 3 Couranten" (1683), and "Erster Theil vierstimmiger Viol di gamb Lustspiele solo" (1693; preludes, Allemandes, etc.).

**Zach'au, Friedrich Wilhelm**, b. Leipzig, Nov. 19, 1663; d. Halle, Aug. 14, 1712, as organist (since 1684) of the Liebfrauenkirche. He was Händel's teacher. Organ-pieces, figurate chorals, etc., were publ. in Breitkopf & Härtel's "Sammlung von Präludien, Fugen, etc.," and other coll.s.

**Zajič, Florian**, excellent violinist; b. Unhoscht, Bohemia, May 4, 1853. Studied for 8 years at the Prague Cons. under M. Mildner, Bennewitz, etc.; joined the theatre-orch. at Augsburg, became leader at Mannheim and (1881) Strassburg, succeeding Lotto; and (1889)

at Hamburg; in 1891 he succeeded Sauret as violin-teacher at the Stern Cons., Berlin.

**Zamm'ner, Friedrich**, b. Darmstadt, 1818 (?); d. Giessen, Aug. 16, 1856, as prof. of physics; publ. "Die Musik und die musikalischen Instrumente in ihrer Beziehung zu den Gesetzen der Akustik" (2 vols.; Giessen, 1855), an important contribution to acoustic science.

**Zanardi'ni, Angelo**, b. Venice, Apr. 9, 1820; d. Milan, Mar. 7, 1893. In 1854 he prod. at Venice the opera *Amleto*, of which he also wrote the libretto; he also wrote the texts for Ponchielli's *Il figliuol prodigo*, Massenet's *Hérodiade*, Mancinelli's *Isora di Provensa*, Catalani's *Dejanice*, Domenicetti's *Il lago delle fate*, etc.; translated many foreign libretti (e. g., Wagner's) into Italian.

**Zanetti'ni**. See GIANETTINI.

**Zang, Johann Heinrich**, b. Zella St. Blasii, n. Gotha, Apr. 13, 1733; d. as cantor at Mainstockheim, Aug. 18, 1811. Excellent pianist and organist; pupil for 2 years of J. S. Bach at Leipzig. He comp. and engraved "Die singende Muse am Main" (1776); wrote a "Kunst- und Handwerksbuch," Part ii of which is "Der vollkommene Orgelmacher, oder Lehre von der Orgel und Windprobe" (1804). In MS. are church-cantatas, organ-trios, pf.-sonatas.

**Zang'e [Zangius], Nicolaus**, d. Berlin, before 1620, as *Kapellm.* to the Elector of Brandenburg.—Publ. "Schöne teutsche geistliche und weltliche Lieder" a 5 (1597), and "Ander Theil deutscher Lieder" a 3 (1611; both in Liegnitz Library); "Lustige neue deutsche Lieder und Quodlibete" a 5-6 (1620; in Berlin Library); and "Cantiones sacrae" a 6 (1630; Danzig Library). Other pieces in coll.s, and MS.

**Za'ni de Ferranti, Marco Aurelio**, b. Bologna, July 6, 1800; d. Pisa, Nov. 28, 1878. Eminent guitar-virtuoso; gave concerts at Paris (1820); was in St. Petersburg 1821-4 as private secretary; then made highly successful concert-tours to Hamburg, Paris, London, and Brussels, where he settled in 1827 as a guitar-teacher, becoming prof. of Italian at the Cons. in 1846. Returned to Italy in 1855.

**Zano'bi**. See GAGLIANO.

**Zara'te, Eleodoro Ortiz de**, b. Valparaiso, Dec. 29, 1865. St. there in the Collegio di San Luis; in 1885 won 1st prize offered by the Chilian government, and studied in Milan Cons. under Saladino; won prize in 1886 for his opera *Giovanna la passu*; graduated 1888; travelled and studied in Italy. In 1895 he brought out the first Chilian opera, *La fioraia de Lugano*, at Santiago, Chili, Nov. 10, with success.

**Zarem'ba, Nicolai Ivanovitch de**, b. 1824; d. St. Petersburg, Apr. 8, 1879. Pupil of Marx; teacher at the St. Petersburg Cons. from its foundation in 1862; A. Rubinstein's successor as Director, 1867-71.

**Zarembski, Jules de**, b. Shtomir, Russian

Poland, Feb. 28, 1854, d. there Sept. 15, 1885. Brilliant pianist; pupil of Dachs at Vienna, and Liszt at Weimar. Succeeded L. Brassin in 1879 as pf.-prof. at Brussels Cons.—Works: Op. 7, 3 concert-studies, op. 18, Ballade; op. 20, Sérénade burlesque; op. 22, Berceuse; op. 23, "À travers Pologne" (6 pieces); op. 26, Sérénade espagnole, op. 27, Étrennes (6 pieces).

**Zarli'no, Gioseffo**, important theorist; b. Chioggia, Mar. 22, 1517; d. Venice, Feb. 14, 1590. He entered the Franciscan order in 1537, and in 1541 went to Venice, completing his musical studies there under Willaert. In 1565 he succeeded his fellow-pupil Cipriano de Rore as *maestro di cappella* at San Marco, holding this position until his death. He likewise held the office of chaplain at San Severo. To obtain the former post, Z. must have been a composer of eminence; Foscarini, indeed, terms him "the famous regenerator of music in all Italy"; but most of his MSS. have been either lost or stolen, as his only extant compositions are 21 "Modulationes" a 6 (Venice, 1566; edited by Z.'s pupil, Usberti); 3 "Lectiones pro mortuis" (part of a coll. of motets a 4 by de Rore *et al.*; publ. by Scotto, 1563), and a mass (MS. in library of the Liceo Filarmónico, Bologna). His theoretical works are "Istituzioni harmoniche" (Venice, 1558; republ. 1562, 1573; in it Z. recognizes the natural opposition of the major and minor triads, taken up later by Tartini, and with more success by Hauptmann; he also gives lucid and practical demonstrations of double counterpoint and canon, illustrated by numerous examples in notes); "Dimostrazioni harmoniche" (1571; 1573); and "Sopplimenti musicali," containing explanations of the two foregoing works (1588). The above, together with several non-musical treatises, are in his collected works (1589; 4 vol.s).

**Zarzycki, Alexander**, distinguished pianist; b. Lemberg, Austrian Poland, Feb. 21, 1831; d. Warsaw, Nov. 1, 1895. Studied in Lemberg, and later (1856-61) at Paris (Reber, theory); gave brilliant concerts in France, Germany, Austria, and Poland; cond. of the Warsaw Mus. Soc. in 1870; Director (1879) of the Cons. there, succeeding di Kóntski.—Works: Effective pf.-pieces (op. 7, Grande Polonaise w. orch.; op. 10, two Nocturnes; op. 17, pf.-concerto); op. 18, Grand Valse; op. 19, 20, Mazurkas; op. 24, Serenade and Valse-Impromptu; op. 34, 3 pieces; op. 37, Suite polonaise w. orch.).

**Zaytz, Giovanni von**, b. Fiume, 1834. Pupil of Lauro Rossi at Milan Cons. 1850-6; since 1870 at Agram as cond. at the theatre and singing-teacher at the Cons.—Works: The first Croatian opera, *Nicola Subic Zrinjski* (1876), and several others; also about a score of 1-act German operettas; instr.l pieces, masses, choral comp.s, songs, etc.

**Zeck'wer, Richard**, b. Stendal, Prussia,

Apr. 30, 1850. Pianist; pupil of Moscheles and Papperitz, at Leipzig Cons., for pf. and organ; of Hauptmann, Richter, and Reinecke, for comp. From 1870-7, organist of St. Vincent de Paul, Philadelphia, of Philadelphia Cath., 1878-80. From 1870-6, teacher at the Phila. Mus. Acad.; Director of same since 1876. Has prod. several compositions for orch., f. pf., and f. voice.

**Zeisler.** See BLOOMFIELD-ZEISLER

**Zelen'ka, Jan Dismas**, b. Lannowicz, Bohemia, Oct. 16, 1679; d. Dresden, Dec. 23, 1745. He was asst.-cond. to Heinichen at Dresden, and after the latter's death sole cond., though without the title of "Hofkapellmeister." In 1735 he was app. court church-composer.—Works: 20 masses, 3 Requiems, 2 Te Deums, and other sacred music; also 3 oratorios, *Die eherne Schlange*, *Jesus auf Golgotha*, and *1 penitenti al sepolcro*; cantatas and arias; and a Latin melodrama.

**Zelen'ski, Ladislav**, b. Galicia (on the family estate Gradowice), July 6, 1837; pupil of Mirecki at Cracow, Krejčí at Prague, and Damcke at Paris. Prof. of composition at Warsaw Cons.—Works: "Im Tatra-Gebirge" f. full orch., op. 27; "Trauerklänge" f. orch., op. 36; a symphony; 2 cantatas w. orch.; Romanze f. 'cello w. orch., op. 40; 3 string-quintets; string-quartet, op. 28; variations f. 2 violins, viola, and 'cello, op. 21; pf.-trio; pf.-pieces; also a mass w. organ, and an opera, *Coplana* (Cracow, 1896; succ.).

**Zell, F.** See WALZEL.

**Zell'ner, Leopold Alexander**, b. Agram, Sept. 23, 1823; d. Vienna, Nov. 24, 1894. His father, the cathedral-organist, was his teacher; as a child he played the organ, 'cello, and oboe; at 15 he became organist of the Katharinenkirche, and played the kettledrums in the theatre-orch.; served in the army until 1849; then taught music in Vienna, founding and editing the "Blätter für Musik" (1855-68), and giving a series of well-attended historical concerts (1859-66); and succeeded Sechter in 1868 as prof. of harmony in the Cons. and Sec.-General to the "Gesellschaft der Musikfreunde." He excelled as an harmonium-player; wrote a method and transcriptions for the instr., and made improvements in its mechanism; he also publ. instructive 4-hand pf.-pieces, 'cello-pieces, and choruses.

**Zell'ner, Julius**, b. Vienna, 1832. He took up serious music-study in 1851, abandoning a mercantile career; and has had much success in Vienna as a teacher and composer.—Works: 2 symphonies, in E and E $\flat$ ; music to "Die schöne Melusine"; "Im Hochgebirge" f. soli, ch. and orch.; chamber-music, part-songs, songs, and pf.-pieces.

**Zel'ter, Carl Friedrich**, b. Berlin, Dec. 11, 1758; d. there May 15, 1832. The son of a master-mason, and brought up to the same trade, his passion for music was irrepressible; he

studied under Kirmberger and Fasch, became leader in Reilstab's "Liebhaber-Concerte," brought out a funeral-cantata at the death of Frederick the Great in 1786, and in 1791 joined the "Singverein" (later "Singakademie") conducted by Fasch, often acting as the latter's deputy, and succeeding him in 1800. He was elected associate ("Assessor") of the *Akademie* in 1806; professor, in 1809. In 1807 he organized a "Ripienschule" for orchestral practice, and in 1809, the Berlin "Liedertafel," the pioneer male choral society so called [the "Deutscher Sängerbund" now numbers several hundred such associations, with over 50,000 members], for which Z. composed nearly 100 male choruses. He also founded the R. Inst. for church-music, of which he was the Director till death, in 1819. The friendship between Z. and Goethe, inspired by the poet's predilection for Z.'s songs, and the latter's admiration for Goethe's poetry, found expression in voluminous correspondence, "Briefwechsel zwischen Goethe und Zelter" (6 vols.; 1833-6). In his songs and male choruses, Z. is a composer of national importance; he also comp. an oratorio, a Te Deum, a Requiem, and many pf.-pieces; and wrote a Life of Carl Fr. Chr. Fasch (Berlin, 1801).—Dr. W. Rintel wrote "C. F. Z., eine Lebensbeschreibung" (Berlin, 1861).

**Zemlin'sky, Alexander**, b. Vienna, 1877, of Polish parentage. Pupil of Director Fuchs in the Vienna Cons. His symphony in B $\flat$  won prize of the "Gesellschaft der Musikfreunde" at Vienna, 1897; his opera *Sarema* (Munich, 1897; succ.) took 2nd prize in competition opened by Bavarian Regent in 1894 (libretto after Gottschall's "Rosc vom Kaukasus").

**Zeng'er, Max**, b. Munich, Feb. 2, 1837. Pupil of Stark at Munich, and of the Leipzig Cons.; *Kapellm.* at Kaisersbr., 1860; mus. dir. of the Munich Court Opera, 1869; court cond. at Karlsruhe, 1872; resigned on account of ill-health, and became cond. of the Munich Oratorio Soc. (1878-85), the Acad. *Gesangverein*, and the choral society in the R. School of Music. Degree of *Dr. phil. hon. causa* in 1897 from the Univ. of Munich.—Works: Opera *Die Foscari* (Munich, 1863); opera *Ruy Blas* (Mannheim, 1868); 4-act opera *Vieland der Schmied* (Munich, 1880; revised, 1894); oratorio *Kain* [after Byron] (Munich, 1867; often perf. elsewhere in Germany); secular cantata *Die Heinselmännchen*, f. mixed ch. and orch. (op. 79); cantata *Eros und Psyche*; 2 ballets [for King Ludwig II.], *Venus und Adonis*, and *Les plaisirs de l'île enchantée* (both 1881, in private); 2 Gretchen scenes from *Faust*; symphony in D; "tragic" symphony; an overture (op. 42); pf.-trio; choruses; pf.-music; songs.

**Zen'ta, Hermann.** Pen-name of AUGUSTA HOLMBS.

**Zeretelew.** See LAWROWSKAJA.

**Zerrahn', Carl**, distinguished conductor; b.



Malchow, Mecklenburg, July 28, 1826. He was a pupil of Fr. Weber at Rostock; studied further in Hanover and Berlin; went to America in 1848 as a member of the Germania Orch., and established himself in Boston, becoming a prominent figure in musical circles. From 1854-95 he was conductor of the Handel and Haydn Society, being succeeded by B. J. Lang; for many years he also conducted the Harvard Symphony Concerts; and was prof. of harmony, instrumentation, and singing, at the New England Cons., Boston.

**Zeng'heer, Jacob**, b. Zurich, 1805; d. Liverpool, June 15, 1865. Violinist, pupil of Wassermann (Zurich) and Franzl (Munich). In 1824 he organized the Quartet called "Gebtüder Herrmann" ("Herrmann Bros."); 1st violin Z.; 2nd, J. Wex; viola, Baader; 'cello, J. Lidel), making successful concert-tours for 6 years. In 1831 he became cond. of the "Gentlemen's Concerts," Manchester; in 1838, of the Liverpool Philharm. Soc.

**Zen'ner, Carl Traugott**, b. Dresden, Apr. 28, 1775; d. Paris, Jan. 24, 1841. Pianist, pupil of Türk at Halle and Clementi at St. Petersburg; lived as a concert-giver and teacher in Paris, Vienna, St. Petersburg, and Dresden.—Works: 2 pf.-concertos; a string-quartet; var.s on a Russian theme, f. pf., violin and 'cello; Polonaises, var.s, fantasias, etc., f. pf., much in vogue at the time.

**Zia'ni, Pietro Andrea**, b. Venice, about 1630; d. Vienna, 1711. In 1666 he succeeded Cavalli as 2nd organist at San Marco; in 1677 he entered the service of Empress Eleonora at Vienna. A noted composer in his day, he wrote 21 operas for Venice, Bologna, and Vienna; an oratorio, *Le lagrime della Vergine* (Venice, 1662); "Sacrae laudes" a 5 (op. 6, 1659; with 2 instr.s *obbl.* or *ad lib.*); sonatas for 3, 4, 5 or 6 instr.s (op. 7; 1691).

**Zia'ni, Marco Antonio**, nephew of preceding; b. Venice, 1653; d. Vienna, Jan. 22, 1715. About 1700, *Vice-Kapellm.* at the Vienna court; in 1712, court *Kapellm.*—Comp. some 40 operas and serenades, also 9 oratorios, for Venice and Vienna.

**Zichy, Geza**, Count, b. Sztára, Hungary, July 22, 1849. Son of an Hungarian noble, and passionately fond of music; he unfortunately lost his right arm at the age of 17, but by dint of unconquerable energy became a left-handed piano-virtuoso of astonishing and brilliant attainments, under the guidance of Mayrberger, Volkmann, and Liszt (Pesth). A member of the legal profession, and an incumbent of high positions, he has found time to give many concerts, and even to undertake extended pianistic tours, for charitable ends. Until 1892 he was president of the Hungarian National Acad. of Music; Intendant of the National Theatre and Opera at Pesth from 1890-4.—Works: A melodrama, *Die Geschichte einer*

*Burg* (Vienna, 1889?); cantata *Dolores*, f. soli, ch. and orch. (1889); 4-act romantic opera *Altr* (Pesth, 1896; succ.), 3-act opera *Meister Roland* (Pesth, 1899; v. succ.); a collection of studies and pf.-pieces for the left hand alone (publ. Paris), songs and part-songs.

**Zim'ner, Friedrich August**, b. Herrengosserstädt, Thuringia, Feb. 26, 1826; d. Zehlendorf, n. Berlin, Feb. 8, 1899. Pupil of E. Hentschel at Weissenfels; in 1854, teacher at Gardelegen Seminary; in 1859, R. Mus. Dir. at Osterburg in the Altmark.—Publ. an "Elementarmusiklehre"; a "Violinschule"; a "Gesanglehre"; and an "Evangelisches Choralbuch."

**Zim'ner, Otto**, b. Priskorsine, Silesia, 1827; d. Breslau, Apr. 2, 1896. Pupil of Richter and Mosewius at Breslau; organist and R. Mus. Dir. at Oels; editor of the "Fliegende Blätter für evangelische Kirchenmusik."

**Zim'ner, Robert**, b. Berlin, Jan. 17, 1828; d. there Dec. 5, 1857. Pupil of Dehn; teacher in Kullak's Acad. from 1856.—Publ. "Gedanken beim Erscheinen des 3. Bandes der Bach-Gesellschaft in Leipzig" (1854; critique of Becker's ed. of Bach's works for pf.).

**Zim'merman, Pierre-Joseph-Guillaume**, famous pf.-teacher; b. Paris, Mar. 19, 1785; d. there Oct. 29, 1853. The son of a Paris pf.-maker, he entered the Cons. in 1798, studying under Boieldieu, Rey, Catel, and Cherubini; won 1st prize for pf.-playing in 1800, and for harmony in 1802; became pf.-prof. at the Cons. in 1816, and retired on pension in 1848. Chevalier of the Legion of Honor, 1848. Among his many pupils were Alkan, Marmontel, Prudent, Ravina, Lacombe, Dejazet, and Lefebvre.—Works: 3-act comic opera *l'Endolement* (Opéra-Comique, 1830); 2 pf.-concertos; a pf.-sonata, op. 5; 24 Études, op. 21; "Les délices de Paris," a book of contredanses w. variations; rondos, fantasias, etc., f. pf.; 6 coll.s of vocal romances, w. pf.-accomp.; and his chief work, the great "Encyclopédie du Pianiste," a complete method for piano, Part iii of which is a treatise on harmony and counterpoint.

**Zim'mermann, Anton**, b. Pressburg, 1741; d. there Oct. 8, 1781. *Kapellm.* to Prince Batthyány, and organist at Pressburg Cath.—Publ. 9 sonatas f. pf. and violin (op. 1, 2); pf.-concerto (op. 3); "Die Belagerung von Valenciennes" f. pf. and violin; 6 string-quartets; 6 violin-duos; and the Singspiel *Andromeda und Perseus* (Vienna, 1781);—other works MS.

**Zim'mermann, Agnes**, fine pianist; b. Cologne, July 5, 1847. Pupil, at the London R. A. M., of Potter and Pauer (pf.) and Steggall and G. Macfarren (comp.); twice won the King's Scholarship (1860, '62), and also the silver medal. Pianistic début at the Crystal Palace, 1863; at the Gewandhaus, Leipzig, 1864; also toured England and Germany, and has high repute as an interpreter of classic compositions.—Works: A pf.-

trio, op. 19; 3 sonatas f. pf. and violin, op. 16, 21, 23; a pf.-suite, op. 22; 2 pieces, op. 18; other pf.-pieces; and has edited the sonatas of Mozart and Beethoven, and pieces by Schumann.

**Zingarelli, Nicola Antonio**, celebrated composer of dramatic and sacred music; b. Naples, Apr. 4, 1752; d. Torre del Greco, n. Naples, May 5, 1837. A student at the Cons. di Loreto, where Fenaroli was his teacher in composition, from 1759-60, he completed his studies under Speranza. His first opera, *I quattro passi*, prod. at the Cons. in 1768, was followed by *Montesuma* (Teatro San Carlo, 1781); neither had much success, and he was obliged to support himself by lesson-giving until *Alcina*, prod. at La Scala, Milan, in 1785, brought him fame and commissions; up to 1811 he produced 27 more operas, among which *Giulietta e Romeo* (Milan, La Scala, Jan. 30, 1796) is considered his masterpiece. He spent much of his time in journeying from place to place for the rehearsal and production of his operas. In 1792 he was app. *maestro di cappella* at Milan Cathedral; in 1794, at the "Santa Casa" in Loreto; and in 1804, at St. Peter's, Rome. In all these positions he wrote a great deal of church-music. In 1811, for refusing to conduct a Te Deum to celebrate the birthday of Napoleon's son, the "King of Rome," he was imprisoned at Civitavecchia, and later transported to Paris by order of Napoleon, who set him at liberty and liberally paid him for a mass written in Paris. As Fioravanti had meanwhile become *maestro* at St. Peter's, Z. repaired to Naples, and in 1813 became Director of the royal "Collegio di Musica"; in 1816 he succeeded Paisiello as *maestro* at the Cathedral. As Director he was very conservative in his views, and displayed little energy; but as a teacher he had excellent success, among his pupils being Bellini, Mercadante, Carlo Conti, Lauro Rossi, Morlacchi, etc. His operas, interpreted by the finest singers of the time (Catalani, Crescentini, Grassini, Marchesi, and Rubinelli), had immense vogue. He wrote a vast amount of church-music, much appreciated in Italy, more particularly the collection "Annale di Zingarelli" (or "Annale di Loreto"), a series of masses for every day in the year (there arc 38 f. male ch. and orch., about 20 solemn masses, 7 f. double choir, 66 with organ, 25 a 2-3 w. orch., etc.); also a 4-part *Miserere alla Palestrina* (1827); furthermore, about 80 Magnificats, 28 Stabat Maters, 21 Credos, many Te Deums, motets, hymns, etc.; 3 oratorios; also solfeggi, arias, organ-sonatas, a string-quartet, etc.—Biography by Florimo in "La scuola musicale di Napoli," Vol. ii.

**Zink-eisen, Conrad Ludwig Dietrich**, b. Hanover, June 3, 1779; d. Brunswick, Nov. 28, 1838. Trained by his father, and by Kode at Wolfenbüttel; 1801-3, in a regimental band at Lüneburg; then leader, under Forkel, of the Academical Concerts at Göttingen; 1819, chamber-musician in the Brunswick court orch.—Works: 4 overtures; 6 violin-concertos; a Duo

concertante f. violin and viola; var.s f. violin w. string-trio; 2 duets f. violin and viola; 3 string-quartets; var.s f. flute w. string-quartet; a concerto f. oboe; do. f. clar.; do. f. basset-horn; do. f. bassoon; pieces f. clar. w. orch.; do. f. oboe w. string-quartet; var.s f. 2 horns w. orch.; military music; part-songs f. mixed and male chorus.

**Zipoli, Domenico**, organist at the Jesuit Church, Rome; publ. "Sonate d'intavolatura per organo o cembalo" (Rome, 1726; Part i containing "Toccate, versi, canzone, offertorio, elevazione, post-communio e pastorale"; Part ii: "Preludi, Allemande, Correnti, Sarabande, Gighe, Gavotte, e Partite").

**Zoeller, Carl**, b. Berlin, Mar. 28, 1849; d. London, Aug., 1889. Pupil of H. Ries (vln.), W. Gärlich (harm.), and Grell (cpt.), at the R. Academy, Berlin. Travelled with German opera-troupes; settled in London 1873; in 1879, bandmaster of the 7th (Queen's Own) Hussars. Distinguished composer; member of the R. Accad. di S. Cecilia, Rome, 1884; hon. mem. R. Istituto Mus., Florence, 1885; Fellow of the London Soc. of Sciences, Arts, etc., 1886.—Works: Comic operetta *The Missing Hair*; lyrical monodrama *Mary Stuart at Fotheringay*; scene f. sopr. w. orch., *The Rhine King's Daughter*; 4 overtures; other orch. l pieces; "Concerto dramatique" f. violin; quintet f. flute, oboe, clar., horn, and pf.; string-quartet; other instr. l music; church-music; songs;—wrote "The Viole d'amour, its Origin, History, etc.," edited "The United Service Military Band Journal."

**Zoilo, Annibale**, *maestro* at S. Giovanni in Laterano, Rome, 1561-70; in 1571, singer in the Pontifical Chapel. A *Salve regina* is in Costantini's "Selectae cantiones" (1614); madrigals and canzoni in Lindner's "Gemma musicalis" (Nuremberg, 1590), and other coll.s from 1585-96; in MS. in the Vatican Library are masses, a *Salve regina a 12*, a *Tenebrae a 16*, etc.

**Zöllner, Karl Heinrich**, b. Oels, Silesia, May 5, 1792; d. Wandsbeck, n. Hamburg, July 2, 1836. He toured Germany as an organ-virtuoso, etc., until 1833, then settling in Hamburg.—Works: *Kunst und Kaufungen*, opera (Vienna, 1825?); a melodrama, *Ein Uhr*; publ. masses, motets, psalms, part-songs, organ-pieces, a pf.-sonata, a 4-hand do., other pf.-music, a method f. pf., a violin-sonata, etc.

**Zöllner, Karl Friedrich**, b. Mittelhausen, Thuringia, Mar. 17, 1800; d. Leipzig, Sept. 25, 1860. He studied at the Thomasschule, Leipzig, under Cantor Schicht, from 1814; renouncing theology for music, he became a vocal instructor at the "Rathsfreischule" in 1820, and in 1822 organized a musical institute with his friend Hemleben, with choral practice every Sunday. In 1830 he began writing male choruses; in 1833 he founded a *Liedertafel* known as the "Zöllner-Verein" [see ZELTZER], a male choral

society whose organization was soon imitated elsewhere. In 1850, 20 of these societies held a grand mus. festival at Leipzig; after his death they united to form the "Zöllner-Bund." In 1868 a monument to his memory was erected in the Rosenthal, Leipzig. Z. was one of the most famous among German composers of part-songs for male chorus; besides these, he wrote motets, songs for mixed chorus, and songs w. pf.-accomp.—His son,

**Zöllner, Heinrich**, b. Leipzig, July 4, 1854, was intended for the law, but studied 1875-7 at the Leipzig Cons. under Reinecke, Jadassohn, Richter, and Wenzel; in 1878, Mus. Dir. at Dorpat Univ.; in 1885, cond. of the Cologne *Männergesangsverein*, also teaching at the Cons., and conducting the Cologne *Gesangsverein* (mixed chorus), the *Wagner-Verein*, and the Musical Society. In 1889, with a picked male chorus, he undertook a most successful tour to the chief cities of Italy. In 1890 he became the conductor of the New York "Deutscher Liederkranz"; in 1898 he was called to Leipzig as Kretzschmar's successor as University Mus. Dir. and cond. of the "Paulinerchor" (Univ. male choral union).—Works: The operas *Frithjof* (Cologne, 1884), *Faust* [after Goethe] (ibid., 1887), the "Kriegsduologie" *Im Jahre 1870*, consisting of two 2-act operas, (1) *Bei Sedan* (Leipzig, 1895), and *Der Überfall* (Dresden, 1895); and the "musical comedy" *Das holzerne Schwert* (Kassel, Nov. 24, 1897);—grand choral works, *Die Hunnenschlacht* (Leipzig, 1880); *König Sigurd Ring's Brautfahrt*, f. male ch. and orch., op. 53; *Heldenrequisiem* f. sopr. solo, male ch., and orch.; cantata *Die neue Welt* (won the international prize at Cleveland, Ohio, 1892); also an oratorio, male choruses (op. 1, 4, 5, 6), numerous songs (op. 2, 7, 8, 54 [5 numbers, poems by P. Cornelius]); a symphony, op. 20; an orch. l. episode, "Sommerfahrt," op. 15; 6 Little Pieces f. violin w. pf.; etc.

**Zöllner, Andreas**, b. Arnstadt, Dec. 8, 1804; d. Meiningen, Mar. 2, 1862, as musical director. Publ. popular part-songs for male voices.

**Zopff, Hermann**, b. Glogau, June 1, 1826; d. Leipzig, July 12, 1883. After taking the degree of *Dr. phil.*, and studying agriculture, he entered the Stern Cons., Berlin, in 1850; later founded an "Opern-akademie," an "Orchester-verein," etc., in Berlin; went to Leipzig in 1864, became co-editor of the "Neue Zeitschrift für Musik," and editor-in-chief after Brendel's death in 1868. For his activity on the committee of the "Allgemeiner deutscher Musikverein" he received the title of "Professor." He publ. some large choral works, etc.; a "Theorie der Oper"; and a "Gesangschule."

**Zschiesche, August**, b. Berlin, 1800; d. there July 7, 1876. Dramatic bass; sang 1820-3 at Pesth in minor rôles, then at Temesvar, and in 1826 was eng. at the Königstädter Th., Berlin,

and from 1829-61 as *basso serio* at the Court Opera.

**Zschocher, Johann**, b. Leipzig, May 16, 1821; d. there Jan. 6, 1897. Excellent pianist, pupil of J. Knorr, Th. Kullak, Henselt, and Liszt; noted teacher; founder (1846) of the "Zschocher'sches Musik-Institut" at Leipzig.

**Zumpe, Hermann**, b. Taubenheim, Upper Lusatia, Apr. 9, 1850, after graduating from the Seminary at Bautzen, he taught for a year at Weigsdorf, and from 1871 at the Third Bürger-schule, Leipzig, also playing the triangle in the City Theatre, and studying music under Tottmann. From 1873-6 he was with Wagner at Bayreuth, aiding in the preparation of the *Nidelung* scores; was thereafter *Kapellm.* in theatres at Salzburg, Würzburg, Magdeburg, Frankfurt, and (1884-6) Hamburg. After some years spent in teaching, coaching opera-singers, and composing, he was app. court *Kapellm.* at Stuttgart in 1891; in 1893 he succeeded Kaiser as cond. of the "Verein für klassische Kirchenmusik"; and in 1895 was called to Munich as court *Kapellm.*—Works: Opera *Anahra* (Berlin, 1880); romantic comic opera *Die Verwünschte Prinzessin* (not perf.); 3-act operetta *Barinelli* (Vienna, 1888; v. succ.); 3-act operetta *Karin* (Hamburg, 1888; succ.); operetta *Polnische Wirthschaft* (Berlin, 1891; succ.); also an overture to *Walenstein's Tod*; songs.

**Zumsteeg, Johann Rudolf**, b. Sachsenflur, Odenwald, Jan. 10, 1760; d. Stuttgart, Jan. 27, 1802. As a pupil of the "Carlsschule," he was intimate with Schiller. He intended to become a sculptor, but developed under the teachings of *Kapellm.* Poll and others into an excellent cellist and composer; in 1792 he succeeded Poll as court *Kapellm.* He prod. 8 operas at Stuttgart, 4 of which are publ. in pf.-score (*El Bondakant*, *Die Geisterinsel*, *Zauber*, and *Das Pfauenfest*); choruses to Schiller's *Räuber*; church-cantatas; a cello-concerto, duos f. cello, and cello-sonatas. But it is chiefly as a ballade-composer, the precursor of Löwe and Schubert, that he will be remembered; he wrote 20 ballades or cantatas for solo voice with pf.-accomp., including Schiller's *Maria Stuart*, Bürger's *Lenore*, Goethe's *Colma*, Ritter *Toggenburg*, and *Des Pfarrers Tochter von Taubenhayn*.

**Zur Mühlen, Raimund von**, tenor concert-singer; b. Livonia, on his father's estate, Nov. 10, 1854. Pupil of the *Hochschule* in Berlin, of Stockhausen at Frankfurt, and of Bussine at Paris. He excels as a singer of German *Lieder*. Visited London for the first time in 1882, and several times since.

**Zur Nieden, Albrecht**, composer; b. Emmerich-on-Rhine, Mar. 6, 1819; d. Duisburg, Apr. 9, 1872. A theological student at Bonn, his love of music prevailed; he studied under Fr. Schneider at Dessau, then taught at Bonn (where Joseph Brambach was his pupil), and in

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1850 settled in Duisburg as musical director, conducting many grand choral works with great success.—He publ. the "lyrisch-dram. Gesang" *Die Sage von der Martinswand*; *Der blinde König* [Uhland]; and *Das Grab auf Busento*; all for soli, chorus, and orch.; (in MS. are *Königin Esther*, *Die schöne Magelone*, etc., f. do.); also a "Deutscher Marsch" f. pf. 4 hands; songs; etc.

**Zvonař, Joseph Leopold**, b. Kublov, n. Prague, Jan. 22, 1824; d. Prague, Nov. 23, 1865. Pupil of, teacher in, and finally Director of, the Prague Organ-School. In 1859, Director of the Sophien-Akademie; in 1863, choirmaster of the Trinitatiskirche, and music-

teacher in the "höhere Töchterschule" [school for young ladies]. He publ. the first treatise on harmony in the Bohemian language; wrote an opera, *Zabý* (not perf.), and numerous vocal works.

**Zwin'tscher, Bruno**, b. Ziegenhain, Saxony, May 15, 1838. Pianist; pupil of Julius Otto at Dresden for two years; then 1856-9, at the Leipzig Cons., of Plaidy and Moscheles (pf.), Richter, Hauptmann, and Kietz (harm. and comp.); in 1875 he was app. teacher of pf.-playing there (resigned 1898?). Has publ. a "Technical School" in continuation of Plaidy's, and a "School of Ornaments" (also in English; New York).



# APPENDIX

## ADDITIONS AND CORRECTIONS

**Agostini, Paolo**, was *not* "the pioneer in the employment of large bodies of singers in divided choirs"; Willaert antedates him by a century.

**Albani**. The exact date of her birth is Nov. 1, 1852. Her stage-name was *not* assumed "in grateful memory of the town [Albany, N. Y.] where her public career began," but was selected for her quite by chance, for her Italian *début*, by her teacher Lamperti.

**Anderton, Thomas**, b. Birmingham, Engl., Apr. 15, 1836. Was teacher there, and organist of the Parish Ch., Solihull; mus. critic of the Birmingham "Daily News."—Works: The cantatas *The Song of Deborah and Barak*, *The Wise and Foolish Virgins*, *The Wreck of the Hesperus*, *John Gilpin*, *The 3 Jovial Huntsmen*, *The Norman Baron* (1884), and *Yule Tide* (Birm. Fest., 1885); an English Requiem; many songs; prize glee, "Mat o' the Mill";—a symphony, overtures, marches, and an Allemande, f. orch.; string-quartet; pf.-pieces.

**Arnold, Richard**, excellent violinist; b. Eilenburg, Prussia, Jan. 10, 1845. Went to the United States in 1853; returned in 1864 to Europe to study under Ferd. David at Leipzig; from 1869-76, first violin in Th. Thomas's orch.; 1878-91, leader and solo violinist in the New York Philharm. Club; elected member of the Philharm. Soc. in 1879, a director in 1880, leader in 1885, and vice-president in 1896. Organized the R. Arnold String Sextet in 1897. Living in New York as a concert-violinist and teacher.

**Aus der O'he, Adele**, accomplished contemporary pianist; b. Germany; pupil of Th. Kullak and Liszt. Has played with much success in Germany, England, and the United States.—Publ. works: 2 pf.-suites, op. 2, 8; Concert-étude f. pf., op. 3; Three Pieces f. pf., op. 4; songs (op. 5, 6, 7, etc.).

**Bach, Albert Bernhard** [real family-name *Bak*], was b. in B. Gyula, Hungary, Mar. 22,

1844. At his father's wish he began a mercantile career at Vienna in 1861, but went over to music, studying under Marchesi at the Cons. 1869-70, also with Cunio, Weiss, and Gansbacher. In 1871 he gave his first concerts, as a bass-baritone singer, at Vienna; from 1876-7 studied at Milan for Italian opera under Lamperti, Ronconi, and Varesi; was eng. at La Scala 1877-8, and in 1879 at the Court Opera, Pesth, where he was reengaged in 1885 for leading bass-baritone rôles; since 1886 has sung in oratorio and concert (at London, Manchester, Edinburgh, Glasgow, etc., also in Germany). In Britain he has had great success as a concert-singer; his specialty is *Lowe* (he is an honorary member of the Berlin *Löwe-Verein*). His lectures on "Raphael, Mozart and the Renaissance" were publ. in 1883 (enlarged ed. in preparation); a booklet on "Sound, Light and Colour" was publ. in 1899. Also edited 3 vols. of *Löwe* Ballades, with Engl. translations, Preface, and directions for proper performance. Resides in Edinburgh. [Also *cf.* the article in body of this Dictionary.]

**Bache, Constance**, sister and pupil of Walter B.; b. Edgbaston, Birmingham, Engl. Pianist; studied further at the Munich Music-School, and with Klindworth and Hartvigson; since 1883, music-teacher and writer in London. Has transl. the libretti of Liszt's *St. Elisabeth*, Schumann's *The Rose's Pilgrimage* and *Faust-scenes*, Mozart's *Bastien et Bastienne*, and Humperdinck's *Hänsel und Gretel*; also Liszt's Letters (2 vols.; 1894), Hans von Bülow's Letters and Literary Remains (1896), Heintz's analyses of Wagner's *Tristan und Isolde*, *Die Meistersinger*, and *Parsifal*, and other works; has also composed the songs "To my love" and "The rain is falling."

**Badia, Luigi**, died Milan, Oct. 30, 1899.

**Banister, Charles William**, English composer; b. 1768; d. 1831. The complete ed. of his works, edited by his son II. J. Banister, contains 21 numbers, including "12 Psalm and Hymn Tunes," "4 Moral Pieces," the song "The Star of Bethlehem," etc.

**Bannelier, Charles**, died Paris, Oct. 5, 1899.

**Beazley, James Charles**, b. 1850, at Ryde, Isle of Wight, where he is living as a teacher and composer. Pupil at the R. A. M. of II. C. Banister, Steggall, Sterndale Bennett, and Jew-



son.—Works: Cantatas *Drusilda*, *Josiah*, *The Red Dwarf*, *The Golden Fleece*, songs and part-songs; pieces f. violin and pf. (Elegy, 3 sonatas, 6 Sketches, 6 Bagatelles, 6 Miniatures, etc.); pf.-pieces, and 35 studies f. pf.; other instr. music; also "Aids to the Violinist; A Short Treatise in Reference to Bow-marks."

**Bellasis, Edward**, English writer; b. Jan. 28, 1852. Publ. "Cherubini: Memorials Illustrative of his Life" (London, 1874); also pf.-music, several songs, etc.

**Bellermann, Heinrich**, ha; publ. (Berlin, 1899) a biography of his friend Ed. Aug. Grell.

**Bevan, Frederick Charles**, b. London, July 3, 1856. Chorister and solo boy-soprano at All Saints', Margaret St., London; organ-pupil of Willing and Hoyte, and organist in several churches; studied singing under Schira, Deacon, and Walker, became Gentleman of the Chapel Royal, Whitehall, in 1877, and at St. James's in 1888. Well-known bass concert-singer, and composer of very popular songs: *The Mighty River*, *The Flight of Ages*, *My Angel*, *Watching and Waiting*, etc.

**Boedecker, Louis**, died Hamburg, June 5, 1899.

**Brandeis, Frederic**, died New York, May 14, 1899.

**Breslau, Emil**, died Berlin, July 27, 1899

**Brooks, Walter William**, b. Edgbaston, Birmingham, Engl., Mar. 19, 1861. Chorister in St. Martin's Ch.; pupil of King Edward's School, and won first place in all England for theory of music in the Oxford local exams; pupil of Prout at the R. A. M., 1879-81, then settling in London. Since 1889, teacher of pf. and voice at the Wm. Ellis Endowed School. Has written for the "Monthly Mus. Record" (which he edited for a time); "Mus. Opinion," and the London "Figaro."—Works: *Allegro* f. orch. (prize at Belfast, 1891); pieces f. violin and pf. (op. 14, 48, 50); pf.-pieces (Prelude and Fugue; "The Family-circle," 12 charact. pieces; 6 progressive studies); songs and part-songs.

**Browne, Lennox**, b. London, 1841. Eminent surgeon and throat-specialist.—Publ. "The Throat and its Diseases" (1878; 4th ed. 1893); "Voice, Song and Speech; a Complete Manual for Singers and Speakers" (1883; 15th ed., 1892; with E. Behnke); "The Child's Voice; Its Treatment with Regard to After-development" (1885, w. Behnke); "Voice, Use, and Stimulants" (1885); "Mechanism of Hearing" (1889); "Science and Singing" (1884).

**Bullard, Frederic Field**, b. Boston, Mass., Sept. 21, 1864. He renounced the study of chemistry for music, taking a four-years' course in composition under Rheinberger at Munich (1888-92). He then settled in Boston as a teacher of composition, and composer; he was mus. critic for "Time and the Hour," 1897-8. Has publ. about 40 songs ("The Sword of Fer-

rara," "Beam from yonder star," "The Water-lily," "'Tis for my lady fair," "A June Lullaby," "The Singer," "The Hermit," "De profundis," etc.); also church-songs, hymn-anthems, duets, and a score of four-part songs for male voices, several of which are very popular.

**Bunnett, Edward**, b. Shipdham, Norfolk, Engl., June 26, 1834. Chorister at Norwich Cath., 1842; articulated to Dr. Buck, 1849, and his assistant 1855-77; then org. of St. Peter's, Man-croft, Borough Organist in 1880 Mus. Bac., Cantab., 1857; Mus. Doc., 1869; F. C. O., 1870. From 1871-92, cond. of the Norwich Mus. Union; organist of the Norwich Mus. Festivals since 1872.—Works: *De profundis* (Norwich, 1880); services, anthems, etc.; the cantata *Rhineland*, f. sopr. solo, ch., and orch. (Norw. Fest., 1872); cantata *Lara* (1876); comedieta *Incognita* (1892); "Victoria," f. sopr. solo and chorus (1887); part-song "The Rhine Maiden" (1884);—Andante and Rondo f. pf. and orch.; pf.-trio; duo f. pf. and clar.; pf.-pieces; "8 Organ-pieces"; 6 original comp.s f. organ; 12 Short and Easy Pieces f. Organ; Largo, and Ave Maria, f. organ; etc.

**Burmeister, Richard**. In 1898 he succeeded Scharwenka as director of the New York Schaw. Cons.

**Cantor, Otto**, contemporary writer of vocal music, now (1899) living in London. No details obtainable.

**Clarke, James Hamilton Smece**, b. Birmingham, Engl., Jan. 25, 1840. An organist at 12, he was apprenticed to a land-surveyor 1855-61; then went over to music, held various posts in Ireland, and in 1866 became organist of Queen's College, Oxford, graduating Mus. Bac. in 1867; he also cond. the Queen's Coll. Mus. Soc. In 1872 he succeeded Sullivan as organist of St. Peter's, S. Kensington; became cond., in succession, at the Opéra-Comique, Comedy, Toole's, Gaiety, etc.; of the D'Oyly Carte Company on tour (1878), and also from 1878 mus. dir. at the Lyceum Th., writing music for dramas given by Irving. From 1889-90, cond. of the Victorian National Orch. (Australia). In 1893, first cond. of the Carl Rosa Company. Has publ. about 400 works, incl. incl. music to *Hamlet*, *Merchant of Venice*, *King Lear*, *The Corsican Brothers*, etc.; operettas and comedietas for the German Reed Company Entertainments; School-cantatas and operettas; sacred cantata *Praise*; 8-part anthem *The Lord is my Light*, op. 44 (won prize of Coll. of Organists, 1864); much other church-music; songs and part-songs;—2 symphonies, 6 overtures, a pf.-concerto, op. 78; a pf.-quartet; string-quartets; organ-music (6 sonatas; 3 Andantes; 3 Offer-tories; 3 Pieces, op. 348); etc.

**Cobb, Gerard Francis**, b. Nettlestead, Kent, Engl., Oct. 15, 1838. Fellow of Trinity College, Cambridge, 1863; studied music at Dresden. Pres. of Cambridge Univ. Mus. Soc.

1874-84; Chairman of the Univ. Board of Mus. Studies, 1877-92.—Works: Psalm 62, 1 soli, ch., and orch (Ripon Cath., 1892); 7 church-services, incl. a full Morning, Evening, and Communion Service f. men's voices, comp. by request for the choir of St. George's, Chapel, Windsor; motet *Surge illumine* (1887); prize madrigal "Sleeping Beauty," a 6; a prize glee "A Message to Phyllis," a 4; numerous songs and ballads (especially Kipling's "Barrack-room Ballads"); a pf.-quintet, op. 22; suite f. violin and pf.; pf.-suite, "Voices of the Sea"; etc.

**Coward, Henry**, b. Liverpool, Nov. 26, 1849. Graduate of the Tonic Sol-fa College; Mus. Bac., Oxon., 1880; Mus. Doc., 1894; Lecturer on music, Firth Coll.; singing-teacher at the Girls' High School, Sheffield; cond. of the Amateur Instr. Soc., and of the Mus. Union, at Sheffield; chorus-master of the Sheffield Festival, 1896.—Works: Cantatas *Magna Charta*, 1882; *Queen Victoria*, 1885; *The Story of Bethany*, 1891; *The King's Error*, 1894; *Heroes of Faith*, 1895; and *The Fairy Mirror*, f. female voices, with *tableaux vivants*; also anthems, songs, Sunday-school songs, hymns, etc.

**Crowest, Frederick J.**, b. London, 1850. Organist and precentor at Christ Church, Kilburn, and choir-master of St. Mary's, Somers Town. Has comp. church-music and songs.—Writings: "The Great Tone-Poets" (1874); "Book of Musical Anecdotes" (1878; 2 vol s); "Phases of Musical England" (1881); "Musical History and Biography in the Form of Question and Answer" (1883); "Advice to Singers"; "Musical Groundwork"; "Cherubini" (in "Great Musicians Series"); "Dictionary of British Musicians" (1895); "The Story of British Music" (Vol. 1, 1895).

**Cui, César**. His last opera, *Sarasin* (text after Dumas' "Charles VII chez ses grands vassaux"), was prod. at St. Petersburg, Nov., 1899, with decided success.

**Curwen, John Spencer**, son of the Rev. John C.; b. Plaistow, 1847. Pupil of his father and G. Oakley; later of G. A. Macfarren, Sullivan, and Prout, at the R. A. M. Active promoter of the Tonic Sol-fa system, and of vocal teaching in the schools; Pres. of the Tonic Sol-fa College in 1880. Active contributor to the "Tonic Sol-fa Reporter" (now the "Musical Herald"). Has publ. "Studies in Worship-Music" (1880), and a 2nd series of do. (1885); "Memorials of John Curwen" (1882); "Musical Notes in Paris" (1882); etc.

**Davies, Ben**, was born at Ponardawe, n. Swansea, Wales, Jan. 6, 1858. [Cf. London "Mus. Times" for August, 1899.]

**Davies, David Ffrangcon**, baritone, b. Bethesda, Carnarvonshire, Dec. 11, 1860. Took degree of M.A. at Oxford and rec. orders in the Ch. of England; then studied at Guildhall Sch., London, and under W. Shakespeare; début at

Manchester in 1890. Was for some time with Carl Rosa Co. in Engl. opera; has also sung much in oratorio. Several visits to the United States.

**De Mol, Pierre**, died Alost, Belgium, July 12, 1899, as director of the Music-School, and *m. de chap.* at St. Martin's Church.

**Erdmannsdörffer, Pauline** (*née* Oprawnik; called Fichtner after her adoptive father), b. Vienna, June 28, 1847. Excellent pianist, pupil of Liszt 1870-1; court pianist at Weimar and Darmstadt. Married Max E. in 1874.

**Errani, Achille**, b. Italy, 1823 (?); d. New York, Jan., 1897. Tenor opera-singer, pupil of Vaccai. He was the teacher of Minnie Hauck, Emma Abbott, Emma Thursby, etc.

**Foley** ["Foh"], **Allan James**, died Southport, Engl., Oct. 20, 1899.

**Fuchs, Johann Nepumuk**, died Vienna, Oct. 5, 1899

**Gade, N. W.** In list of works, op. 43 should be "Fantasiestücke f. clar. or violin w. pf.;" and up. 49, *Zorn*, "Concertstück" f. baritone solo, ch., and orch.

**Garcia**. The given pronunciation (gar'-shah) is usual in Germany and England; the correct Spanish pronunciation is "gar-thé'-ah." The name is also sometimes pronounced "gar-se'-ah."

**Gibson, Guillaume-Ignace**, b. London, about 1826. Pianist; pupil of Moscheles; concert-giver in Brussels, 1845; German tour in 1846; settled in London as a teacher and composer in 1850.—Works: 3 cantatas, an opera, and 2 symphonies (MS.); sonata f. pf. and violin; numerous pf.-pieces (Polonaise; "Meditations," 24 numbers; Chanson à boire; Chanson d'amour; 4 Sketches; etc.); songs ("Sweet hour of Eventide"; "My lady sleeps"; etc.).

**Grell, Eduard August**. Excellent biography by H. Bellermann (Berlin, 1899).

**Grétry**. Last line of art. (on p. 234), *for Brunet read Brenet*.

**Hadow, William Henry**, b. Ebrington, Gloucestershire, Engl., Dec. 27, 1859. Studied pf.-playing at Darmstadt (1882), and comp. with Dr. Lloyd at Oxford (1884-5), graduating Mus. Bac. 1890; Fellow and Tutor, Worcester Coll., 1888; lecturer on mus. form (for Stainer) 1890-2; editor of a series of works on Mus. History for the Clarendon Press. Has publ. "Studies in Modern Music" (1892), 2nd series, 1894; also a hymn, "Who are these?" f. soli, ch., strings, and organ; cantata *The Soul's Pilgrimage*; prize-anthem "When I was in trouble"; songs; string-quartet; pf.-trio; 2 sonatas f. pf. and violin; a sonata f. pf. and viola; 2 pf.-sonatas; etc.

**Hallén, Anders**. His last opera is *Waldemar* (Stockholm, Apr. 8, 1899; v. succ.)

**Händel**. On p. 249, l. 5, *for Christian read Christopher*.



**Haydn.** The latest biography is that by Dr. Leopold Schmidt (Berlin, 1899).

**Haynes, Walter Battison,** b. Kempsey, Worcester, Engl., 1859. Pupil of Leipzig Cons. Org. of St. Philip's, Sydenham, 1884; do. of the Chapel Royal, Savoy, in 1891, succeeding H. F. Frost. In 1890, prof. of harm. and comp. at the R. A. M.—Works: Additional accomp.s to Handel's Chandos Anthem; 2 cantatas f. female voices, *The Fairies' Isle*, and *A Sea Dream*; a communion service, other church-music; duets and songs; "Idyl" f. violin and orch.; Prelude and Fugue f. 2 pf.s.; organ-sonata; other organ-music.

**Hellmesberger, Georg, Sr.** Line 9, for titular prof., read prof. extraordinary.

**Hertel, Peter.** Retired in 1893; d. in Berlin, June 14, 1899.

**Houdard, Georges,** contemporary French writer, has publ. 2 important works explanatory of neume-notation: "L'art dit grégorien d'après la notation neumatique" (Paris, 1897), and "Le Rythme du chant dit grégorien d'après la notation neumatique" (1898; with an Appendix, 1899). His exposition is said to be clear and convincing.

**Jadassohn, Salomon.** His latest book is "Das Tonbewusstsein. Die Lehre vom musikalischen Hören" (Leipzig, 1899).

**Joachim, Joseph.** Biography by Andreas Moser: "J. J., ein Lebensbild" (1899).

**Kienzl, Wilhelm.** His opera *Don Quichote* was prod. at Berlin, Nov. 18, 1898.

**La Tombelle, Fernand de.** See **TOMBELLE, DE LA**, in body of Dictionary.

**Leschetitzky** [not Leschetitzki], **Theodor,** is now (1899) living in Wiesbaden.

**Löhr, Richard Harvey,** b. Leicester, Engl., June 13, 1856. Pupil of Prout, Sullivan, and Holmes, at the R. A. M., winning Lucas medal twice (1877, '78); also Potter Exhibitioner, and Santley Prizeholder (1879). Organist at St. James's, Marylebone. Has also appeared as a concert-pianist since 1882.—Works. Oratorio *The Queen of Sheba*; services, anthems, etc.; part-songs; songs; a pf.-quartet; a Ballade, op. 3, f. 'cello and pf.; Duo concertante, op. 13, f. do., a Caprice, op. 11, and a Cavatina, op. 14, f. violin and pf.; "The Window," 12 pf.-pieces; etc.;—"Primer" of the rudiments of music (1882); "Principia of Music" (1890); etc.

**Lott, Edwin Matthew,** b. St. Helier, Jersey, Jan. 31, 1836. An organist at 10, he studied under Best 1851-2; was organist of various London churches, and lived in Jersey 1865-70; has been org. at St. Sepulchre's, Holborn, since 1883.—Works: A church-cantata, services, anthems, etc.; songs ("Into the Silent Land," "The Fairy Wedding," etc.); about 300 pf.-pieces, including a sonata, a Bourrée, a Minuet, and 55 Finger-inventions in all keys; organ-pieces;

catechisms f. piano and harmony; and a Dictionary of Mus. Terms.

**Lucas, Clarence,** b. in Canada, 1866. Pupil of Dubois in the Paris Cons.—Works: 2 operas, *Anne Hathaway*, and *The Money Spider* (Mati-née Th., London, 1897); also pf.-pieces, and songs.

**Lussan, Zélie de,** dramatic soprano; b. New York, 1863. Taught by her mother, an opera-singer. Concert-début at 16, in the Academy of Music; stage-début with the Boston Ideal Opera Company, 1885; she sang several seasons with that troupe, and then went to London, where she was eng. (1889) for the Carl Rosa company. Rôles: Arline (*Bohemian Girl*), Zerlina, Carmen, Mignon, Fille du régiment, Marion (*La Vivandière*), etc.

**Marpurg, Fr. Wilh.** In enumerating his writings the following were inadvertently omitted: "Historisch-kritische Beyträge zur Aufnahme der Musik" (5 vols.; 1754-62; 1782; appeared irregularly); "Kritische Einleitung in die Geschichte und Lehrsätze der alten und neuen Musik" (1759, only on ancient music); and "Kritische Briefe über die Tonkunst" (a weekly publication appearing 1759-63, covering many important points in mus. science and art).

**Massenet, J. E. F.** Opera *Cendrillon* prod. 1899.

**Mertz, Joseph Kasper,** distinguished guitar-player; b. Pressburg, Hungary, Aug. 17, 1806; d. Vienna, Oct. 14, 1856. His parents were poor, and he was early obliged to give music-lessons to support himself. In 1840 he took part in a concert at Vienna; then made a tour through Moravia, Silesia, Poland, and Prussia (Royal Th., Berlin); gave concerts in 1842 at Dresden, where he met and married the piano-virtuoso Joséphine Plantin, with whom he played in Chemnitz, Leipzig, Dresden, and Prague, when ill-health compelled his return to Vienna (Feb., 1843). There they played before the Empress, and settled as music-teachers; gave several concerts in 1851; made a trip to Salzburg in 1853, again playing before the Empress, King Ludwig of Bavaria, and other notabilities, performing some duos for guitar and pf. of their own composition, and giving two more successful concerts. After this, M.'s health failed rapidly.

**Moffat, Alfred Edward,** b. Edinburgh, Dec. 4, 1866. Pupil of L. Bussler at Berlin, 1882-88. Composer, residing in London and Germany in turn.—Works: Cantatas (f. female or children's voices) *The Passing Year*, *The Dressing of the Well*, *The Children of Samuel*, *A Christmas Dream*; album of ten trios f. female voices; many duets and duettinos; 12 sacred rounds; 8 books of school-songs; songs, etc.—a pf.-quartet; pieces f. violin and pf. (24 pieces; Album of 12 pieces; Album of 6 pieces); pieces f. 'cello and pf. (12 salon-pieces; 12 pieces; a sonata); many vocal arrangements ("The Minstrelsie of

Scotland," "Folk-songs of England," etc.); also instr.l arrangements, chiefly of classical pieces.

**Mollenhauer, Emil**, son of Friedrich M.; b Brooklyn, N. Y., Aug. 4, 1855. A violinist, he appeared at the old Niblo's Garden, New York, in his ninth year; joined the orch. of Booth's Th. a little later, and when about 16 entered Th. Thomas's orch. as one of the 1st violins, remaining here about 8 years. He then joined the Damrosch Orch., and a few years later became a member of the Bijou Th. orch. at Boston; was 1st violin in the Boston Symphony Orch. 1884-8, then assuming the conductorship of the Germania and Boston Festival Orchestras, touring the country every year with the latter with famous vocal and instrumental soloists (Calvé, Nordica, Melba; Campanari, Plançon, Ben Davies; Rummel, Joseffy, Ysaye, Marteau). In 1899 he was elected conductor of the Boston Handel and Haydn Society, succeeding Mr. Lang.

**Moszkowa**. The preferable spelling of the name given as "Moszkva" in this Dictionary.

**Mozart**. Cf. PRESSEL, G. A.

**Prentice, Thomas**. Properly THOMAS RIDLEY PRENTICE.

**Rinck, J. C. H.** In list of works, add op. 101 as the 1st annual issue of the "Choral-freund."—The error made by Fétis (and copied by Riemann and Shedlock), of assigning op. 78 to "preludes" and also to "variations on chorals," was discovered too late for correction.

**Rowbotham, John Frederick**, b. Edinburgh, Apr. 18, 1854. Took the Balliol Schol-

arship, Oxford, at the age of 18; studied music there, and at the Stein Cons., Berlin, for 3 years, also at Dresden, Paris, and Vienna. He travelled on the Continent to collect materials for his "History of Music," publ. in 3 vols. (London, 1885-7); has also publ. "How to write music correctly" (1889); "Private Life of Great Composers" (1892); "The Troubadours, and the Courts of Love" (1895); the mus. articles in Chambers's "Encyclopædia," and many papers in leading periodicals; has comp. a mass f. double choir w. orch.; and songs.

**Schmidt, Arthur P.**, music-publisher; b. Altona, Germany, Apr. 1, 1846. He went to Boston, Mass., in 1866, and entered the music-business of Geo. D. Russell & Co. In 1876 he established a business of his own, which now has branches in New York and Leipzig, and which has won prominence more especially by its publication of the works of American composers.

**Schmidt, Dr. Leopold**, has written the latest biography of "Josef Haydn" (Berlin, 1899).

**Strauss, Ludwig**, died Cambridge, Engl., Oct. 23, 1899.

**Vannuccini**. The preferable spelling of this name, which is also written "Vanuccini" and "Vannucini."

**Wagner, Richard**. To the list of explanatory works add "Handlung und Dichtung der Bühnenwerke R. W.'s nach ihren Grundlagen in Sage und Geschichte dargestellt," by von der Pfordten (Berlin, 1899). Also cf. art. TAPPERT, WILHELM ("Wagner-Lexicon").







