





**Cornell University Library**  
**Ithaca, New York**

BOUGHT WITH THE INCOME OF THE  
**SAGE ENDOWMENT FUND**  
THE GIFT OF  
**HENRY W. SAGE**  
1891

Cornell University Library

ML 100.M39

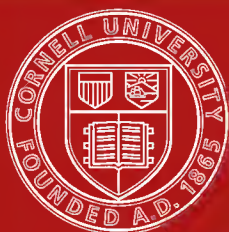
v.11

The art of music : a comprehensive librar



3 1924 022 385 367

mus



## Cornell University Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

# **THE ART OF MUSIC**



# The Art of Music

A Comprehensive Library of Information  
for Music Lovers and Musicians

---

Editor-in-Chief

**DANIEL GREGORY MASON**

Columbia University

Associate Editors

**EDWARD B. HILL**  
Harvard University

**LELAND HALL**  
Past Professor, Univ. of Wisconsin

Managing Editor

**CÉSAR SAERCHINGER**  
Modern Music Society of New York

---

**In Fourteen Volumes**  
Profusely Illustrated



**NEW YORK**  
**THE NATIONAL SOCIETY OF MUSIC**





THE ART OF MUSIC: VOLUME ELEVEN

---

# A Dictionary-Index of Musicians

DEPARTMENT EDITORS:

FREDERICK H. MARTENS

MILDRED W. COCHRAN

W. DERMOT DARBY

BOOK I

A-L



NEW YORK

THE NATIONAL SOCIETY OF MUSIC

Copyright, 1917, by  
**THE NATIONAL SOCIETY OF MUSIC, Inc.**  
[All Rights Reserved]

## PREFATORY NOTE

The primary purpose of Volumes XI and XII of *THE ART OF MUSIC* is to serve as an index to the ten preceding volumes of the series, as well as to the two volumes of musical examples which follow. As in every history of music, or any volume dealing with a particular phase of the art, so also in the course of this series, it was quite impossible to mention all of the thousands of persons who have had a share in its development. Hence the editors were obliged to relegate all treatment of such subjects to the present volumes, which, therefore, have become not only an index, but a dictionary.

Included are also the records of the great number of theoreticians, scholars, historians, critics, teachers, organizers, inventors, manufacturers, publishers and musical journalists, who have played so important a part in the history of music. A reference work aiming at completeness could not omit these, though in a historical or analytical work such a bewildering mass of detail would impair the flow of the narrative, obscure the main issues, and overburden the reader's mind with dry facts.

For the sake of completeness the principal facts concerning the lives also of those musicians already treated in the earlier volumes are here recapitulated, and a list of their works (or a summary, in the case of the less important ones) is appended in each case, so that for ordinary information the reader is not required to turn to any other volumes of the work. If he desires more detailed information, criticism, or a treatment of any particular phase of the subject's work, he may

## PREFATORY NOTE

turn to the references given, according to his needs. These references are in every case preceded by the abbreviation *Ref.* in italics, so that they may be easily located at the end of each article. With the most important subjects, the minor or incidental references have been largely eliminated for the sake of clarity, but in every case of this kind the reader is specifically referred to the individual indexes, which may be found at the end of every volume (excepting I and II, which form a unit with Vol. III, and Vol. XIII, which forms a unit with Vol. XIV).

No dictionary of musicians can be complete in the full sense of the word. Nevertheless, the editors feel that, in the present instance, the ground has been covered as comprehensively as possible, without rendering the work cumbersome. There are included very nearly 10,000 names covering all periods, probably a greater number than in any similar work thus far published in English. In the individual biographies, the editors have aimed at conciseness, without, however, omitting any essential details.

The facts have, in every instance, been revised according to the latest authorities available at this time. The exigencies created by the World War have, in a great measure, excluded direct communication with living subjects residing in Europe, as well as independent research on the ground. Existing works of reference had therefore to be relied upon for most of the facts and dates. In this connection, the editors must acknowledge their indebtedness especially to the eighth (German) edition of that most scholarly of musical encyclopedias, Riemann's *Musiklexikon*. That edition, having had the benefit of the great work of research in musical history carried on from various European centres during the last decade,—to a great extent under the direct supervision of Dr. Riemann,—

## PREFATORY NOTE

has furnished the present editors with facts not only concerning contemporary musicians, but also concerning hitherto doubtful periods of musical history and subjects, which by virtue of recent discoveries have assumed new significance.

Beyond this the editors are indebted to various other standard works such as Grove's 'Dictionary of Music and Musicians,' Fétis' *Biographie Universelle*, Eitner's *Musikalisches Quellenlexikon*, Norlind's *Almänt Musik-Lexikon* (Stockholm), Baker's 'Biographical Dictionary of Musicians' (New York), Wyndham and L'Epine's 'Who's Who in Music' (London), etc., besides a large number of special works dealing with separate phases of the subject.

As regards contemporary musicians, a great many facts have, of course, been adduced from the exclusive material gathered in the course of three years by the editors of *THE ART OF MUSIC*. This is especially true with regard to American subjects, though here also publications like 'Who's Who in America,' Hughes' 'Music Lovers' Cyclopeda,' and the advance sheets of the American 'Who's Who in Music' (edited by César Saerchinger), have been freely consulted.

As the work is designed for music lovers no less than musicians and students, simple language has been employed in the explanations of technical matters. Abbreviations have been most sparingly used, and in most cases they are self-explanatory. A list of these will be found on page xiii.

The reader is cautioned to consult the *Addenda* for any subject not found in its proper alphabetical place. Also, owing to the confusion which exists as to the spelling of old names, the reader must be warned to use particular care in looking for them, though most of such cases are taken care of, it is thought, by adequate cross-references. Russian names, also, because of the

## PREFATORY NOTE

different transliterations of the Slavic alphabet, have become confused in the English reader's mind. In the present work they have been spelled, as far as is reasonable, phonetically (in the English sense). For instance, the Russian *sh*-sound has been reproduced by 'sh.' But exceptions have been made with such familiar names as Tschaikowsky, which, having been introduced to the western world by way of Germany, have been generally accepted in the German form. Uniformity in these matters is hardly possible without a radical and wide-spread reform, though such a reform is highly desirable.

THE EDITORS.

March, 1917.

## CONTENTS OF VOLUMES XI-XII

PREFATORY NOTE . . . . .	XI.	vii
LIST OF ABBREVIATIONS . . . . .	XI.	xiii
DICTIONARY-INDEX A-L . . . . .	XI.	1
ADDENDA A-L . . . . .	XI.	305
DICTIONARY-INDEX M-Z . . . . .	XII.	1
ADDENDA M-Z . . . . .	XII.	307





## LIST OF ABBREVIATIONS USED IN VOLUMES XI AND XII

- |   |   |
|---|---|
| <p><b>a</b>, in (i.e. <i>a 4</i>, in 4 parts, for 4 voices).</p> <p><b>acc.</b>, accomp., accompaniment.</p> <p><b>b.</b>, born.</p> <p><b>B.c.</b>, Basso continuo.</p> <p><b>ca.</b> (Lat., <i>circa</i>), about.</p> <p><b>cent.</b>, century.</p> <p><b>cf.</b> (Lat., <i>confer</i>), compare.</p> <p><b>chor.</b>, chorus.</p> <p><b>clar.</b>, clarinet.</p> <p><b>comp.</b>, composed, composition.</p> <p><b>Cons.</b>, Conservatory.</p> <p><b>cont.</b>, continuo.</p> <p><b>contemp.</b>, contemporary.</p> <p><b>Denkmäler, d.T.</b> (Ger., <i>Denkmäler der Tonkunst</i>), 'Monuments of Musical Art' (a series of publications in Germany and Austria, containing complete scholarly editions of the works of the great composers, also more or less obscure works of historical importance).</p> <p><b>dir.</b>, director.</p> <p><b>do.</b>, ditto.</p> <p><b>Dr. jur.</b> (Lat., <i>Doctor juris</i>), Doctor of Law.</p> <p><b>Dr. phil.</b> (Lat., <i>Doctor philosophiae</i>), Doctor of Philosophy.</p> <p><b>e.g.</b> (Lat., <i>exempli gratia</i>), for example.</p> <p><b>ed.</b>, edited, edition.</p> <p><b>Eng.</b>, England, English.</p> <p><b>estab.</b>, established.</p> <p><b>et seq.</b> (Lat., <i>et sequentis, sequentia</i>), and the following.</p> <p><b>f.</b>, and following page (i.e., 369f).</p> <p><b>ff.</b>, and following pages.</p> <p><b>fl.</b>, flute.</p> <p><b>Fr.</b>, French.</p> <p><b>Ger.</b>, German.</p> <p><b>govt.</b>, government.</p> <p><b>harm.</b>, harmony.</p> <p><b>h.c.</b> (Lat., <i>honoris causa</i>), indicating an honorary degree.</p> | <p><b>ib.</b>, <b>ibid.</b> (Lat., <i>ibidem</i>), in the same place.</p> <p><b>i.e.</b> (Lat., <i>id est</i>), that is.</p> <p><b>Imp., Imper.</b>, Imperial.</p> <p><b>incid.</b>, incidental [music].</p> <p><b>incl.</b>, including.</p> <p><b>Inst.</b>, Institute, Institution.</p> <p><b>instr.</b>, instrumental, instruments.</p> <p><b>introd.</b>, introduced.</p> <p><b>maj.</b>, major.</p> <p><b>Met.</b>, Metropolitan [Opera House].</p> <p><b>min.</b>, minor.</p> <p><b>MS., MSS.</b>, manuscript, manuscripts.</p> <p><b>mus.</b>, musical.</p> <p><b>Mus. B.</b>, Bachelor of Music.</p> <p><b>Mus. D.</b>, Doctor of Music.</p> <p><b>mus. ex.</b>, musical example.</p> <p><b>op.</b>, opus (pl. <i>opera</i>).</p> <p><b>orch.</b>, orchestral.</p> <p><b>Oxon.</b> (Lat. <i>Oxoniae</i>), of Oxford.</p> <p><b>perf.</b>, performed.</p> <p><b>port.</b>, portrait.</p> <p><b>prod.</b>, produced.</p> <p><b>Prof.</b>, Professor.</p> <p><b>psend.</b>, pseudonym.</p> <p><b>pub.</b>, published.</p> <p><b>q.v.</b> (Lat., <i>quod vide</i>), which see.</p> <p><b>Ref.</b>, Reference (indicating volume and page of THE ART OF MUSIC, where additional information is to be found).</p> <p><b>Soc.</b>, Society.</p> <p><b>stud.</b>, studied.</p> <p><b>symph.</b>, symphonic.</p> <p><b>transl.</b>, translated, translation.</p> <p><b>U. S.</b>, United States.</p> <p><b>Univ.</b>, University.</p> <p><b>v.</b> (Lat., <i>vide</i>), see.</p> <p><b>v.</b> [e.g., 4 v.] (Lat., <i>voces, vocum</i>; Ital., <i>voci</i>), voices.</p> <p><b>via.</b>, viola.</p> <p><b>vin.</b>, violin.</p> <p><b>vol.</b>, vols., volume, volumes.</p> <p><b>w.</b>, with.</p> |
|---|---|

*N. B.—Reference figures in Italics indicate major references. Italics have been employed only to give emphasis to one or more out of a number of figures, and not when the important reference occurs first.*



**A DICTIONARY-INDEX  
OF MUSICIANS**

**BOOK I**



# DICTIONARY-INDEX OF MUSICIANS

## A

Aaron

**AARON.** See ARON.

**ABACO** (1) [Evaristo] **Felice dall'** (1675-1742): b. Verona, d. Munich; 'cellist at the Munich court, 1704; during its exile in Brussels became nominally, and after the return to Munich definitely, master of chamber music and councillor to Prince Max Emanuel. His compositions, 'representing the lofty style of Italian chamber music at its purest' (Riemann), include 14 violin sonatas with bass, 6 each of chamber and church sonatas a 3, 10 4-part church concertos, 6 7-part concertos (4 vlns., vla., bassoon or 'cello) and violin concertos. (2) **Joseph Clemens Ferdinand** (1709-1805): b. Brussels, d. Verona; 'cellist in the court band at Bonn, director of chamber music and councillor there, 1738; wrote 29 'cello sonatas, a dramatic cantata (MSS.), etc.

**ABBA-CORNAGLIA, Pietro** (1851-1894): b. Alessandria, Piedmont, d. there; composer of chamber and church music, also of three successful operas.

**ABBADIA** (1) **Natale** (1792-ca. 1876): b. Genoa, d. Milan; composed operas and church music. (2) **Luigia** (b. Genoa, 1821): a daughter of (1), operatic mezzo-soprano; created Donizetti's *Maria Padilla*; in 1870 founded a vocal school in Milan.

**ABBATINI, Antonio Maria** (1595(?)-1677): Tiferno, Citta di Castello, d. there; *maestro di cappella* at the Lateran, del Gesù, and other Roman churches. His works were chiefly religious, some published, others in manuscript. His comic opera (composed with Marco Marazzoli to the text by Rospigliosi) *Dal male il bene* (1654, one of the first on record, prod. in Rome), holds an important place in the development of opera. He wrote two other operas, *Ione* (Vienna, 1666) and *La comico del cielo* (Rome, 1668). Ref.: IX. 67.

**ABBE** (1) **Philippe P. de St. Sevin** (18th cent.): French 'cellist. (2) **Pierre de St. Sevin** (18th cent.): brother of Philippe, also 'cellist. (3) **Joseph Barnabe de St. Sevin** (1727-1787): b. Agen, France, d. Charenton; son of Philippe, violinist and composer.

**ABBEY** (1) **John** (1785-1859): b. Whitton, d. Versailles; organ-builder,

Abela

noted for introduction of the pneumatic mechanism into France. The business is still continued in Versailles by his sons, E. and J. (2) **Henry E.**: American impresario. Ref.: IV. 136f, 142f.

**ABBOTT, Emma** (1850-1888): b. Chicago, d. New York; dramatic soprano; studied with Erani, Sangiovanni and Delle Sedie; distinguished in Europe and America. Ref.: IV. 160f, 168.

**ABD EL KADIR**, or **Abdoikadir, Ben Isa** (14th cent.): Arabian theorist, author of three theses on Arabic melodies (still extant).

**ABD EL MUMIN** (or **Saffiedin**): 13th-14th cent. Arabic theorist.

**ABEILLE, Johann Christian Ludwig** (1761-1838): b. Bayreuth, d. Stuttgart; court conductor and organist at Stuttgart; virtuoso on piano and organ; prolific composer for pianoforte, of *Singspiele* and of songs.

**ABEL** (1) **Ciamor Heinrich** (17th cent.): chamber musician at the Hanoverian court, composer of instrumental works (3 vols.), courantes, sarabandes, etc. (2) **Christian Ferdinand** (18th cent.): player of the viola da gamba at Cöthen, 1720-1737. (3) **Leopold August** (1717-1794): b. Cöthen, son of (2); court violinist and composer. He studied under Benda and played at Brunswick, Sondershausen, Berlin, etc.; composed violin études. (4) **Carl Friedrich** (1725-1787): b. Cöthen, d. London; last noted virtuoso on the viola da gamba; wrote many symphonies, clavier concertos, string quartets, etc. He studied with J. S. Bach at the Thomasschule, played in the Dresden court band for ten years; in 1765 became chamber musician to Queen Charlotte in London, where he founded, with J. C. Bach, the Bach-Abel Concerts. Ref.: II. 62; (infr. on Mozart) II. 102; VII. 591. (5) **Ludwig** (1835-1895): b. Eckartsberga, Thuringia, d. Neu-Passing; violinist; member of the Gewandhaus and Weimar Court orchestras; conductor of the Munich Court orchestra (1867), teacher and Royal professor at Royal School of Music. Wrote excellent methods, studies, etc.

**ABELA** (1) **Don Placido** (1814-1876): b. Syracuse, d. Monte Cassino; prior of abbey there, organist and composer of church music. (2) **Karl Gottlob** (1803-1841): b. Borna, Saxony, d.

Halle; cantor at Francke Stiftung there, author of song books for schools, composer of male choruses.

**ABELL, John** (ca.1660-ca.1720): alto singer, lutenist, composer of songs. In 1688 he lost his position in the Chapel Royal (held since 1679) and travelled in Italy, France, Germany, Holland and Poland until 1700 when he regained his former post.

**ABENDROTH, Irene** (1872- ): b. Lemberg; 1889 sang at the Vienna court opera, later in Munich, then again for four years in Vienna, and during 1899-1908 in the Royal Opera at Dresden. Her husband, Thomas Thaller, is the author of her biography.

**ABENHEIM, Joseph** (1804-1891): b. Worms, d. Stuttgart; violinist and musical director there; composer of entr'actes, overtures, songs, piano pieces, etc., only a few of which have been printed.

**ABERT (1)** [Johann] **Joseph** (1832-1915): b. Bohemia, d. Stuttgart; noted virtuoso on double bass; studied at Prague Cons., later in Paris and London. In 1852 he became a member, and in 1867 was appointed conductor of the Stuttgart court orchestra, which he led until 1888. His compositions include concertos and études for the double bass, symphonies, 5 operas, overtures, string quartets, etc. Ref.: III. 212, 257; (Bach transcription) VI. 438. (2) **Hermann** (1871- ): b. Stuttgart; son of J. J. (1), musicographer and historian; studied at Stuttgart Cons. and Berlin University; author of *Die Lehre vom Ethos in der griechischen Musik* (1899); biographies of Schumann, Franz, etc.; since 1909 professor at Halle Univ.

**ABESSER, Edmund** (1836-1889): b. Margörlitz, Saxony, d. Vienna; composer of salon music, also an opera, *Die liebliche Fee*.

**ABINGTON.** See **ABYNGDON.**

**ABORN (1)** **Milton**: American operatic manager. Ref.: IV. 155ff, 173. (2) **Sargent**: brother of (1) and associated with him as manager. Ref.: IV. 155ff, 173.

**ABOS (Avos, d'Avossa) (1)** **Gloriano**: composer of operas for Venice, Vienna, Rome, Turin, Ancona and London (1746-58). (2) **Giuseppe**: composer of operas for Naples (1742-64), also church music; teacher at Naples Cons.

**ABOTT, Bessie Piekens (Mrs. T. Waiso Story)**: b. Riverdale, N. Y.; operatic soprano; studied with Mme. Frieda Ashforth, New York, and Victor Capoul, Paris; début as Juliette in *Roméo et Juliette* at the Opéra, Paris; sang in London, Metropolitan Opera, New York, 1907, and elsewhere in the United States.

**ABRAHAM (1)** **John.** See **BRAHAM.** (2) **Dr. Max.** See **PETERS, C. F.** (3) **Otto** (1872- ): b. Berlin; musical psychologist, associate of Stumpf in the Berlin Institute of Psychology, au-

thor of studies on tone sensations and phonography of the music of Hindus, Japanese, etc.

**ABRAHAMSON,** [Werner Hans] **Friedrich** (1744-1812): b. Schleswig, d. Copenhagen; published in collaboration with Rahbek and Nyerup a collection of Danish songs, *Danske Viser fra Middelalderen.*

**ABRAM, John** (1840- ): b. Margate; English organist, composer of oratorios and cantatas.

**ABRAMS,** three sisters (1) **Harriet,** soprano, made her début Drury Lane, 1775, composer of popular songs and collector of several volumes published ca. 1787ff. She sang at the Handel Commemoration with her sister (2) **Theodosia,** a contralto. (3) **Eliza,** the youngest, sang with her sisters at the Ladies' Catch and Glee Concerts.

**ABRÁNYI (1)** **Kornel** (1822-1903): b. Szent György Abrány, d. Budapest; composer, critic and librettist. He received his training from Chopin, Kalkbrenner, Halévy and Fischhof. In 1860 joined Mosonyi and Rószavölgyi in establishing the *Zenészeti Lapok,* the first Hungarian magazine devoted to music. This he continued to edit until 1876. Other writings include a volume on musical aesthetics, a history of music, a book on harmony and a biography of Mosonyi. (2) **Emil** (1882-): b. Budapest, son of the poet Emil A.; composer of 3 Hungarian operas; from 1907 Royal conductor at Hanover, from 1911 at Budapest. Ref.: III. 199.

**ABRICI, Vincenzo** (1631-1696): organist; chapel-master to the Elector of Saxony, Dresden, teacher of Kuhnau; composed church music. Ref.: VI. 425.

**ABT (1)** **Franz** (1819-1885): b. Eilenburg, d. Wiesbaden; famous popular song-writer, pupil of the Thomasschule, where he led the Students' Philharmonic and composed successfully; conductor of theatres in Bernburg, Zürich, and Brunswick, also of singing societies; composer of popular songs, quartets for men's voices, women's voices, choruses, cantatas, etc. Extremely prolific (more than 500 works, with over 3,000 numbers). Ref.: III. 19; (quot.) IV. 309f; VI. 177. (2) **Alfred** (1855-1888): b. Brunswick, d. Geneva; son of Franz, theatre-conductor in Rudolstadt, Kiel and Rostock.

**ABYNGDON, Henry** (15th cent.): d. Wells, England; Master of the Song of the Chapel Royal, London, etc.; composer of church music; friend of Sir Thomas More. Ref.: VI. 447.

**ACHARD, Léon** (1831- ): b. Lyons; tenor. He studied at the Conservatoire and made his first appearance at the Théâtre Lyrique; has sung since then in Lyons and in Paris at the Opéra Comique and the Opéra.

**ACHENBACH, Max.** See **ALVARY.** **ACHSHARUMOFF, Demetrius** **Vladimirovitch** (1864- ): b. Odessa; violinist, conductor of symphony con-

certs in Pultawa and a branch of the Imperial Russian Musical Society.

**ACKERMANN, A. J.** (1836- ): b. Rotterdam; teacher of organ and theory at the Royal Music School of The Hague, composer of songs and instrumental works.

**ACKTÉ, Aino** (Mme. Ackté-Renvall): b. Helsingfors, Finland; contemp. operatic soprano at Paris Opéra, New York, London, etc. *Ref.*: X. 205.

**ACTON, John B.** (1863- ): b. Manchester (?), Eng.; vocal teacher; pupil of Francesco Lamperti; prof. of music, Royal College of Music; comp. cantatas for women's voices, male chorus 'For Home and Liberty,' duets, songs, etc.

**ADALID Y GURRÉA, Marcel del** (1826-1881): b. Coruña, d. Longara, Galicia; pianist and composer. He studied under Moscheles and Chopin, published 3 collections of Galician folk-songs; comp. piano pieces and an unpublished opera.

**ADAM** (1) **Jean** (18th cent.): tenor-violinist at Dresden court and composer of ballets, concertos for oboe and piano, string quartets and symphonies. (2) **Louis (Johann Ludwig)** (1758-1848): b. Müttersholtz, Alsace, d. Paris; professor of pianoforte at Paris Cons., author of works on principles of piano-playing, composer of sonatas, etc. (3) **Adolphe-Charles** (1803-1856): b. Paris, d. there; son of Louis (2); prolific and successful comic opera composer, (53 operas); pupil and follower of Boieldieu and Auber. His one-act opera *Pierre et Cathérine*, prod. successfully at the Opéra-Comique was followed by 13 others and in 1836 by *Le Postillon de Lonjumeau*, a brilliant success, including the operas *Le Châlet*, *Au fidèle berger*, *Postillon de Lonjumeau*, *Le Roi d'Yvetot*, *La Poupée de Nuremberg*, *Cagliostro*, *Richard en Palestine*, and the ballets *Giselle*, *Le Corsair*, *Faust*, etc. He founded the Théâtre National in 1847 but his enterprise failed in the revolution of the following year. He succeeded his father as professor at the Conservatoire on the latter's death (1848). *Ref.*: II. 211f; IX. 73, 229f, 236; X. 151, 158; portrait, IX. 226.

**ADAM DE LA HALLE** (or **Hale**) (ca. 1240-87): b. Arras, d. Naples; poet and composer of great historical importance. The 'Hunchback of Arras' was one of the most gifted and accomplished of the trouvères. His chansons, rondeaux, motets, and especially his famous pastoral song-play, *Les gieux de Robin et de Marion* (1285), have been revived during the 19th century. His complete works, in modern notation, were edited by Coussemaker (*Oeuvres complètes du trouvère Adam de la Halle, etc.*, 1872). *Robin et Marion*, according to modern scholarship, is a compilation from folk-song

sources, etc. It is frequently referred to as the earliest example of comic opera. It has been published in arrangement with piano accompaniment by J. B. Weckerlin. Other song-plays credited to A. are the *Jeu d'Adam* and *Jeu du pelerin*. *Ref.*: I. 211, 213; V. 138; VI. 25f; IX. 3, 71; mus. ex., XIII. 9.

**ADAM VON FULDA** (15th cent.): probably a Benedictine monk, composer and theorist. Some of his compositions (hymn and antiphony melodies in contrapuntal settings) are preserved in the Berlin and Leipzig libraries.

**ADAMBERGER, Valentin** (1743-1804): b. Munich, d. Vienna; tenor. He made his début under the name of Adamonti and sang in Italy, London, and Vienna, occupying the position of court chapel singer at the last-named place. He is mostly remembered by the fact that Mozart honored him by writing the part of Belmonte for him.

**ADAMI DA BOLSENA** (or **da Volterra**), **Andrea** (1663-1742): b. Venice, d. Rome; papal singer and papal *maestro di cappella*. In 1711 he wrote *Osservazioni per ben regolare il coro dei cantori della Cappella Pontificia*.

**ADAMONTI**. See **ADAMBERGER**.

**ADAMOWSKI** (1) **Timothee** (1858- ): b. Warsaw; noted violinist and composer. He studied with Kontchi and Massart at Warsaw and Paris. He toured America and later taught in the New England Conservatory at Boston, where in 1888 he established the Adamowski String Quartet; was conductor of Boston Symphony 'Pops' during 1890-94. Composer of songs, etc. (2) **Joseph**: brother of above; cellist.

**ADAMS** (1) **Thomas** (1785-1858): organist in London. He composed organ fugues, intermezzos and variations, for piano and for organ. He was a pupil of Dr. Busby. *Ref.*: VI. 475. (2) **Charles R.** (ca. 1834-1900): b. Charlestown, Mass., d. West Harwich; operatic tenor; studied with Barbieri, sang in Vienna, Milan, London, Madrid, Germany and United States. (3) **Stephen**. See **MAYBACCK, M.** *Ref.*: V. 327.

**ADCOCK, James** (1778-1860): b. Eton, d. Cambridge; choirmaster and composer. He was a choirboy at Windsor and at Eton, became a lay priest in 1797 and later choirmaster at King's College. He wrote glees, an evening service and anthems, also 'The Rudiments of Singing.'

**ADDISON** (1) **John** (1765-1844): b. London, d. there; double-bassoon player and dramatic composer. His rather erratic career included 'cello playing, conducting in Dublin, manufacturing in Manchester, selling music in London, and at all times composing, singing and giving singing lessons. He prod. 6 popular operettas, wrote glees, songs etc. (2) **Robert Brydges** (1860- ): b. Dorchester, Oxford; teacher and composer. He studied under Macfarren

at the Royal Academy of Music, where he later taught harmony and composition. He wrote orchestral works, songs and church music.

**ADE, George:** American humorist and dramatist. Ref.: IV, 457.

**ADELBOLDUS** (d. 1027): Bishop of Utrecht; musical theorist (work extant in Gerbert's *Scriptores*).

**ADELBURG, August, Ritter von** (1830-1873): b. Constantinople, d. Vienna; violinist. He composed sonatas, études, and concertos for the violin, also string quartets and three operas. Pub. criticisms of Liszt's book on Gypsy music.

**ADELUNG.** See **ADLUNG.**

**ADGATE, Andrew:** American musical pioneer. Ref.: IV, 73, 87, 235.

**ADLER** (1) **Georg:** b. Ofen, 1806; pianist, teacher and composer of chamber music, variations, songs, etc. (2) **Vincent** (1826-1871): b. Raab, Hungary, d. Geneva; composer. He studied at Budapest, Vienna, and Paris, and at Paris made the acquaintance of Wagner, Bülow, Ernst and Lalo. He taught for six years at the conservatory upon his return to Geneva. His compositions include studies for the piano, and salon music. (3) **Guido** (1855- ): b. Eibenschütz, Moravia; teacher and musicographer. He studied at Vienna Cons. with Bruckner and Dessoff, also at the Univ., became *Dr. jur.* and *Dr. phil.*; docent for music science at Vienna Univ., 1881, professor extraordinary at Prague in 1885 and professor at Vienna Univ. in 1898. He founded the *Vierteljahrsschrift für Musikwissenschaft* with Chrysander and Spitta in 1884, edits the *Denkmäler der Tonkunst in Österreich*, wrote studies on the history of harmony, Beethoven's works, Wagner, Haydn, mediæval music, etc., also *Der Stil in der Musik* (vol. i, 1912).

**ADLGASSER** (or **Adeigasser**), **Anton Cajetan** (1728-1777): b. Innzell, d. Salzburg; organist, composer of church music and collaborator with Michael Haydn and Mozart in *Die Schuldigkeit des ersten Gebots* (1767).

**ADLUNG** (or **Adelung**), **Jakob** (1699-1762): b. Bindersleben, d. Erfurt; organist, teacher and writer. He studied successively philology, theology and music, in 1727 became city organist at Erfurt and later professor of the Gymnasium there. He taught the clavicord; built a number of clavicords himself, and wrote three treatises of importance, *Anleitung zu der musikalischen Gelahrtheit* (1758), *Musica mechanica organoedi* (1768) and *Musikalisches Siebengestirn* (1768).

**ADOLFATI, Andrea** (1711-ca.1760): b. Venice, d. Genoa; studied with Galuppi, church conductor in Venice and Genoa, composer of 5 operas and church music.

**ADRASTOS** (ca. 4th cent. B. C.): pupil of Aristotle, musical theorist, wrote

three books on harmony (Latin transl. found 1788 in Sicilian court library).

**ADRIAENSEN, Emanuel**, called **Hadrrianus** (16th cent.): b. Antwerp, published two works in lute tablature, containing transcriptions of canzonets, dance-tunes, fantasias, madrigals, motets and preludes by di Rore, Lassus, van Berchem, etc. (1584, 1592).

**ADRIANO DI BOLOGNA.** See **BANCHIERI.**

**ADRIEN** or **Andrien** (1) **Martin Joseph**, called **La Neuville**, or **Adrien Painé** (1767-1822): b. Liège, d. Paris; bass and chorus master at Paris Opéra; teacher at the École Royale and writer of patriotic bymns. (2) **J —** (ca. 1768-ca.1824): b. Liège; brother of Martin, chorus master at the Théâtre Feydeau (Paris); published song collections. (3) **Ferdinand** (1799-1801): chorus master, Paris Opéra; song composer.

**ÆGIDIUS DE MURINO** (15th cent.): writer on musical theory. His dissertations on measured music still extant in *Consemaker's Scriptores*.

**ÆGIDIUS ZAMORENSIS, Joannes** (13th cent.): Franciscan friar of Zamora, Spain; musical theorist; wrote *Ars Musica*.

**AELSTERS, Georges Jacques** (1770-1849): b. Ghent, d. there; carillonneur and director at St. Martin's, composer of much church music still in vogue.

**AERTS** (1) **Égide** (1822-1853): b. Boom, near Antwerp, d. Brussels; flutist, pupil and teacher at the Brussels Cons.; wrote symphonies and concertos for flute. (2) **Felix** (1827-1888): b. St. Trond, Belgium, d. Nivelles; violinist at Brussels, conductor at Tournai, teacher in Paris and Nivelles and composer of religious and secular pieces. He wrote also on methods and several essays on plain-chant.

**ÆSCHYLUS;** Greek dramatist. Ref.: I, 120, 329; III, 149; IX, 414; X, 55, 56.

**AFANASSIEFF, Nicolai Jacovelevitch** (1821-1898): b. Tobolsk, d. St. Petersburg; violinist and composer. His compositions include, besides violin pieces, a piece for viola d'amour, a string quartet, a quintet, an octet, piano pieces and songs, several operas, also a cantata 'The Feast of Peter the Great' (prize-crowned), symphonies and oratorios (still in manuscript).

**AFFERNI** (1) **Ugo** (1871- ): b. Florence; pianist and conductor. He studied at Florence, Frankfurt and Leipzig, counting among his teachers Schwarz, Urspruch, Bülow, Reinecke, Jadassohn, Piutti. After his marriage in 1895 he and his wife introduced chamber music evenings at Lübeck. Later he conducted concerts at Hartzburg and Wiesbaden, and has written piano pieces and songs and one opera, *Potemkin an der Donau*. (2) **May, née Brommer** (1872- ): b. Great



Grimshy; studied at Leipzig Cons.; violinist, wife of (1).

[I'] **JAFFILARD, Michel** (17th cent.): tenor in chapel of Louis XIV., 1683-1708; author of *Principles très faciles* for sight singing, first pub. 1691.

**AFRANIO DEGLI ALBONESI** (15th cent.): b. Pavia, canon of Ferrara, reputed inventor of the bassoon. *Ref.*: VIII. 77.

**AFZELIUS, Arvid August** (1785-1871): b. Enköping, Sweden, d. there; clergyman and collector of folk-melodies.

**AGATHON, Pope 678-681**: regulated the Roman Antiphony. *Ref.*: I. 147.

**AGAZZARI, Agostino** (1578-1640): b. Siena, d. there; church-conductor and composer. While Kapellmeister at the German College at Rome, he wrote the dramatic pastoral, *Eumelio*, but upon his return to Siena, where he became cathedral conductor, he devoted himself to the voluminous production of church music, including 4 books of sacred cantiones (1602-16), evening psalms, a magnificat, a litany, etc.; also published 5 books of madrigals for 3-6 voices. A friend of Viadana, he adopted his reforms in religious vocal music and in his pamphlet *La musica ecclesiastica* attempted to harmonize church music with the Resolutions of the Council of Trent. He was one of the first to give directions for executing the figured bass. *Ref.*: I. 379; IX. 22.

**AGELAOS OF TEGEA** (6th cent. B. C.): first victor in Pythian games, 559 B. C.; first kithera-virtuoso.

[I'] **AGINCOURT, François** (1714-1758): b. Rouen, d. Paris; organist. In 1714 he became organist at the Royal Chapel in Paris. His only production, *Pièces de Clavecin*, appeared in 1733.

**AGNELLI, Salvatore** (1817-74): b. Palermo; operatic composer. He studied at Naples under Furno, Zingarelli and Donizetti; began his operatic career as composer at Naples and Palermo, and in 1846 went to Marseilles. There he prod. 3 operas, wrote three others, a *Miserere*, a cantata, a *Stabat Mater*, etc.

[I'] **AGNESI** (1) **Luigi**. See **AGNIEZ, L.F.L.** (2) **Maria Theresa** (1724-1780[?]): b. Milan; pianist; composed 5 operas, prod. 1771, in Milan, cantatas, 2 pianoforte concertos and sonatas.

**AGNIEZ, Louis Ferdinand Leopold**, called **Luigi Agnesi** (1838-1875): b. Erpent, d. London; singer and composer. He studied at the Brussels Cons., was conductor at St. Catherine's and director of several societies in Brussels and after producing a successful opera, *Harold le Normand*, he toured France and Germany as operatic and concert bass.

**AGOSTINI** (1) **Ludovico** (1534-1590): b. Ferrara, d. there; court-conductor and composer. He was chaplain at the court of Alphonse II. and wrote

church music and madrigals, published partly at Venice, partly at Ancona. (2) **Paolo** (before 1593-1629): b. Vallerano, d. Rome; composer; son-in-law and pupil of B. Nanini; while chapel master at St. Peter's and previously at other churches in Rome, he wrote much music still preserved in manuscript. The *Salmi della Madonna* and 5 books of masses were published in 1619 and 1627. (3) **Pietro Simone** (1650-[?]): b. Rome; operatic composer and *maestro di cappella* at Parma. His works include also an oratorio and motets. (4) **Mezlo** (1875- ): See *Addenda. Ref.*: III. 394.

**AGRAMONTE, Emilio** (1844- ): b. Puerto Principe, Cuba; teacher of singing in Barcelona, Cuba and New York; studied in Spain and Paris, composer of religious music (not printed).

**AGRELL, Johann Joachim** (1701-1765): b. Löth, Sweden, d. Nuremberg; court violinist and piano-virtuoso at Cassel, and after 1746 Kapellmeister at Nuremberg. Concertos for harpsichord and quartet, sonatas and 'symphonies' for the piano were published.

**AGRENEFF, Demetrius Alexandrovitch** (1838-1908): b. Rustchuk, Bulgaria, d. there; singer and director. After studying in Italy and Paris, he organized a choir and, under the name Slavjanski, presented folk-songs through Europe and America:

**AGRICOLA** (1) **Alexander (Ackermann)**, frequently called 'Alexander' (ca.1446-ca.1506): important composer of the Netherland school. He wrote at Milan, Mantua and Burgundy, where he was chapel singer. In 1505 he followed Philip the Fair of Burgundy to Spain, where he apparently died at Valladolid at the age of 60. Petrucci printed in his three oldest collections (1501-3) 31 songs and motets by this composer, and also published a volume of his masses. Besides these there are other masses, motets, chansons and magnificats in MS. (2) **Martin** (1486-1556): b. Sorau, Saxony, d. Magdeburg; private music teacher, then cantor at the Lutheran School at Magdeburg; author of important theoretical works, including *Eyn kurtz deutsche Musica* (1528), *Musica instrumentalis deutsch* (in doggerel, based on Virdung's *Musica getutschl*), *Musica figuratis deutsch* (1533, with an appendix, *Von den Proporcionibus*, based on Gafori), *Rudimenta musices* (1539), *Scholia in musicam planam Wenceslai Pulamathis* (1540), *Quaestiones vulgariore in musicam* (1543). He was the first German theoretician to use the vernacular. His compositions consist of motets and hymns pub. in various collections. *Ref.*: VI. 51; VII. 375; VIII. 67, 76. (3) **Johann** (ca. 1570-1605): b. Nuremberg, d. Erfurt; composer and instructor, published motets and cantiones.

(4) **Wolfgang Christoph** (17th cent.): German composer of church music. (5) **Georg Ludwig** (1643-1676): b. Grossfurra near Sondershausen, d. Gotha; composer. At Mühlhausen he produced chamber sonatas for stringed instruments, penitential songs and madrigals. (6) **Johann Friedrich** (1720-1774): b. Dobitschen, d. Berlin; court composer. He succeeded Graun as director of the Royal Chapel, and is known for his 8 operas, prod. Berlin and Potsdam, odes, a sonata, and theoretical works. (7) **Benedetta Emilia** (née Molteni) (1722-80): b. Modena, d. Berlin; wife of Johann F., singer in the Berlin Italian Opera.

**AGTHE** (1) **Karl Christian** (1762-1797): b. Hettstädt, d. Ballenstedt; court organist at Ballenstedt, composed 6 Singspiele, a ballet, piano sonatas and songs. (2) **Wilhelm Johann Albrecht** (1790-1873): b. Ballenstedt, d. Berlin; son of (1). He taught music at Leipzig, Dresden and Posen, Breslau and Berlin. He was a member of the Gewandhaus orchestra in Leipzig, pub. piano compositions; from 1845 till his death conducted his own institute of music at Berlin. (3) **Friedrich Wilhelm** (1796-1830): b. Sangerhausen, d. Sonnenstein. He studied at Weimar and Dresden, under Müller, Riemann and Weinlig. For six years he was cantor at the Kreuzschule (1822-1828). (4) **Rosa**. See **MLOE**.

**AGUADO y GARCIA, Dionisio** (1784-1849): b. Madrid, d. there; distinguished virtuoso on the guitar. His compositions consist of rondos and studies for the guitar, and pub. a guitar method (1825, French 1827).

**AGUIARI, Lucrezia**. See **AGUJARI**.  
**AGUILAR, Emanuel Abraham** (1824-1904): b. London, d. there; pianist and composer. After distinguishing himself at Leipzig, he went to London, where he composed operas, cantatas, symphonies, overtures and chamber music.

**AGUILERA DE HEREDIA, Sebastian** (17th cent.): Spanish ecclesiastic and organist. In 1693 he became organist at the Cathedral of Saragossa, where he composed and published a volume of Magnificats.

**AGUJARI, Lucrezia**, called **La Bastardina** or **Bastardeila** (1743-1783): b. Ferrara, d. Parma; soprano. She sang in Italy and at London, was noted especially for her phenomenal range, from middle C through three octaves. In 1780 she married the *maestro di cappella* Colla at Parma and subsequently left the stage.

**AGUS** (1) **Henri** (1749-1798): b. France, d. there; prof. of solfeggio at Paris Conservatoire; composer of educational works. (2) **Joseph**; composer of string trios, duets, glees, etc., pub. in London, also 6 duos concertants for 2 violins pub. as the op. 37 of Boccherini by Barbieri of Paris.

**AHLE** (1) **Johann Rudolf** (1625-1673): b. Mühlhausen, d. there; organist and composer. After acting as cantor at St. Andreas in Erfurt, Ahle became organist at St. Blasien in Mühlhausen, subsequently member of the council and burgomaster in the same town. His works are chiefly religious; they include chamber sonatas, choral music, and theoretical writings. (2) **Johann Georg** (1651-1706): b. Mühlhausen, d. there; organist. He succeeded his father as organist at Mühlhausen, became town councillor, and was made poet laureate by Kaiser Leopold I. He was noted as composer and theoretician.

**AHLSTRÖM** (1) **Olof** (1756-1835): b. Stockholm, d. there; organist and composer. He was organist at Stockholm and the author of violin and piano sonatas, songs, also the collections *Musikalisk Tidsfördrift* and *Skaldestycken*. (2) **Jacob Niklas** (1805-1857): b. Wisby, Sweden, d. Stockholm; operatic composer. Besides 2 operas, A. prod. songs, etc., also a compilation of Swedish folk-songs.

**AHN CARSE, A. von**. See **CARSE**.

**AHNA** (1) **Heinrich Karl Hermann de** (1835-1892): b. Vienna, d. Berlin; violinist. He studied under Mayseder and Müldner, became chamber virtuoso to the duke of Coburg-Gotha, and after serving in the Austrian army during 1851-59, gave concerts in Germany and Holland and settled in Berlin as member of the Royal Kapelle, of which he afterward became concert-master. He was noted as member of the Joachim Quartet. *Ref.*: VII. 451. (2) **Eleanore** (1835-1865): b. Vienna, d. Berlin; mezzo-soprano. She was sister of Heinrich (1), a pupil of Mantius and a singer in the Royal Opera at Berlin.

**AIBL, Joseph**, founder of a noted music firm (Munich, 1824) which during 1836-84 was controlled by Eduard Spitzweg and his two sons, Eugen and Otto. It absorbed the firms of Falter und Sohn and of Alfred Läu-terer, and in 1904 merged with the 'Universal-Edition' with headquarters at Leipzig.

**AIBLINGER, Johann Kasper** (1779-1867): b. Wasserburg, d. Munich; court conductor and composer. He studied at Munich and under Simon Mayr at Bergamo, in 1819 was second *maestro* to the viceroy at Milan, in 1826 *Kapellmeister* in Munich. He founded the Odeon at Venice. His best work was for the church: masses, requiems, psalms, etc.; his one opera, one *farsa*, three ballets, etc., met with little success.

**AICHINGER, Gregor** (ca. 1565-1628): b. Ratisbon, d. Augsburg; canon of St. Gertrud in Augsburg; organist and composer of church music, which is of historical value because of his use of the term *basso continuo*. See **Addenda**.

**AIDE**, Hamilton, b. 1830 in Paris, of Greek parentage, composer of popular songs.

**AIGNER**, Engelbert (1798-ca. 1852): b. Vienna, d. there; ballet director of the Vienna court opera, 1835-37, composed an opera, operettas, ballets, cantatas, choruses and church music.

**AIMO**. See HAYM, N. F.

**AIMON**, Pamphile Léopold François (1779-1866): b. L'Isle, near Avignon, d. Paris; 'cellist, conductor of orchestra in Marseilles theatre, of the *Gymnase dramatique* and the *Théâtre François* in Paris. He composed operas (*La Fée d'Urgèle*) and chamber music and wrote 3 books on musical theory.

**AINSWORTH**, Henry (17th cent.): Pilgrim minister; compiler of psalm tunes. *Ref.*: IV. 19.

**AIRETON**, Edward (1727-1807): London instrument maker, imitator of violins and 'cellos of Amati.

**A. KEMPIS**. See KEMPIS.

**AKERBERG**, Erik (1860- ): Swedish composer. *Ref.*: III. 85.

**AKERROYDE**, Samuel (ca.1650-): b. Yorkshire; writer of songs, printed in collections by d'Urfey and others.

**AKIMENKO**, Fedor (1876- ): b. Khar'koff; pupil of Balakireff and Rimsky-Korsakoff; taught in St. Petersburg, France, and Moscow; composed orchestral and chamber music, also 'cello, violin, piano pieces, etc., and songs. *Ref.*: III. 160; VI. 396.

**ALA**, Giovanni Batista (1580?-1612?): b. Monza, d. there; organist and composer of madrigals and church music.

**ALABIEFF**, Alexander Alexandrovitch (1787-1851): b. Moscow, d. there; composer. Collaborated with Verstov'ski, Vielhorski, and Maurer in writing the music for the musical comedies of Chmelnitzki, also was the composer of several operas. His songs, especially 'The Nightingale,' are still popular. *Ref.*: IX. 380.

**ALALEONA**, Domenico (1881- ): b. Montegiorgio, Picens; composer; studied at Liceo musicale, Rome; conductor of the Società Guido Monaco, Leghorn, 1908-1910; cond. of the Augusteo and professor at the Cons., Rome, since 1910; has composed *Attolite Portas* for soli, chorus and orchestra; a requiem, *pro defuncto Rege*; an opera, *Mirra*; a *Sinfonia Itatica*, and songs; author of *Su Emilio de Cavalieri* (1905), *Studi sulla storia dell' Oratorio* (1908), etc.

**ALARD** (1) Jean-Delphin (1815-1888): b. Bayonne, d. Paris; violinist, teacher and composer. He studied the violin as a pupil of Habeneck at the Paris Conservatoire; later he succeeded Ballot as professor there. His compositions include concertos, studies and duets for piano and violin; his style as a violinist was noted for abandon and verve. He also published a violin-

ists' anthology. *Ref.*: VII. 447, 452. (2) César (1837- ): b. Gosselies, Belgium; 'cellist. He studied under Servais at the Brussels Cons.; solo 'cellist under Jullien and Padeloup.

**ALARY**, Giulio Eugenio Abramo (1814-1891): b. Mantua, d. Paris; flutist at *La Scala*, teacher in Paris, composer of 9 operas, an oratorio, etc.

[d']**ALAYRAC**. See DALAYRAC.

**ALBA**, Alonzo de: Spanish composer represented in the *CANCIONERO MUSICAL*.

**ALBANESE**, — (1729-1800): b. Albano, d. Paris; dilettante and composer of temporarily popular songs; played in *Concerts Spirituels*.

**ALBANESI** (1) Luigi (1821-1897): b. Rome, d. Naples; composer of church music and piano works. (2) Carlo (1856-1893): b. Naples, d. London; professor of pianoforte at Royal Academy of Music, composed for his instrument.

**ALBAN** (Albanus), Matthias (1621-1712): b. Kaltern, d. Bozen; violin maker, pupil of Steiner. His instruments of 1702-09 are considered nearly equal to Amati's. See *Addenda*.

**ALBANI** (real name *La Jeunesse*), Emma (1852- ): b. Chamblly; operatic soprano. She was a pupil of Duprez in Paris and of Lamperti. She appeared first in opera at Messina, and since then has sung in Florence, London, Paris, St. Petersburg and America. She is known also as a pianist. In 1878 she married Ernest Gye, manager of Covent Garden.

**ALBENIZ** (1) Don Pedro (1755-1821): b. Biscaya, d. San Sebastian; chapel master of the cathedral there; composer of church music valued greatly in Spain. (2) Pedro (1795-1855): b. Longroño, d. Madrid; pupil of Kalkbrenner and Herz in Paris, pianist and professor at Madrid Cons.; court organist there, and pub. many piano compositions and a piano method. (3) Don Isaac (1860-1909): b. Camprodon (Spain), d. Cambo au Bains (Pyrenees); pianist to the Spanish court, composer. He studied in childhood with Marmontel, then toured America and Europe, and finally returned to study again in the Brussels Cons. He wrote songs, operas, operettas, an oratorio, and pianoforte works which show relationship with the modern impressionistic school of France. Pioneer in the modern renaissance of Spanish music. *Ref.*: III. 362f, 404, 405f; V. 120; VII. 339; IX. 477.

[d']**ALBERGATI** (1) Pirro Capacetti, Conte (1663-1735): b. Bologna, d. there; composer of oratorios, church music, instrumental pieces and cantatas. *Ref.*: VII. 391. (2) **Aldobrandini** (17th cent.): Bolognese composer.

[d']**ALBERT** (1) Charles L. N. (1809-1886): b. Nienstetten, near Altona, d. London; professor of dancing and composer of dance music. (2) **Eugen**

(1864- ): b. Glasgow, Scotland, son of (1); pupil Ernest Pauer, Prout and Sullivan in London, of Hans Richter in Vienna, and Liszt in Weimar; resident in Vienna; distinguished not only as piano virtuoso but also as composer. He has written 2 concertos for the piano, one for the 'cello, a symphony, 2 overtures, 2 string quartets, a piano sonata and a suite for the piano, songs, a choral piece and 9 operas, including *Der Rubin* (Carlsruhe, 1893), *Ghismonda* (Dresden, 1895), *Gernot* (Mannheim, 1897), *Die Abreise* (Frankfort, 1898), *Kain* (Berlin, 1900), *Der Improvisator* (Berlin, 1900), *Tiefand* (Prague, 1903, also Berlin, etc., and New York), *Flauto solo* (Prague, 1905), *Tragabaldas* (Hamburg, 1907), *Izegl* (ib. 1909), *Die verschenkte Frau* (Vienna, 1912), *Liebesketten* (ib. 1912), *Tote Augen* (Dresden, 1914); also incidental music, transcriptions of Bach organ works, etc. He was married three times, to Teresa Carreño (1892), the singer Hermine Finck (1895) and Ida Theumann (1910). *Ref.*: III. viii. 243, 244, 268; VII. 324, 330; (Bach transcription) VI. 440 footnote; IX. 430; portrait, VII. 364.

**ALBERT, Heinrich** (1604-1651): b. Lobenstein, d. Königsberg; nephew and pupil of Heinrich Schütz; organist at Königsberg Cathedral from 1630; composer of *Arien* (8 parts, 1638-50; solo and part-songs, chorales, etc.), a cantata consisting of 12 tertzes, 2 Singspiele, *Prussiarhus* (lost) and *Clonides* (some vocal pieces preserved). He wrote the texts of most of his songs. A. was one of the first Germans to use Italian monody but soon abandoned it for polyphony.

**ALBERT, Prince of Saxe-Coburg-Saalfeld** (1819-1861): b. Schloss-Rosenau, d. London; prince consort of Queen Victoria of England; music-lover and patron, composer of church music and one opera.

**ALBERT V., Duke of Bavaria**: patron of Orlando di Lasso. *Ref.*: I. 307ff; VII. 56, 57.

**ALBERTI** (1) **Johann Friedrich** (1642-1710): b. Toning, d. Merseburg; theologian, pupil of Fabricius and Albrici, organist of the cathedral of Merseburg, and composer of church music, with a masterly command of counterpoint. (2) **Giuseppe Matteo** (1685-1746[?]): composer of instrumental music, concerti, violin sonatas, *sinfonie*, etc.; concerti for violin, strings and bass were pub. in Bologna, Amsterdam and London. (3) **Domenico** (ca. 1707-ca. 1740): b. Venice; pianist, singer, composer of operas, motets, piano sonatas, etc. One of the first to use the hyper-homophonic piano style, he has been considered the originator of the simple harmonic accompaniment formula known as Alberti bass. *Ref.*: II. 55, 56; VII. 48, 97, 107f, 139. (4) **Karl Edmund Robert** (1801-1874): b.

Danzig, d. Berlin; theologian, philosopher, and musical dilettante. His musical writings are both historical and critical; his compositions comprise a few books of songs.

**ALBERTINI** (1) **Gioacchino** (1751-1811): d. Warsaw; royal Polish conductor; composer of popular Italian opera. (2) **Michael**, known as **Momoletto** (18th cent.): soprano at the Cassel court. (3) **Giovanna**, called **Romanina** (18th cent.): sister of Michael, prima donna at Cassel.

**ALBICASTRO, Henrico** (Weissenburg): Swiss violinist and composer of chamber music in the late 17th cent.

**ALBINONI, Tommaso** (1674-1745): b. Venice, d. there; composer of about fifty operas in typical conventional Italian style. He wrote also concertos, sonatas and fugues, and excelled in violin playing. *Ref.*: VII. 399, 422.

**ALBINUS** (1) **Cælonius Rufus** (5th-6th cent. A.D.): Roman author of *Compendium de musica* cited by Boetius. (2) **Flaccus**. See **ALCUINUS**.

**ALBONI, Marletta** (1823-1894): b. Cesena, Romagna, d. Ville d'Avray, near Paris; operatic contralto, who after studying with Rossini, made her debut at La Scala in *Lucrezia Borgia*, 1843. Her voice ranged from *g*''', with a clearness and purity seldom if ever surpassed. Her success and popularity were world-wide; she sang in Italy, St. Petersburg, London, Paris, and North and South America.

**ALBRECHT** (1) **Johann Matthäus** (1701-1769): b. Osterbehringen, near Gotha, d. Frankfort; organist at Frankfort. (2) **Johann Lorenz**, called 'Magister' (1732-1773): b. Görmar, near Mühlhausen, d. Mühlhausen; Gymnasium teacher and organist in Mühlhausen; musical editor and critic of note; published an edition of Adlung's *Musica mechanica* and *Siebengestirn* (1768), wrote 2 treatises on philosophical aspects of music, an elementary theory (1761) and contributed articles to Marburg's *Kritische Beiträge*. Composed a Passion, some cantatas and harpsichord lessons. (3) **Karl** (1807-1863): b. Posen, d. Gatschina; studied with Schnabel in Breslau; violinist and director of a travelling troupe; for 12 years conductor of the Imperial Russian opera at St. Petersburg; director of Philharmonic concerts and singing teacher at Gatschina. He composed one mass, one ballet, 3 string quartets, etc. (4) **Konstantin Karl** (1836-1893): b. Elberfeld, d. Moscow; son of Karl; 'cellist in Moscow Imperial Theatre, one of the founders of the Cons. there (1860) in which he later taught. He composed songs, choruses, etc., wrote an *Untersuchung über die Ausführung der Tempi in den Kammermusikwerken Klassischer Autoren*. (5) **Eugen Maria** (1842-1894): b. St. Petersburg, d. there; son of Karl and trained by David at

the Leipzig Cons., conductor of St. Petersburg Italian opera, director of music in military schools, inspector of music at the Imperial theatres and founder of the Society of Chamber Music in St. Petersburg.

**ALBRECHTSBERGER, Johann Georg** (1736-1809): b. Klosterneuburg, d. Vienna; *regens chori* at the Carmelite monastery, court organist and conductor at St. Stephen's, in Vienna; teacher of theory with whom Beethoven studied, 1794, composer of fugues for organ and piano, string quartets, quintets, trios, organ preludes, masses, oratorios, symphonies, etc. Only 27 of his 261 compositions appeared in print. His *Gründliche Anweisung zur Komposition*, the best of his theoretical works, passed through two editions in Germany and was translated into French and English. *Ref.*: II. 63, 138; VI. 458.

**ALBRICI, Vincenzo** (1631-1696): b. Rome, d. Prague; organist, composer and conductor. He served as organist for Queen Christina, for the Elector at Dresden and as chapel composer in London. In 1680 he left Dresden to become organist at the Thomaskirche at Leipzig; later returned to Prague.

**ALCAROTTI, Giovanni Francesco** (16th cent.): Italian organist, who published 2 books of madrigals (1567, 1569) and a book of lamentations in 1570.

**ALCOCK** (1) **John** (1715-1806): b. London, d. Litchfield; organist. He studied under Stanley, the renowned blind organist, was subsequently organist at churches in London, Reading, Plymouth and in the cathedral at Litchfield. 1761 Oxford bestowed upon him the title of doctor of music. His compositions include religious works, songs and 7-part instr. concertos, also pub. collections of church music. (2) **John** (1743-1791): son of (1), organist.

**ALCUINUS (Aldinus), Fiaccus** (735-804): b. York, d. Tours, where he had been abbot for about three years; author of a fragment contained in Gerbert's *Scriptores I*, the oldest extant account of the 8 church tones.

**ALDA, Frances** (real name **Francis Davis**) (1883- ): b. New Zealand; début Opéra Comique, Paris; sang opera in Brussels, London, Milan, Warsaw, New York, etc.; married Ginlio Gatti-Casazza, dir. of Met. Opera House, New York. *Ref.*: IV. 153.

**ALDAY** (1) the father, an inhabitant of Perpignan, b. 1737, played the mandolin. (2) the elder son, b. 1763, player of mandolin and violin at *Concert Spirituels*, founder of music business in Lyons, 1795, author of violin method. (3) **Paul** (1764-1835), the younger son, violinist at *Concert Spirituels*, conductor and music teacher in Edinburgh and Dublin, composer of violin concertos, duos, etc.

**ALDEN, John Carver** (1852- ): b. Boston, Mass.; studied there and in

Leipzig; taught in New Eng. Cons. and the Quincy Mansion School and composed piano pieces, anthems, etc.

**ALDER, Richard Ernest** (1853-1904): b. Herisau, Switzerland, d. Bois Colombe, near Paris; operatic conductor at Tonlouse and Algiers, also conducted at Trouville, Cannes, Biarritz, and the Association Artistique at Marseilles. He composed for orchestra, pianoforte and chorus, and revised French operas.

**ALDOVRANDINI**. See **ALDROVANDRINI** (correct form).

**ALDRICH** (1) **Henry** (1647-1710): b. London, d. Oxford; theologian, historian, architect and composer. As deacon of Christ Church, he collected a library of music second only to that of the British Museum. He is also a composer, whose catches are still sung to-day. (2) **Richard** (1863- ): b. Providence, R. I.; music critic; grad. Harvard, where he studied music under J. K. Paine. In 1885 he became music critic and editor for the 'Providence Journal,' then sojourned abroad, studying music. In 1891 he became associated with H. E. Krehbiel as music critic of the New York 'Tribune,' and since 1902 has been critic of the N. Y. 'Times'; pub. 'guides' to Wagner operas. *Ref.*: (cited) VI. 341; IX. 484. (3) **Mariska** (1881- ): b. Boston; dramatic soprano, pupil of Giraudet and Georg Henschel; made her début at Manhattan Opera House, New York, later sang at the Metropolitan Opera House; sang Brünnhilde at Bayreuth, 1914. (4) **Pericy Dunn** (1863- ): b. Blackstone, Mass.; studied at New England Cons., with Shakspeare in London and with Trabadello and Shriglia in Paris; professor of music, Univ. of Kansas, 1885-87, at Utica Cons., 1889-91, in Rochester, 1891-1903, in Philadelphia, 1903-11, in New York, since 1911; has composed a cantata, choruses, songs, etc.; author of 'Vocal Economy' (1895).

**ALDROVANDRINI, Guiseppe Antonio** (ca.1673-1707): b. Bologna; was a court conductor and dramatic composer. His music is for the most part vocal, consisting of 15 operas and 6 oratorios. He wrote also chamber concertos and chamber sonatas a 3.

[d']**ALEMBERT, Jean le Rond** (1717-83): b. Paris, d. there; acoustician and theorist. Wrote *Éléments de musique théorique et pratique, suivant les principes de M. Rameau* (1752), a detailed treatise on Rameau's theories, also several *Recherches* on acoustic questions and a *Histoire de la musique française*. Most of his writings were translated into German. He contributed musical articles to the *Dictionnaire encyclopédique* edited by A. and Diderot (1751-72). Like his contemporary Parisian academicians, [d']Alembert had neither knowledge of nor interest in instrumental music. *Ref.*: IX. 58.

**ALESSANDRI, Felice** (1747-1798): b. Rome, d. Casinalbo; *maestro di cappella* at Turin, then in Paris, London, etc., second Kapellmeister at the Berlin Royal Opera, 1789-92. His works, which had only ephemeral success, included chiefly operas, 32 of which were produced in thirty years. He also wrote a ballet, an oratorio, trio sonatas, symphonies, etc.

**ALESSANDRO ROMANO** (or **A. della Viola**). See MERLO.

**ALEXANDRE, Jacob** (1840-1876): d. Paris; one of the first makers of harmoniums (accordéons, melodiums), popular under the name of 100-franc organs. He acquired the patents of Alexandre Martin (de Provins), who became a silent partner till 1855, but later fought the firm in the courts. In 1868 the house failed through A.'s speculations. He wrote a *Méthode pour l'Accordéon* (1839) and a *Notice* on his harmoniums. His son Édouard (1824-1888) was associated with his father, and Édouard's wife, **Charlotte** (née Dreyfus), was a virtuoso on the harmonium. A new kind of harmonium, the Alexandre organ, was brought out by the firm in 1874, being an improvement on the so-called American organ.

**ALFANO, Franco** (1876- ): Italian composer; studied at Leipzig Cons.; wrote operas *Die Quelle von Enschr* [*La Fonte d'Ensciol*] (1898), *Risurrezzone* (1904), *Il Principe Zila* (1909); a symphony in E minor; Suite Romantica and piano pieces. *Ref.*: III. 389, 390; VIII. 446, 448.

**ALFARABI, or Elfarabi, or Al-pparabius, or Farabi** (ca. 900-ca. 950): Arabic theoretician, whose correct name was **Abu Nasr Mohammed Ben Tarachau**; authority on Greek scales.

**ALFIERI, Abbate Pietro** (1801-1863): b. Rome, d. there; Camaldulensian monk; professor of singing at the English College in Rome; wrote *Accompagnato coll'organo*, etc. (directions for accompanying church chants); also works on the revival of Gregorian chants (1843), etc., a treatise on Gregorian chant (1855), historical, biographical essays (Bettioni, Jomelli); edited collections of works by Palestrina, Vittoria, Allegri, Anerio, also *Raccolta di musica sacra* (the first collective edition of Palestrina's works, 7 vols., 1841-46); and translated Catei's 'Harmony' into Italian (1840).

**ALFORD, J.** (16th cent.): London lutenist, translated Le Roy's text book for lutenists, 1568.

**ALFVEN, Hugo** (1872- ): b. Stockholm; studied with Lindgren there; violinist in court orchestra and composer of 3 symphonies, 2 symphonic poems, pianoforte works, marches, sonata for violin and a Swedish Rhapsody. He taught at the Univ. of Stockholm and became musical director in that of Upsala. *Ref.*: III. 69, 84; VIII. 470.

**ALGAROTTI, Francesco, Conte** (1712-1764): b. Venice, d. Pisa; chamber musician to Frederick the Great, opera librettist, author of *Saggio sopra l'opera in musica* (1755).

[d] **ALHEIM**. See DALHEIM.

**ALIANI, Francesco** (19th cent.): b. Piacenza; violinist and 'cellist; teacher composer and player of 'cello, first 'cellist at Piacenza theatre.

**ALIPRANDI (1) Bernardo** (18th cent.): b. Tuscany; Bavarian court 'cellist and composer; later (1750) concertmaster; composed a few operas and a *Stabat Mater*. (2) **Bernardo**, son of (1); first 'cellist ca. 1780 at Munich; composer for 'cello and *viola da gamba*.

**ALIZARD, Ad. Joseph L.** (1844-1850): b. Paris, d. Marseilles; bass and later baritone.

**ALKAIOS** (625-575): Greek poet. *Ref.*: I. 115.

**ALKAN (1) Charles-Henri-Valentin** (correctly **Morbange**) (1813-1888): b. Paris, d. there; studied at the Conservatoire and at 10 received the first piano prize; from 1831 taught and played in the Conservatoire concerts. He wrote a piano sonata, studies, marches, a concerto, etc. *Ref.*: VII. 342ff. (2) **Napoléon Morbange** (1826- ): b. Paris; brother of (1); pianist, composer for piano.

**ALLACCI, Leone, or Leo Allatius** (1586-1669): b. Chios, d. Rome; librarian at the Vatican; archeologist and writer of *Drammaturgia* (1666), a catalogue of great historical worth; a second edition, brought up to date, was published 1755 at Venice.

**ALLAN, Maud**; contemporary dancer. *Ref.*: III. 321; X. 201, 206; portrait, X. 210.

**ALLEGRI (1) Gregorio** (1584-1652): b. Rome; studied with G. M. Nanini; papal chapel singer from 1629, composer of a 9-part *Miserere* which was sung during Holy Week in the Sistine Chapel, and which could not be copied (first pub. by Burney in 1771). A. also pub. 2 books of Concertini 2-4 v. (1618-19), 2 books motets 2-6 v. (1621), a 4-part sonata for strings, and left in MS. a great number of church compositions, preserved in S. Maria, Vallicella, the Papal chapel and the Santini Library. *Ref.*: VI. 66f; VII. 475. (2) **Domenico** (17th cent.); composer; *maestro di cappella* at S. Maria Maggiore, Rome; composed motets, etc.; one of the first to provide independent instrumental accompaniment to vocal music.

**ALLEN (1) George Benjamin** (1822-1897): b. London, d. Brisbane, Queensland; organist in Kensington, director of opera in Brisbane, composer of opera, cantata, pianoforte pieces and songs. (2) **Edward Heron-** (1861-): b. St. John's Wood; author of bibliography of writings on violin and 'Violin Making as It Was and Is' (1884). (3) **Nathan H.** (1848- ): b. Marion,

Mass.; studied in Berlin, taught in Hartford, where he played the organ and was known as composer of cantatas. (4) **Henry Robinson** (1809-1876): b. Cork, d. London; operatic bass in London theatres; after retirement taught and wrote popular ballades. (5) **Hugh** (1869- ): b. Reading; organist at Chichester Cathedral, also Oxford; musical director at Reading University College. (6) **Paul**: contemp. American composer. *Ref.*: IV. 449. (7) **William Francis**: American compiler of negro folk-songs. *Ref.*: (quot. on negro music) IV. 289, 295, 301, 304.

**ALLIAMATULA** (Roman dancer). *Ref.*: X. 77.

**ALLIHN, Heinrich (Max)** (1841-1910): b. Halle-on-Saale, d. there; clergyman and school-inspector at Athenstadt, near Halberstadt, then in Halle; wrote on organ construction, on the piano and the harmonium, etc.

**ALLISON** (1) **Richard** (16th cent.): London music teacher, contributor to Este's collections of psalms, also composer of part-songs, etc. (2) **Robert**: possibly related to (1), member of Chapel Royal ca. 1609. (3) **Horton C.** (1846- ): b. London; studied Royal Academy, Leipzig Conservatory and Dublin; taught and composed in Manchester for piano, organ and voice.

**ALLITSEN, Frances** (d. London, 1912): English singer and composer of songs (settings of Heine, Tennyson, etc.). *Ref.*: III. 443.

**ALLON, Henry Erskine** (1864-1897): b. Canonbury; composer of popular cantatas and choral ballades.

**ALLWOODE** (16th cent.): composer of church music in England.

**ALMAGRO, Antonio Lopez** (1839-): b. Murcia, Spain; pianist and composer.

[d'] **ALMEIDA, Fernando** (ca. 1618-1660): b. Lisbon; church composer.

**ALMENRÄDER, Karl** (1786-1843): b. Ronsdorf, d. Nassau; virtuoso on bassoon, teacher of his instrument at Cologne; played in orchestras at Frankfurt-on-Main and at Mayence. He established a factory at Cologne for wind-instruments, but abandoned it in 1818 to enter the court band at Biebrich. He improved the bassoon and wrote a pamphlet on the subject; also composed for voice and for wind and string instruments.

**ALOIS, Ladislav** (1860- ): b. Prague; solo cellist of the Imperial Orchestra, St. Petersburg; composer of concertos and other pieces for 'cello, piano pieces, songs, etc.

**ALPHARABUS**. See ALFARABI.  
**ALPHEGE**. Bishop of Winchester. *Ref.*: VI. 401.

**ALPHERAKY, Achilles Nicholaevitch** (1846- ): b. Kharkoff; composer of pianoforte works, more than 100 songs, an a cappella mixed chorus, etc. *Ref.*: III. 136.

[d'] **ALQUEN** (1) [Peter Cornelius] **Johann** (1795-1863): b. Arnberg, Westphalia, d. Mülheim-on-Rhine; abandoned medicine for music and wrote popular songs. (2) **Friedrich** (1810-1887): b. Arnberg, d. London; forsook his study of law to become the pupil of Ries; violinist and teacher in Brussels and London; composed and published works for piano, violin and piano, etc.

**ALSAGER, Thomas Massa** (1779-1846): English musical critic and patron, executant on all orchestral instruments and introducer of foreign musicians to English audiences through private concerts.

**ALSHALABI, Mohammed** (15th cent.): Spanish-Arabian theorist; his work on musical instruments is still extant in the Escorial.

**ALSLEBEN, Julius** (1832-1894): b. Berlin, d. there; student of Oriental languages and music, teacher of piano; founded the Musiklehrerverein; pub. *Abriss der Geschichte der Musik; Kleines Tonkünstlerlexikon* (1864); *Über die Entwicklung des Klavierspiels* (1870), etc.

**ALSTEDT, Johann Heinrich** (1588-1638): b. Bellersbach, near Herborn, Nassau, d. Weissenburg; theologian, philologist and author of works on musical theory.

**ALTANI, Hyppolit** (1846- ): Rumanian composer; studied with Zarembo and Rubinstein, conducted provincial theatres until 1882, when he became director of the Moscow Royal Opera.

**ALTENBURG** (1) **Michael** (1584-1640): b. Alach, near Erfurt, d. Erfurt; deacon at St. Andreas' Church, composer of vocal church music, some with instruments. (2) **Johann Ernst** (1736-1801): b. Weissenfels, d. Bitterfeld; trumpeter, organist; wrote on the 'heroic trumpeters' and drummers' art.'

**ALTÉS** (1) **Joseph-Henri** (1826-1895): b. Rouen, d. Paris; flutist at the Paris Opéra; prof. at the Conservatoire, where he had previously studied. He wrote some compositions for his instrument. (2) **Ernest-Eugène** (1830-1899): b. Rouen, d. St. Dyé, near Blois; violinist in the orchestras of the Opéra and the Concerts Spirituels. He was deputy conductor of the Opéra for many years, a member of the Legion of Honor and composer of sonatas, a string quartet, a symphony, etc.

**ALTHOUSE, Paul** (1889- ): b. Reading, Pa.; dramatic tenor; studied with P. R. Stephens and Oscar Saenger in New York; début as Dimitri in *Boris Godunoff* at the Metropolitan Opera House, 1913; created the Duke d'Esterre in Herbert's *Madeleine*, 1914, and the Conte de Neipperg in Giordano's *Madame Sans-Gêne* (1915); also sings in concert and oratorio.

**ALTMANN, Wilhelm** (1862- ): b.

Adelnu; studied violin in Breslau, history in Marburg and Berlin (*Dr. phil.*), became librarian in 1886, since 1900 in the Berlin Royal Library, where he became chief of the music division in 1914; 'professor' since 1905; head of the *Deutsche Musiksammlung* since 1906; music critic (since 1912 for the *Norddeutsche Allg. Zeitung*), etc. He wrote *Chronik des Berliner Philharmonischen Orchesters* (1902), *H. von Herzogenberg* (1903), *Öffentliche Musikbibliotheken* (1903), and on Wagner's and Brahms' correspondence; edited chamber music by Stamitz, M. Haydn, etc.

**ALTNIKOL, Johann Christoph** (?-1759): d. Naumburg, whither he went as organist and composer. He studied with J. S. Bach, whose daughter, Elizabeth Juliane Friederike, he married. Two piano sonatas and a sacred cantata are extant in the Berlin Royal Library.

**ALVAREZ** (1) **Fermin Maria** (?-1898): b. Saragossa, d. Barcelona; composed about 100 vocal pieces with instrumental accompaniment, also piano works. (2) **Albert Raymond Gourron**: b. Bordeaux, tenor at Ghent (début), Paris Opéra, Met. Opera, N. Y. (1898).

**ALVARY, Max**, stage-name for **Max Achenbach** (1858-1898): b. Düsseldorf, d. Gross-Tabarz; studied with Stockhausen; operatic tenor at Weimar, Munich, New York, Hamburg and Mannheim. *Ref.*: IV. 140, 145, 147.

[d.] **ALVIMARE**. See DALVIMARE.

**ALVSLEBEN, Melitta**. See OTTO-ALVSLEBEN.

**ALWOOD, Richard** (ca. 1550): priest and composer in England, whose mass and organ works are preserved in Oxford and in Hawkins' 'History of Music.'

**ALYPIUS** (4th cent.): Greek writer to whose 'Introduction to Music,' printed by Meursius (1616), Kircher (1650) and Meibohm (1652), containing extensive tables of the Greek transposition scales, we owe complete understanding of Greek notation.

**AMADE** (1) **Ladislav**, Baron von (1703-1764): b. Kaschau, Hungary, d. Felbar; poet and composer of folk songs. (2) **Thaddäus**, Baron von (1782-1845): b. Pressburg, d. Vienna; pianist, famous improvisator, pub. the folk-tunes of (1); helped to pay for Liszt's training.

**AMADEI, Roberto** (1840- ): b. Loreto, Italy; organist and *maestro di cappella* there; composed 4 operas, church, vocal and pianoforte music.

**AMADINO, Riccardo**: Venetian music publisher (1583-1615).

**AMALIARIUS**. *Ref.*: I. 137f.

**AMALIA** (1) **Anna A.**, sister of Frederick the Great (1723-1787): composed excellent chorales which are preserved in Berlin. (2) **Anna A.**, Duchess of Weimar (1739-1807): composed music to *Erwin und Elmire* by Goethe. (3) **Marie A. Friederike of Saxony** (1794-

1870): b. Dresden, d. there; composed church music and operas as **AMALIE HEITER**.

**AMANI, Nicholas** (1875-1904): pupil of Rimsky-Korsakoff; Russian composer of variations, suites, valse, preludes, and other music. *Ref.*: III. 145.

**AMATI**: family of famous makers of violins, 16th-17th centuries. *Ref.*: I. 362. (1) **Andrea** (ca. 1530-1611): maker of violins when the model had just evolved from the viola. *Ref.*: VII. 375; VIII. 73. (2) **Nicola**: brother of Andrea, maker of bass viols. *Ref.*: VIII. 73. (3) **Antonio** (1555-1638): son of (1), made violins while the instrument's size still varied. (4) **Girolamo the 1st** (1556-1630): brother of (3) and associated with him. His violins are rather large. *Ref.*: VIII. 73. (5) **Nicola** (1596-1684): son of Girolamo; greatest of the family; teacher of Stradivari and Guarneri. (6) **Francesco Alessandro**, son of Girolamo the 1st. (7) **Girolamo the 2nd** (1649-1740): son of Nicola (5). (8) **Giuseppe** (early 17th cent.): maker of violins and double basses famous for beautiful clear tone; may have belonged to famous A. family.

**AMATO, Pasquale** (1878- ): b. Naples; operatic baritone; début at Teatro Bellini, Naples, 1900; sang in Buenos Aires and Milan, and in Russia, England, Egypt and Germany; as member of the Metropolitan Opera Company he has sung in leading rôles in *Rigoletto*, *Aida*, *La Gioconda*, *Tristan*, *Trovatore*, *I Pagliacci*; created rôles in Puccini's 'Girl of the Golden West,' and Giordano's *Madame Sans-Gêne*.

**AMATUS, Vincentius** (1629-1670): b. Ciminna, Sicily, d. Palermo; cathedral conductor there and composer of church music and 1 opera.

**AMBROGIO, Alfredo**. *Ref.*: VI. 393.

**AMBROS, August Wilhelm** (1816-1876): b. Mauth, near Prague, d. Vienna, studied legal science and became state's attorney in Prague and later (1872) entered the ministry of justice in Vienna, but, having made extensive musical studies also acted as music critic in Prague, became professor of music at the Univ. there, 1869, and a director and teacher of musical history at the Cons. In Vienna he taught the Crown Prince Rudolf and was also professor at the Cons. He also composed considerable church music, piano pieces, a national Bohemian opera, overtures, songs, etc. His fame, however, rests on his achievements as a historian. In 1856 he pub. as a reply to Hanslick's *Vom Musikalisch-Schönen*, *Die Grenzen der Poesie und Musik*, which brought him in contact with Liszt. Under the pseudonym *Flamin* he contributed to the *Neue Zeitschrift für Musik*. 4 vols. of his great *Geschichte der Musik* (only to early 17th cent.) appeared in Leipzig 1862-78 (variously reworked by others), a 5th vol.



**Ambrosch**

was compiled from posthumous material by O. Kade (1882). He wrote further *Kulturhistorische Bilder aus dem Musikleben der Gegenwart* (1860, 2nd ed. 1865), *Bunte Blätter* (2 vols. 1872, 1874), *Das Konservatorium in Prag* (1858), and other historical and theoretical studies. *Ref.*: (cited) I. 263, 271ff, 315; VI. 68.

**AMBRÖSCH, Joseph Kari** (1759-1822): b. Crumnau, d. Berlin; operatic tenor trained by Kozeluch, sang in Berlin National Theatre, composed popular songs.

[St.] **AMBROSE, or Ambrosius** (333-397): b. Treves, d. Milan. As Bishop there he developed the church ritual and introduced the antiphony responses and hymns of the Eastern church into the Roman, and composed many hymns himself. A.'s reputed invention of letter notation is mere legend. *Ref.*: I. 135ff, 142f; VI. 8ff, 484; mus. ex., VIII. 4.

**AMERBACH.** See **AMMERBACH.**

**AMERUS, or Aumerus** (13th cent.): theorist of English origin, who wrote *Practica artis musica* in the house of Cardinal Ottoboni (1271).

**AMES** (1) **John Carlowitz** (1860-): b. Bristol, England; operatic composer; prod. 1898, 'The Last of the Incas.' (2) **Philipp** (1837-1908): d. Durham; professor of music and cathedral organist there.

**AMEYDEN, Christ** (16th cent.): composer of church music.

**AMFT, Georg** (1873- ): b. Oberhansdorf, near Glatz, Silesia; studied in Berlin, edited old organ music, etc., and wrote choruses, piano pieces, etc.

**AMICIS, Anna Lucia de** (1740?-[?]): b. Naples; operatic soprano, whose debut was made in London under J. C. Bach and who was greatly admired by Mozart.

Father **AMIOT** (1718-1794): b. Toulon, d. Pekin; missionary to the Chinese, and translator into French of a musical work of Li-Koang-Ti.

**AMMERBACH, or Amerbach, Elias Nikolaus** (ca. 1540-1597): b. Naumburg, d. Leipzig; organist of the Thomas-kirche; produced two tablature books for organ. *Ref.*: VI. 428.

**AMMON** (1) **Blasius** (?-1500): b. in the Tyrol, d. Vienna; court sopranoist for Ferdinand of Austria, Franciscan monk in Venice and Vienna; composed masses and motets published in Vienna and Munich. (2) **Johann Andreas.** See **AMON.**

**AMNER** (1) **John** (d. 1641): organist and choirmaster at Ely Cathedral; composer of church music. (2) **Ralph:** son of John; bass in the Royal Chapel at Windsor (1623-1662).

**AMON, Johann Andreas** (1763-1825): b. Bamberg, d. Öttingen; waldhorn virtuoso, pupil of Punto, with whom he travelled, and in composition of Sacchini; municipal Musikdirektor and publisher in Heilbronn, 1789, Ka-

**Anderson**

pellmeister to the Prince of Öttingen-Wallerstein from 1817. He pub. over 100 works (sonatas for various instruments, trios, quartets, etc., concertos, a symphony, songs); while masses, 2 Singspiele, etc., remained in MS.

**AMPHION:** Greek musician of mythical origin. *Ref.*: I. 93f, 111.

[d']**ANA, Francesco** (16th cent.): Venetian writer of *frottole* printed by Petrucci.

**ANACKER, August Ferdinand** (1790-1854): b. Freiberg, Saxony, d. there; cantor, director of music and teacher at Freiberg; founded a choral society and directed the mining music corps; composed 2 cantatas, part-songs, miners' songs, piano pieces, etc.

**ANACREON** (B. C. 562?-477): Greek lyric poet of Tevo, Ionia. *Ref.*: I. 115f.

**ANCHIETA, Juan de** (ca. 1450-1523): b. Arpeitia, Biscaya, d. there; tenor, court conductor and composer of a mass on the tenor *Ea judicos.*

**ANCOT** (1) **Jean** (1779-1848): pupil of Kreutzer and Baillet, father of Jean and Louis. He composed violin concertos. (2) **Jean** (1799-1829): b. Bruges, d. Boulogne; trained at the Conservatoire, professor and pianist in London, toured Belgium and wrote more than 225 compositions in less than 30 years, including concertos, overtures, fugues, etc. (3) **Louis** (1803-1836): d. Bruges; brother of (2); pianist who toured the continent and lived in London, Boulogne and Tours.

**ANDER, Aloys** (1817-1864): b. Liebitz, Bohemia, d. Bad Wartenberg; tenor in Vienna court opera.

**ANDERS, Gottfried Engelbert** (1795-1866): b. Bonn, d. Paris; archeologist and music custodian in Royal (National) Library of Paris; author of monographs on Paganini and Beethoven and on the history of the violin. *Ref.*: II. 405.

**ANDERSEN** (1) **Karl Joachim** (1847-1909): b. Copenhagen; flutist; member of the Royal Orchestra, Copenhagen, the Italian Opera, St. Petersburg, the Bilsle Orchestra, Berlin, vice-conductor of the Berlin Philharmonic. In 1895 he returned to Copenhagen where he founded the Palace Orchestra and the Orchestra School. He composed pieces for flute with orch. and with piano (études, fantasies, etc.). (2) **Vigo** (1852-1895): b. Copenhagen, d. Chicago; solo flutist in the Thomas Orchestra; distinguished as flute virtuoso. (3) **Hans Christian.** *Ref.*: III. 71, 74; X. 167.

**ANDERSEN-BOKER, Orleansa** (1835- ): b. New York; pianist and composer. She has made excellent arrangements of Spohr and Mendelssohn symphonies.

**ANDERSON** (1) **Thomas** (1836-1903): b. Birmingham, England, d. there; critic, organist and composer. (2) **Lucy** [Philpot] (1790-1878): b. Bath, d. London; self-taught concert-pianist,

**Anderton**

who married Mr. George Frederick Anderson, the violinist. She was the first woman pianist with the London Philharmonic; teacher of Queen Victoria. (3) **Angelo**: contemporary pianist who studied with Stojowsky and Paderewsky. (4) **Arthur Olaf**: contemp. American composer. *Ref.*: IV. 400.

**ANDERTON, Thomas** (1836- ) : b. Birmingham; organist, critic, and composer.

**ANDING, Johann Michael** (1810-1879) : b. Queienfeld, near Meiningen, d. Hildburghausen; composer; teacher in the Hildburghausen seminary; published text books, school song books and part songs.

[d']**ANDRAE, Francesco** (1859-) : b. Lishon; baritone; sang first in San Remo in *Aida*, since throughout Europe.

**ANDRÉ** (1) **Johann** (1741-1799) : b. Offenbach, d. there; was theatre conductor in Berlin; composed Singspiele and numerous songs, etc.; founded a music engraving plant in Offenbach, which became the important A. publishing house in 1874. *Ref.*: V. 191f.

(2) **Johann Anton** (1775-1842) : b. Offenbach, son of (1); acquired Mozart's posthumous MSS., which made his firm world-famous; composed church and instrumental music and wrote text books, Mozart catalogues, etc. (3) **Karl August** (1806-1857) : d. Frankfurt, where he established a branch of his father's (2) business, also made pianos and wrote a history of the instrument. (4) **Juins** (1808-1880) : d. Frankfurt, son of (2), organist, pianist and organ composer. (5) **Johann August** (1817-1887) : owner of the Offenbach house. (6) **Karl and Adoif** (1855-1910) : sons of (5), associated in the management of the André firms. (7) **Jean Baptiste** (1823-1882) : d. Frankfurt; Bernberg court conductor, pianist, composer for piano and for voice.

**ANDRÉX, Volkmar** (1879- ) : b. Berne; studied with Munzinger and at Cologne; director in Winterthur and in Zürich, conductor of symphony concerts; composed music for violin and for chorus, also chamber music.

**ANDREAS OF CRETE** (650-720) : the oldest composer of 'canons' for the Greek church; perhaps the author of the oldest forms of the melodies preserved in MSS. dating back to the 9th and 10th centuries, the style of which is similar to that of the ancient Greek hymns.

**ANDRÉE, Efrida** (1841- ) : b. Wisby, Sweden; composer; pupil of Söhrling, Norman and Gade; organist successively in Stockholm and at the Cathedral of Gothenburg; composer of *Snöfrid*, for chorus, a symphony for orchestra, 2 symphonies for organ, a string quartet, a piano quintet, a piano trio, 2 romanzas for violin, piano pieces and songs. See STENHAMMAR.

**Anerio**

**ANDREOLI** (1) **Guglielmo** (1835-1860) : b. Mirandola, d. Nice; pianist of distinction who toured Europe, composer of chamber music, etc. wrote a *Manuale d'armonia*. (2) **Carlo** (1840- ) : b. Mirandola; pianist and teacher at Milan Cons., gave successful concerts in London. (3) **Evangelista** (1810-1875) : father of Guglielmo and Carlo and organist at Mirandola. (4) **Giuseppe** (1757-1832) : b. Milan, d. there; harpist and double bass player at La Scala, teacher of double bass at Milan Cons.

**ANDREOZZI** (1) **Gaetano** (1763-1826) : b. Naples, d. Paris; composed 45 operas for Italian theatres, besides others for St. Petersburg and Madrid. He wrote also three oratorios and taught in Naples and Paris. (2) **Anna** (1772-1802) : b. Florence, d. near Dresden, where she sang as prima donna.

**ANDRES, Pater Juan** (1740-1817) : b. Planes, Valencia, d. Rome; patronized by Count Bianchi in Mantua, librarian to Duke of Parma, to Murat in Naples, then guest of the Roman Jesuits. He made valuable historical and literary researches, several of which were in the musical field.

**ANDREVI, Francesco** (1786-1853) : b. Sanabuya, near Lerida, d. Barcelona; priest and Spanish cathedral conductor, composer of church music and author of a method of harmony.

**ANDREWS, Mark**: contemp. American organist and composer. *Ref.*: IV. 358f; VI. 501.

**ANDRIEN**. See ADRIEN.

**ANDRIES, Jean** (1798-1872) : b. Ghent, d. there; professor of violin and ensemble music, solo violinist in theatre, director of Ghent Conservatory and author of three works on the history of instruments.

**ANDRIESSEN, Pelagie** (1863- ) : b. Vienna, where he studied at the Conservatory, sang in Munich, Berlin, Leipzig, Vienna, Frankfurt and with the Neumann Wagner troupe.

[d']**ANDRIEU, Jean Fr.** (1684-1740) : b. Paris; organist of the Royal Chapel, composer of *Pièces de clavecin*, *Pièces d'orgue*, etc.

**ANDROGEONIA** (Greek hero). *Ref.*: X. 54.

**ANDROT, Aibert Auguste** (1781-1804) : b. Paris; dramatic composer; also wrote a requiem.

**ANERIO** (1) **Felice** (ca. 1560-ca. 1614) : b. Rome, d. there; soprano at St. Peter's, successor of Palestrina as composer to papal chapel, co-editor of *Editio Medicea* of the Graduale, composed hymns, responses, madrigals and canzonets. *Ref.*: I. 321. (2) **Giovanni Francesco** (ca. 1567-ca. 1620) : b. Rome, d. there; sang under Palestrina at St. Peter's, conductor at Verona cathedral and prefect of the Jesuit College of Rome; composer of madrigals, galliards, a pastoral dialogue, masses, Litanies, etc. *Ref.*: I. 321. See Addenda.

**ANET, Baptiste.** See BAPTISTE. *Ref.*: VII. 406.

**ANFOSSI, Pasquale** (1727-1797): b. Taggia, near Naples, d. Rome; a pupil of Plicini, who produced 73 Italian operas, received favorably except in Paris. He directed Italian opera in London, Dresden, Prague and Berlin, 1781-83, became *maestro di cappella* at the Lateran, 1791, and wrote, besides his operas, 12 oratorios, 2 cantatas, masses.

**ANGELERI, Antonio** (1801-1880): b. Pieve del Cairo, d. Milan; teacher of pianoforte and writer of a method for that instrument.

**ANGELET, Charles-François** (1797-1832): b. Ghent, d. Brussels; pupil of the Conservatoire, teacher in Brussels, court pianist to King Wilhelm of Prussia; composer of piano pieces, a trio and a symphony.

[d']**ANGELI, Andrea** (1868- ): b. Padua, teacher of Italian literature, author of a work on Greek music, composer of an opera, church and chamber music.

[Fra] **ANGELICO.** *Ref.*: VII. 373.

**ANGELINI, Bontempi Giovanni, Andrea** (ca. 1624-1705): b. Perugia; court singer and dramatic composer.

**ANGELIS, Girolamo de** (1858- ): b. Givita Vecchia; studied at the Milan Conservatory, taught there and at the Royal Irish Music Academy, Dublin, solo violinist at *La Scala*, Milan; writer and composer of an opera, produced 1896.

**ANGELONI, Luigi** (1758-1842): b. Frosinone, Papal States, d. London; writer on music.

**ANGERER, Gottfried** (1851-1909): b. Waldsee, d. Zürich; studied at Stuttgart and Frankfurt, directed choral societies and the Zürich Music Academy; composed 8 ballads for male chorus and other choral works.

**D'ANGLEBERT, Jean Baptiste-Henri** (1628[?]-1691): pupil of Chambonnières, court clavecinist to Louis XIV., author of *Pièces de clavecin*. *Ref.*: VI. 442, 443; VII. 36, 396f.

**ANGLIN, Mlle.,** ballet dancer. *Ref.*: X. 91.

**ANGRISANI, Carlo** (ca. 1760-[?]): b. Riggio; operatic bass in Italy, Vienna, and in 1817 in London; composed songs.

**ANIMUCCIA** (1) **Giovanni** (d. Rome, 1571): *maestro* of St. Peter's between Palestrina's two incumbencies (1555-71), and a precursor of that master in style reform; composed *Laudi spirituali* for Nerli's (q.v.) 'oratory' (1563, 1570). Among his preserved works are 4 books of madrigals, 3- to 6-part (1547-65), 1 book of 4-part masses (1567) and 1 of 4-part Magnificats (1568). *Ref.*: VI. 224. (2) **Paolo** ([?]-1563): *maestro* at the Lateran; composer of whose works only a few are preserved in collections.

**ANNA IVANOVNA, Empress** of Russia. *Ref.*: X. 179.

**ANNE OF DENMARK, English** Queen, patron of the masque. *Ref.*: X. 83, 84, 119.

**ANNIBALE** (1) called **Il Padovano**, or Patavinus (1527-1575): b. Padua; organist at Venice and Kapellmeister to the Archduke Charles at Graz. He composed masses, madrigals, ricercari, toccatas, etc. (2) **Domenico**: Italian soprano, sang under Handel in London.

[d']**ANNUNZIO, Gabriele.** *Ref.*: III. 381, 389; VI. 387; VIII. 449; X. 165.

**ANSANI, Giovanni** (18th cent.): Roman tenor, sang at Copenhagen, London, Florence, Rome, etc.; vocal teacher in Naples; died after 1815. He composed duets and trios and produced one opera.

**ANSCHÜTZ** (1) **Johann Andreas** (1772-1856): b. Coblenz, d. there; pianist and distinguished composer for that instrument; founder of a musical society and school in Coblenz (now subventioned). (2) **Carl** (1815-1870): b. Coblenz, d. New York; son of (1), opera conductor in New York; opened an independent German opera season there in 1864. *Ref.*: IV. 132f.

**ANSELM OF PARMA** (or *Anselmus Georgius Parmensis*) (d. 1443): b. Parma; theorist of extensive scholarship; his work, *De harmonia dialogi*, was discovered in 1824 at Milan.

**ANSORGE** (1) [Eduard Reinhold] **Konrad** (1862- ): b. Buchwald, Silesia; studied in Leipzig and with Liszt; toured America, played in Weimar and Berlin; taught at Klindworth-Scharwenka Cons.; wrote piano sonatas, string quartets, etc., choral and orchestral works. (2) **Max** (1862- ): b. Striegan, Silesia; cantor, organist and director (Stralsund, Breslau); composer of choruses, motets, and songs.

**ANTEGNATI** (1) **Bartolomeo** (16th cent.): founder of a famous house of organ builders. (2) **Giovan Francesco**: son of the above; maker of harpsichords and organs. (3) **Giovanni Jacopo**: built the organ in Milan Cathedral. (4) **Giovanni Batista**: third son of (1). (5) **Costanzo** (1557-ca. 1620): organist at Brescia cathedral; composer of masses, psalms, madrigals, ricercari, etc. *Ref.*: VI. 423.

**ANTICO, Andrea.** See ANTIQUUS, ANDREAS.

**ANTINORI, Luigi** (1697-[?]): b. Bologna; London tenor in 1725.

**ANTIPOFF, Constantin** (1859- ): b. Russia; wrote *Allegro symphonique* for orchestra; études, valse, preludes, etc., for piano.

**ANTIQUUS** (1) [de Mondona], *Antiquus, Anticus, Antigo*: 16th cent. rival printer to Petrucci, printed a vol. of masses by the most eminent masters (Josquin, Brunel, etc., 1516); also composed *frottolo* and *canzoni*, some of which appear also in Petrucci's collections (1504-8). (2) **Giovanni de** (late 16th cent.): church *maestro* at Bari, Naples, edited a collection of villanelles (2 vols., some numbers by himself),

also *canzonette* 2 v. (1584); composed 4-part madrigals (1584).

**ANTON, Konrad Gottlob** (1745-1814): b. Lanban, Prussia, d. Dresden; professor of Oriental languages at Wittenberg; wrote on Hebraic metrics.

**ANTONELLUS DE CASERTA** (14th-15th cent.): Italian composer of French *chansons*, extant in Paris and Bologna.

**ANTONIL, Pietro degli** (ca. 1645-ca. 1720): b. Bologna, d. there; church conductor there, composer of chamber cantatas, 3 oratorios, 3 operas, *sonate e versetti* for organ, church sonatas for violin, 2 books of masses (2 sop. w. cont.), 1 book motets (solo voice and strings), etc.

**ANTONIO DEGLI ORGANI.** See SQUARCIALUPI.

**ANTONIOTTI, Giorgio** (18th cent.): Milanese composer of instr. sonatas and author of *L'arte armonica*, translated into English, 1760. Ref.: VII. 591.

**ANTONIUS DE CIVITATE** (early 15th cent.): composer of sacred and secular music, preserved in Florence, Bologna and Oxford.

**ANTONOLINI** (?-1824): court conductor and singing teacher in St. Petersburg, composed 7 operas and one oratorio.

**ANTONY** (1) **Joseph** (1758-1836): organist and composer, father of (2) **Franz Joseph** (1790-1837): b. Münster, Westphalia, d. there; cathedral choir master and organist, author of text books on Gregorian church song, etc.

**APEL, Johann August** (1771-1816): b. Leipzig, d. there; writer; attacked Gottfried Hermann's *Elementa doctrinae metricae* with articles in the *Allgemeine musikalische Zeitung* (1807-08) and wrote a *Metrik* himself (2 vols., 1814-16). He was the author of the 'Ghost Tales' from which Kind took the plot of Weber's *Freischütz*. Ref.: II. 374f; IX. 193.

**APELL, Johann David von** (1754-1833): b. Cassel, d. there; composer of masses, operas, cantatas, etc., author of biographical sketches of musicians, translator of Piccini's *Roland* into German.

**APIARIUS** (1) **Mathias** (d. 1553): Swiss music printer associated with Schöffer the younger, 1534-37 in Strassburg, then in Berne. (2) **Samuel**; son of (1) and his successor to the business.

**APOLLO**, Greek God, originally of physical light and purity, later of all spiritual, intellectual and moral virtues, thus becoming not only the god of the Sun and of religious oracles, but of poetry and music. To him was attributed the power which ordained the harmonic movement of the Spheres, and the invention of the lyre. The Pythian games held at Delphi every four years were given in his honor, the most important place being given to the musical contests. Ref.: I. 122; X. 54, 56, 59, 69f; (mysteries) X. 61.

**APPEL, Karl** (1812-1895): b. Dessau, d. there; court concert-master and composer of male quartets.

**APPENZELDER, Benedictus.** See BENEVOICTUS.

**APPUNN** (1) **Georg August Ignaz** (1816-1885): b. Hanau, d. there; performer on instruments of every variety, which he taught at Hanau, where also he taught theory and the voice; after 1860 he worked on his experiments in acoustics and constructed a harmonium comprising 53 degrees within the octave. (2) **Anton** (1839-1900): b. Hanau, d. there; son of Georg; studied at Leipzig Cons. and with his father; acoustician, constructed a new form of bell; wrote *Ein natürliches Harmoniesystem* (1893) and on acoustics.

**APRILE, Giuseppe** (1738-1814): b. Bisceglia, d. Martina, Apulia; alto; sang in Stuttgart, Milan, Florence, and Naples, where he taught. He was author of 'The Modern Italian Method of Singing, with 36 Solfeiges' (Lond., 1791).

**APTHORP, William Foster** (1848-): b. Boston, Mass.; music critic ('Boston Transcript' from 1881), author of books on Hector Berlioz, 'Musicians and Music Lovers,' and 'The Opera, Past and Present,' editor of Boston Symphony concert programs; teacher in Boston National College of Music and at the New England conservatory. Ref.: IX. (quoted) 3, 5.

**APTOMMAS, John and Thomas**: b. 1826 and 1829; b. Bridgend, Eng.; virtuosos on harp; teachers and composers for their instruments. Thomas also wrote a history of the harp, 1859.

**ARA, Ugo** (1876- ): b. Venice; studied violin with Tirindelli at the Cons. Benedetto Marcello, Venice, and with César Thomson at Liège Cons.; violinist in the orchestra of La Fenice, Venice; studied composition with Fuchs at the Vienna Cons.; since 1903 viola player of the Flonzaley Quartet.

**ARAJA, Francesco** (1700-1767): b. Nappes, d. Bologna; composed about 22 operas, produced in Naples, Florence, St. Petersburg, etc., including the first opera set to a Russian text ('The Charitable Titus,' 1751), also a Christmas oratorio. Ref.: X. 180.

**ARANAS, Pedro** ([?]-1825): d. Cuenca, Spain; priest, cathedral conductor and composer of church music.

**ARANDA** (1) **Matheus de** (16th cent.): professor of music at Coimbra Univ.; author of a work on counterpoint (1533). (2) **del Sessa**. See SESSA.

**ARAUXO, or Araujo, Francisco Correa de** (ca. 1581-1663): Spanish Dominican bishop of Segovia; author of an Organ School (1626) and a musico-ethical treatise.

**ARBA N, Joseph - Jean - Batiste - Laurent** (1825-1889): b. Lyons, d. Paris; virtuoso on the cornet, which he taught at the Conservatoire.

**ARBOS, E. Fernandez** (1863- ): b.

**Arbuckle**

b. Madrid; violinist; studied there and in Brussels, also with Joachim; concert master of the Berlin Philharmonic; teacher of violin at Hamburg and Madrid conservatories, since 1891 at Royal College of Music, London; composed violin pieces, piano trios, orchestral works and an opera.

**ARBUCKLE, Matthew** (1828-1883): d. New York, where he played the cornet and was known as a band-master.

**ARBUTHNOT, John** (1667-1735): English court physician in 1709, founder of Scriblerus Club (1714) and a friend of Handel during his stormy London days.

**ARCADELT**, sometimes **Arkadelt**, **Erchadet**, **Harcadett**, or **Arcadet**, **Jacob, Jacques**, or **Jaebet** (ca. 1514-after 1557): d. Paris; singer in the Cappella Julia and Papal Chapel; accompanied the Duc de Guise to Paris (1555); two years later *regius musicus*. He pub. 6 books madrigals (3-4 v., 1539-44); 1 book masses (3-5 v., 1557); 4-part motets (1545); chansons, etc., in collections. *Ref.*: I. 273f, 305; VII. 10; mus. ex., XIII. 20, 30.

[d']**ARCHAMBEAU** (1) **Jean-Michel** (1823-1899): b. Hervé, d. Verviers; teacher, organist, composer of church and salon music in Verviers. (2) **Ivan** (1879- ): b. near Liège; 'cellist; studied with his father and A. Massau at Verviers, with Édouard Jacobs at Brussels, and with Hugo Becker at Frankfurt; toured as 'cello soloist in Germany, Belgium and Scotland; 'cellist of the Flonzaley Quartet since 1903.

**ARCHANGELSKY, Alexander Andrejevitch** (1846- ): b. Govt. Pensa, Russia; director of church choirs; has made concert tours with a choir and composed 2 masses, church choruses, etc. (using women's voices). *Ref.*: III. 143.

**ARCHER, Frederick** (1838-1901): b. Oxford, d. Pittsburg, Pa.; organist in London, Brooklyn, New York, Pittsburg; conductor of Boston Oratorio and of the Pittsburg Orchestra; writer on organ and editor of the 'Keynote'; composed organ pieces and a cantata.

**ARCHILEI, Vittoria**: famous Italian singer about 1600. *Ref.*: I. 342; V. 40; IX. 13 (footnote).

**ARCHILOCHOS** (Greek poet). *Ref.*: I. 114f.

**ARCHYTAS** (ca. 400-365 B. C.): mathematician at Tarentum and musical theorist.

**ARDIT** (1) **Michele**, Marchese (1745-1838): b. Presiccia, d. Naples; archeologist, director of museum; composer of an opera, cantatas, and instrumental pieces. (2) **Luigi** (1822-1903): b. Crescentino, VerCELLI, d. Hove, near Brighton; violinist, conductor at VerCELLI, Milan, Turin, Havana, New York, Constantinople, St. Petersburg, and London, where he directed the Italian opera; composer of 3 operas,

**Ariosti**

instrumental pieces and popular dance songs (*Il bacio* ['Kiss Waltz?']), etc.

**ARENDE, Max** (1873- ): b. Deutz-on-Rhine; lawyer and musician; writer on and exponent of Gluck.

**ARENS, Franz Xavier** (1856- ): b. Neef, Rhenish Prussia, Germany, studied with Rheinberger; conductor, teacher and composer in New York; founded People's Symphony Concerts and affiliated activities, which he conducts at present; engaged in vocal teaching in New York.

**ARENSKY, Anton Stepanovitch** (1861-1906): b. Novgorod, d. Turioki (Finland); stud. with Rimsky-Korsakoff at the St. Petersburg Cons.; teacher of composition at the Moscow Cons.; conductor of the court chapel choir, St. Petersburg, 1895. Composed 3 operas, choral works, 1 ballet, 2 symphonies (B min. and A), 1 trio, 2 string quartets, 1 piano quintet, 1 piano concerto, 1 fantasy for piano and orch., 3 suites for 2 pianos, pieces for orchestra, violin, 'cello, piano (2 and 4 hands), duets, church music, etc. His style leans to the eclecticism of Tschaiakowsky rather than the national character of the Neo-Russian school. He wrote a text-book on harmony (2nd ed. 1900) and a manual of form (2 parts, 2nd ed. 1900). *Ref.*: III. 28, 143, 146ff; V. 368; VI. 395; VII. 333; IX. 414; X. 183, 224.

**ARETINO**, or **Aretians**, or **d'Arezzo**. See **GUIDO D'AREZZO**.

[d']**AREZZO, Guido**. See **GUIDO D'AREZZO**.

[dal] **JARGINE, Constantino** (1842-1877): b. Parma, d. Milan; composer of popular ballets and operas.

**ARIA, Cesare** (1820-1894): b. Bologna, d. there; singing teacher.

**ARIADNE**. *Ref.*: X. 56.

**ARIBO SCHOLASTICUS** (ca. 1078): Flemish theorist whose *Musica* (Gerbert's *Scriptores*, vol. II) includes a commentary on Guido d'Arezzo's writings.

[d']**ARIENZO, Nicola** (1842- ): b. Naples; teacher of counterpoint and composition and history at the Royal Conservatory; director from 1879; composer of 9 operas (3 *seria*), church, chamber and orchestral music, author of 2 books of theory, and many works of historical interest. See *Addenda*.

**ARION** (7th cent. B. C.): mythical Greek singer whose name is generally associated with singing societies. *Ref.*: I. 118.

**ARIOSTI, Attilio** (1666-ca. 1740): b. Bologna, d. Spain (?); opera composer, first in the style of Lully, then Scarlatti. Member of a religious order, he wrote a Passion oratorio (1693), etc., in 1695 entered the service of the court of Mantua, then that of Tuscany; was court composer in Berlin 1697-1703, then went to Vienna and later to London (1715, 1720-27), where he and Buononcini had great success till Handel took the field. Some 25 operas

(favorite arias printed by Walsh), oratorios, cantatas, divertimenti (violin and cont. (1695) and *Lezioni* for viola d'amore (1728) constitute his works. Ref.: I. 435; IX. 31.

**ARIOSTO.** Ref.: I. 328; II. 27.

**ARISTIDES QUINTILIANUS** (2nd cent.): Greek theoretician; author of *De musica libri VII* (printed by Meibom, 1652, A. Jahn, 1882). Ref.: I. 91; X. 54.

**ARISTOPHANES.** Ref.: X. 52, 55, 61.

**ARISTOTLE** (1) (4th cent. B. C.), the great Greek philosopher, whose writings contain few but important expressions on music. These have been compiled by Karl von Jan in his *Musici scriptores græci* (1895). Jan also issued a new edition of the *Problemata*, Sec. XIX (on music), which were ascribed to A. but were probably written during the first and second cent. A. D., in Alexandria. Ref.: I. 89, 97; V. 55. (2) Pseudonym of a 12th-13th cent. writer on measured music.

**ARISTOXENOS:** b. Tarentum (354 B. C.); pupil of Aristotle, the most important and prolific Greek writer on music (writings said to number 452). Only 2 books, 'Elements of Harmony' and 'Elements of Rhythmics' (the latter in fragments), are preserved, and are published by Gogavimus (1562), Meursius (1616), Meibom (1652); and in modern times by Marquard (1868), R. Westphal and F. Saran (jointly, 1883 [commentary], 1893 [text]). Ref.: I. 99, 110.

**ARK, Karl van** (1842-1902): d. St. Petersburg, pianist, professor at St. Petersburg Cons., pub. a 'School of Piano Technics.'

**ARKWRIGHT** (1) **Godfrey Edward PeHew** (1864- ): editor of The Old English Edition, in which are collected works of Arne, Campion, Boyce, Tye, Purcell, etc.; edited the 'Musical Antiquary', 1909-13. (2) **Marian Ursula:** Durham graduate, composer of orchestral and chamber music.

**ARLBERG, Georg Ephraim Fritz** (1830-1896): b. Leksand, Dalecarlien, Sweden, d. Christiania; baritone in the Stockholm Royal Opera, sang Moscow, Naples, Paris and London; vocal teacher and song writer in Copenhagen.

**ARMBRUST** (1) **Georg** (1818-1869): b. Harburg, d. Hamburg; organist in Hamburg, father of Karl. (2) **Karl F.** (1849-1896): b. Hamburg, d. Hanover; critic and teacher of organ and piano there. (3) **Walter:** son of Karl, church organist in Hamburg.

**ARMBRUSTER, Karl** (1846- ): b. Andernach-on-Rhine; pianist and Wagnerian conductor, especially influential in London. See Addenda.

**ARMES, Philip** (1836-1908): b. Norwich, England, d. Durham; organist in various churches, professor of music, Durham, music examiner, Oxford, composer of three oratorios, other church music, a 5-part prize madrigal (1897, Madrigal Soc.), etc.

**ARMIN, George.** See HERMANN (9).

**ARMINGAUD, Jules** (1820-1900): b. Bayonne, d. Paris; studied at the Conservatoire; violinist at the Opéra, founded a string quartet with Jacquard, Lato and Mas (later the Société classique, with wind instr.); composer for violin.

**ARMITT, Mary Louisa** (1851- ): b. Salford; contributor of historical studies in the 'Quarterly Musical Magazine,' 'Musical Standard,' etc.

**ARMSHEIMER, Ivan Ivanovitch** (1860- ): b. St. Petersburg; trained at the Conservatory there; composed 3 operas, 3 ballets, 2 cantatas, choral and orchestral works, pieces for violin and for 'cello, and 150 songs.

**ARMSTRONG** (1) **Helen Porter.** See MELBA. (2) **William D.** See ADDENDA.

**ARNAUD, Abbé François** (1721-1784): b. Aubignan, near Carpentras, d. Paris; member of the Academy; partisan of Gluck, whom he defended in several essays. Ref.: II. 179.

**ARNE** (1) **Thomas Augustine** (1710-1778): b. London, d. there; Mus. D. Oxon., player of spinet, violin, organ, etc.; composer of 'Rule Britannia,' also wrote 30 operas, 8 symphonies *a 8* (1740), 7 trio sonatas, organ concertos, harpsichord sonatas, 2 oratorios ('Abel' and 'Judith'), cantatas, songs, glees, catches and music to Shakespeare plays. Ref.: IV. 39, 69f; V. 171. (2) **Cecilia,** wife of Thomas; opera singer, admired by Handel. (3) **Michael** (1741-1786): b. London, d. there; son of Thomas, conductor and composer for London theatres; he composed 9 operas, also songs; played the harpsichord and is remembered as one of the seekers of the philosopher's stone.

**[d']ARNEIRO, José Augusto Ferreira Veiga,** Viscount (1838-1903): b. Macao, China, d. San Remo; lawyer and composer of one ballet, 3 operas, and a Te Deum. Ref.: III. 408.

**ARNOLD** (1) **Georg** (17th cent.): b. Feldsberg; organist at Innsbruck and at the episcopal court of Bamberg; composed church music (motets, psalms, 9 part masses, etc.). (2) **Samuel** (1740-1802): b. London; studied with Gates and Nares at the Chapel Royal, where he was a chorister; wrote dramatic works (operas, pantomimes, oratorios, etc.). He became Mus. Doc. (Oxon.; 1772) and ten years later organist and composer to the Chapel Royal, in 1789 conductor to Acad. of Ancient Music, 1793 organist at Westminster Abbey. His greatest achievements are his 36 vol. edition of Handel's works (incomplete and not entirely accurate) and a 4 vol. collection of English cathedral music (1790 and reprinted 1847), a sequel to the collection by Boyce. Ref.: V. 172. (3) **Johann Gottfried** (1773-1806): b. Niederrhall n. Öhringen, d. Frankfurt; studied with Romberg and Willman; concert-'cellist in Germany and Switzerland, later 1st 'cellist at the

Frankfort municipal theatre. He wrote concertos and variations for the 'cello, also pieces for the guitar and a *symphonie concertante* for 2 flutes and orchestra. (4) **Ignaz Ernst Ferdinand** (1774-1812): b. Erfurt, d. there; musical biographer; in 1816 published 2 vols. of sketches called *Galerie der berühmtesten Tonkünstler des 18. und 19. Jahrhunderts*, also (ten years earlier) *Der angehende Musikdirektor, oder die Kunst, ein Orchester zu bilden*. (5) **Karl** (1794-1873): b. Neukirchen, near Mergentheim, son of Johann Gottfried (3); studied music with Alois Schmitt, and Vollenweiler; pianist in St. Petersburg, Berlin and Münster; organist and director of the Christiania Philharmonic Society. His chamber and piano compositions were highly prized; he wrote also an opera, *Irene* (prod., Berlin, 1832). (6) **Henrietta Kisting**, wife of Karl (5); singer in St. Petersburg. (7) **Friedrich Wilhelm** (1810-1864): b. Sontheim, near Heilbronn, d. Elberfeld; pub. 10 books of folk-songs, also the *Lochheimer Liederbuch*, Beethoven's symphonies arranged for violin and pianoforte and an *Allgemeine Musiklehre*. (8) **Yourij von** (1811-1898): b. St. Petersburg, d. Simferopol, Crimea; studied at Dorpat and served in Russian army until 1838, when he abandoned a military career to study music with Fuchs and Gunke. His compositions include a prize cantata, an operetta, a grand opera, overtures and part-songs. He was music critic and editor in Leipzig (1863-70) and from 1870-94 professor of counterpoint at Moscow Cons., where he wrote on the history and theory of Russian Church music. The last four years of his life he spent as vocal teacher in St. Petersburg. (9) **George Benjamin** (1832-1902): b. Petworth, Sussex; d. Winchester; Mus. D. (Oxford, 1861); organist in various Oxford Colleges and at Winchester cathedral; composed 2 oratorios, cantatas, motets, church services, 2 piano sonatas, etc. (10) **Richard** (1845- ): b. Eilenburg, Prussia; studied with David in Leipzig; violinist in Theodore Thomas Orchestra, the New York Philharmonic Soc., and organizer of a string quartet known by his name (1897).

**ARNOLD von BRÜCK (or Brouck)** ([?]-1545): one of the most important German composers of the 16th century, probably of Swiss origin; chief Kapellmeister to Ferdinand I. in Vienna as early as 1534. Sacred and secular part-songs, motets, hymns, etc., are preserved in 16th cent. collections.

**ARNOLDSON** (1) **Oscar** (1843-1881): d. Stockholm; tenor. (2) **Sigrid** (1861- ): b. Stockholm; daughter of Oscar, operatic soprano; taught by Strakosch; she made her debut in Moscow in 1886, and achieved international renown.

**ARNOULD, Madeleine Sophie** (1744-

1802): b. Paris, d. there; operatic soprano, created Gluck's *Iphigénie* and said to have caused the failure of *Armide*; famous for her (often caustic) wit. Ref.: II. 33.

**ARNULF of ST. GILLEN** (15th cent.): author of a tract *De differentiis et generibus cantorum* (Gerbert, *Script.*).

**ARON, Pietro** (ca. 1490-1545): b. Florence, d. Venice; canon in Rimini, and monk at Bergamo, Padua and Venice; author of 5 musical treatises. The first theoretician to declare that the method of composing the voices successively (in counterpoint) was out of date.

**ARONSON, Rudolph**, American theatrical manager active in late 19th cent. Ref.: IV. 144, 177f.

**ARRESTI, Giulio Cesare** (ca. 1630-ca. 1695): organist and conductor in Bresian, composer of masses, organ works, trio sonatas, psalms, etc.; entered a literary controversy with Cazati, his former teacher, on counterpoint.

**ARRIAGA y BALZOLA, Juan Crisóstomo Jacobo Antonio** (1806-1825): violinist, who studied at the Conservatoire, and composed an overture, a mass, a Stabat Mater, cantatas, and 3 string quartets.

**ARRIETA y CORERA, Pascual Juan** [Emilio] (1823-1894): b. Puenta la Reina, Navarre, d. Madrid; composed 2 operas, 50 operettas, cantatas, etc.; taught at the Madrid Conservatory and became director there, 1868.

**ARRIGONI** (1) **Giovanni Giacomo** (17th cent.): one of the first composers of vocal chamber concertos (2-9 v. Venice, 1635), also wrote psalms and Magnificats with instr. and sonatas; organist of the Vienna court band, 1637. (2) **Carlo** ([?]-1743): b. Florence, where he was Grand Ducal chamber composer; previously conducted (with G. Sammartini) the Thursday concerts in Heckford's Hall, London (1732-33), pub. 10 *Cantate da camera* (1732), etc.

**ARTARIA**: art and music house, founded by Giovanni A. and his nephews Carlo and Francesco in Mayence, 1765, and by the two last-named in Vienna, 1770. The firm underwent many changes (consolidation, removal to Mannheim, new affiliations); is still conducted in Vienna by members of the family (C. August and Dominik A.)

**ARTCHIBOUSHEFF, Nicholas Vassilievitch** (1858- ): b. Tsarskoe-Selo, Russia; studied under Soloviev and Rimsky-Korsakoff, Imperial State councillor, president of the Imp. Russian Musical Society; composed for piano.

**ARTEAGO, Stefano** (1730[?]-1799): b. Madrid, d. Paris; Spanish Jesuit, lived in Bologna, Rome, Paris; author of a famous history of opera, *Le rivoluzioni del teatro musicale italiano* (1783, 1785 [3 vols.], also German, etc.), also a work on art philosophy in Spanish (1789), etc.

**ARTHUR, Alfred** (1844- ): b. Pittsburg, Pa.; vocal teacher, choral conductor, director of Cleveland School of Music; composer of 3 operas, piano pieces, songs, etc.; pub. 5 series of vocal studies.

**ARTOT** (1) **Maurice Montagney** (1772-1829): b. Gray, Haute-Saône, d. Brussels; military bandmaster, performer on horn, violin and guitar, and conductor at Brussels. (2) **Jean-Désiré Montagney** (1803-1887): b. Paris, d. St. Josse ten Noode; son of Maurice, professor of horn at the Brussels Conservatory, court hornist and composer for his instrument. (3) **Alexandre-Joseph Montagney** (1815-1845): b. Brussels, d. Ville d'Avray, son of (1); studied at the Conservatoire, violinist of note in Europe and America; pub. violin concerto, etc., string quartets, piano quintet, etc. (4) **Marguerite-Joséphine Désirée Montagney** (1835-1907): b. Paris, d. Vienna; daughter of Désiré, studied with Viardot-Garcia, soprano at French, Belgian, and Dutch operas, then with an Italian company in Germany, Russia, England and Denmark. She married the baritone PADILLA Y RAMOS (1842-1900) and their daughter, LOLA A. DE PADILLA, is soprano at the Berlin Royal Opera.

**ARTUSI, Giovanni Maria** (ca. 1550-1613): Bolognese canon and theorist, composed canzonettas, etc.; author of *L'Arte del contrapunto* (1586-1589); *L'Artusi, ovvero delle imperfettioni della moderna musica* (1600-1603), etc. Ref.: (on Monteverdi) I. 337f.

**ASANTCHEVSKI, Michael Pavlovitch** (1838-1881): b. Moscow, d. there; studied with Hauptmann, Richter and Liszt, directed St. Petersburg Conservatory and composed trios, quartets, a concert overture, piano pieces, songs, etc.

**ASCHENBRENNER, Christian Heinrich** (1654-1732): b. Altstettin, d. Jena; 1st violinist and court conductor in Zeitz and Merseburg, composer of chamber sonatas, dance movements, etc.

**ASCHER, Joseph** (1829-1869): b. Groningen, Holland, d. London; studied with Moscheles in London and Leipzig, became court pianist at Paris and wrote salon music.

**ASH, Gihert** (18th cent.): early New York organ builder. Ref.: IV. 64.

**ASHDOWN, Edwin**: London music publisher, successor to Parry who superseded Wessel (q.v.).

**ASHE, Andrew** (1759-1838): b. Lisburn, Ireland, d. Dublin; flutist in Brussels, Dublin and London. His wife (née Comer) sang in concert and oratorio and two daughters appeared as harpist and pianist, respectively.

**ASHLEY** (1) **John** (ca. 1740-1805): d. London; assistant at the Handel Festival of 1784, at which his brother CHARLES JANE was the first player of the contrabass; from 1795 conductor of the Lenten oratorio concerts founded by Handel; father of (2), (3) and (4).

(2) [General] **Charles** (ca. 1770-1818): violinist. (3) **John James** (1772-1815): organist, pianist and vocal teacher. (4) **Charles**: cellist; co-founder of the Glee Club and Philharmonic Society. (5) **Richard** (1775-1836): viola player. (6) **John** (Ashley of Bath) d. 1830): bassoonist, ballad composer and author of controversial pamphlets on the origin of the English national anthem.

**ASHTON** (1) **Hugh** (?-1522): English composer of the oldest extant virginal music; also masses, motets, etc. (2) **Algernon Bennet Langton** (1859- ): b. Durham, studied at Leipzig Cons. and Frankfort (Raff); piano teacher at Royal College of Music, 1885-1910, then London College of Music, etc.; composed chamber music, piano pieces, 5 symphonies, 3 overtures and other orch. pieces, choruses, 200 songs, etc.

**ASHWELL, Thomas** (16th cent.): English composer of church music, still extant in Oxford, Cambridge and the British Museum.

**ASIOLI, Bonifazio** (1769-1832): b. Correggio, d. there; conductor in Correggio, Venice and Milan and director of the Milan Conservatory. He wrote masses, motets, an oratorio, piano sonatas, 7 operas, etc., and didactic works of which *Principi elementari di musica* (1809) was translated into Portuguese, French, German and Dutch.

**ASOLA, or Asula, Giovanni Matteo** (ca. 1560-1609): b. Verona, d. Venice; church composer who also wrote madrigals.

**ASPASIA, Greek dancer.** Ref.: X. 54, 70, 94.

**ASPLMAYR, Franz** (ca. 1721-1786): d. Vienna; dramatic composer, wrote *singspiele*, ballet-divertissements, serenades, concertos, etc.; the first of the Viennese composers to adopt the style of the Mannheim school (trios, etc.).

**ASPULL, George** (1813-1832): b. Manchester, d. Leamington; pianoforte prodigy, played in Great Britain, Ireland and Paris; died of tuberculosis, leaving pianoforte manuscripts later published by friends.

**ASSANTSCHIEFFSKY.** See ASANTCHEVSKI.

**ASSMAYER, Ignaz** (1790-1862): b. Salzburg, d. Vienna; organist at St. Peter's, Salzburg; organist at the Schottenstift, Vienna, court organist, conductor; composed 15 masses, 2 oratorios, and other church music.

**ASTAFIEVA, Seraphime**: Russian ballet dancer. Ref.: X. 220, 221, 224.

**ASTARITTA, Gennaro** (ca. 1750-1803): b. Naples, d. there; wrote more than 35 operas, produced in cities in Italy, at Pressburg and at St. Petersburg (*Circe e Ulisse*, 1787).

**ASTON** (1) **Hugh.** See ASHTON. (2) **Tony** (18th cent.): actor and early musical producer in America. Ref.: IV. 105ff.

[d']ASTORGA, Emanuele Gio-



**achino Cesare, Count Rincon** (1680-ca. 1757): b. Augusta, Sicily, d. Spain; Spanish noble, lived in Palermo, Vienna, Znaim and London, then for many years in the service of the King of Spain; dilettante who composed *Dafni* (1709) and other operas, numerous cantatas, a *Stabat Mater* for 4 voices and strings, etc.

**ATHENÆUS of NANKRATIS** (3rd-2nd cent. B. C.): Greek grammarian in Rome; invaluable as an authority on the theory of Greek music. His *Deipnosophista*, in 15 books, is preserved almost in its entirety.

**ATHERTON, Percy Lee** (1871- ): b. Roxbury, Mass.; studied with Paine, Rheinberger, Thuille, Boise, Sgambati, Widor; composer of light operas, a symphonic poem, a symphonic Andante, a symphonic Scherzo, a Scherzino for string orchestra, 2 sonatas for violin and piano, suites for violin, piano and flute, piano pieces, choruses, many songs, etc.

**ATKINS, Ivor Algernon** (1869-): b. Cardiff; organist at Worcester Cathedral.

**ATRIO, Hermannus de.** See HERMANNUS.

**ATTAIGNANT, Pierre** (16th cent.): the earliest music printer in Paris, who used movable types. He printed mostly works of French chanson writers. *Ref.*: I. 286; VI. 441; VII. 469.

**ATTENHOFER, Karl** (1837-1914): b. Wettingen, Switzerland, d. Munich; studied at Leipzig Cons.; conductor of male choruses in Rapperswyl (from 1863) and Zürich (from 1866), where he was also teacher of vocal method in the School of Music (co-director, 1897); edited collections of male choruses, wrote mixed and women's choruses, children's songs, songs, piano pieces, violin études, masses.

**ATTRUP, Karl** (1848-1892): b. Copenhagen, d. there; pupil of Gade, whom he succeeded as organ teacher at the Cons., organist of churches, composer of organ pieces and songs.

**ATTWOOD, Thomas** (1765-1838): b. Chelsea, choirboy of the Royal Chapel, studied at Naples and with Mozart in Vienna; organist of St. Paul's, 1796, the private chapel of George IV., etc. He wrote 19 operas, piano sonatas, church and other vocal music.

**AUBER, Daniel François Esprit** (1782-1871): b. Caen, Normandy, d. Paris; son of a picture dealer, composed at the age of 11 and soon abandoned a commercial career and prod. privately *Julie* and *Jean de Couvin*, which was heard by Cherubini, and A. became a pupil of that master in Paris. After a mass he prod. *Le séjour militaire* (1813), *Le testament* (1819), *La bergère chateleine*, *Emma* (1821), *Leicester* (1822), *La neige* (1823), *Vendôme en Espagne* (w. Herold, 1823), *Les trois genres* (w. Boieldieu, 1824), *Le concert à la court* (1824), *Léocadie*

(1824), *Le maçon* (1825), of which the last established his fame as one of the greatest exponents of the opéra comique. Two lesser works were followed by *La Muette de Portici* (*Masaniella*), the first work of the new 'grand opéra' epoch, and a number of other lighter works, including *Dieu et la Bayadère* (1830), *Le philtre* (1831), *Le serment* (1832), *Gustave III* (1833), *Lestocq* (1834), *Le cheval de bronze* (1835), *Actéon*, *Les chaperons blancs*, *L'ambasadrice* (1836), *Le domino noir* (1837), *Le lac des fées* (1839), *Le duc d'Olonne* (1842), *La Sirène* (1844), *La barcarolle* (1845), *Haydée* (1847), and 10 others showing evidences of decline. He also wrote some unpub. string quartets, 4 'cello concertos (under the name of Hurel de Lamare). He was made a member of the Academy in 1829, director of the Conservatoire in 1842, and Imperial court conductor under Napoleon III in 1842. *Ref.*: II. 20, 210; III. 278; VIII. 109; IX. 73, 157, 159ff, 167, 169, 191, 227ff, 230, 235, 245, 255; mus. ex. XIII. 244; portrait IX. 226.

**AUBERT** (1) **Jacques** (1678-1753): d. Belleville, near Paris; violin virtuoso in Paris Opéra and Concerts Spirituels, concert-master of the latter, 1748; composer of violin sonatas and duets, sonatas for the 5-stringed viola (Quinton), violin duets, pieces for vielles, musettes, etc.; also prod. 6 ballets. (2) **Louis** (1720-after 1798): son of (1); concert-master of the Opéra; composer (symphonies, violin sonatas). (3) **Pierre François Olivier** (1763-ca. 1830): b. Amiens; 'cellist in Paris Opéra Comique, teacher and composer for 'cello, author of an abridged history of music. (4) **Louis**. See Addenda.

**AUBERY DU BOULLEY, Prudent Louis** (1796-1870): b. Verneuil, d. there; studied at the Conservatoire (Monsigny, Méhul, Cherubini), wrote chamber music in great quantity in which he employs the guitar, also *Grammaire musicale* (1830), *Des associations musicales en France* (1839), and *La Société Philharmonique de l'Eure* (1859).

**AUDRAN** (1) **Marins-Pierre** (1816-1887): b. Aix, Provence, d. Marseilles; pupil of Arnaud and of the Conservatoire, tenor in Marseilles, Brussels, Bordeaux, Lyons, and at the Paris Opéra Comique; director and singing professor, Marseilles Cons., composer of songs. (2) **Edmond** (1842-1901): b. Lyons, d. Tierceville; studied at the Niedermeyer School, church conductor at Marseilles, produced with success 38 operas and operettas (*Le grand Mogol*, *La Mascotte*, etc.), a pantomime, a mass, an oratorio, etc.

**AUER, Leopold [von]** (1845-): b. Veszprém, Hungary; virtuoso on violin, trained in Pesth and Vienna Conservatories, also by Joachim in Hanover; concert-master, Düsseldorf and Hamburg; imperial solo violinist,

St. Petersburg; violin professor at the Conservatory there, 1887-92, leader of the Imperial Russian Musical Society. *Ref.*: III. 148; VII. 464, 465.

**AUFSCHNAITER, Benedikt Anton** (d. Passau, 1742): *Kapellmeister* of the Passau Cathedral, composer of church music and sonatas.

**AUGENER & CO.**, London publishing firm, founded, 1853, by George Augener, continued since then by his son, William (now 'Augener Limited'). Their publications are theoretical works and re-edited classics, and they are the publishers of the 'Monthly Musical Record.'

**AUGUSTINUS, Aurelius** [St. Augustine] (354-430): b. Tagaste, Numidia, d. Hippo, where he was Bishop. St. Augustine defended the use of the Ambrosian chant and wrote on metrics in his *De Musica libri VI*. *Ref.*: I. 135, 137, 141.

**AUGUSTUS THE STRONG.** *Ref.*: II. 6, 12, 78.

**AULEN, Johannes** (15th cent.): German composer of masses and motets preserved in the libraries of Berlin and Leipzig.

**AULIN, Tor** (1866-1914): b. Stockholm, d. there; studied in Berlin, violinist, concert-master of the Royal Opera, conductor of the Art Society, Stockholm; founded the A. String Quartet; composed 3 concertos and other works for violin, orch. suite, *Meister Oluf*, etc. *Ref.*: III. 85.

**de PJAULNAYE, Francois Henri Stanislas** (1739-1830): b. Madrid, d. Chaillot; writer and theorist; author of a *Mémoire sur un nouveau système de notation musicale*.

**AURELIANUS REOMENSIS**: 9th cent. church music theorist; author of *Musica*, containing the earliest information on the character of the church modes (pub. in Gerbert's *Scriptores*, vol. I). *Ref.*: I. 145.

**AUS DER OHE, Adele** (ca.1865-): pupil of Kullak and of Liszt, pianist in Germany, England and the United States; composer of 2 piano-suites, a concert-étude, etc.

**AUSTIN** (1) **Frederic** (1872-): b. London; Liverpool organist, teacher at the College of Music, dramatic baritone and composer of an overture, a rhapsody, a symphonic poem, etc. (2) **Ernest** (1874-): brother of (1). See Addenda. (3) **John T.**: contemp. Amer. organ builder. *Ref.*: VI. 409.

**AUTERI-MANZOCCHI, Salvatore** (1845-): b. Palermo; composer of 5 operas; 1889-1910 professor of singing at Parma Conservatory.

**JAUVERGNE** (1) **Peire** (1152-1215): troubadour. *Ref.*: I. 211. (2) **Antoine** (1713-1797): b. Clermont-Ferrand, d. Lyons; violinist, composer; played in orchestras of *Concerts Spirituels*, the King's Band and the Opéra; conductor and director of Opéra until 1790; prod. 2 *intermèdes*, *Les troqueurs*

and *La coquette trompée* (1753), which are among the earliest opéras comiques; composed in all 13 operas; also trio sonatas, etc. *Ref.*: VII. 409.

**JAVELLA, Giovanni** (17th cent.): Franciscan monk at Lovoro; author of *Regole di musica* (1657).

**AVENARIUS, Thomas** (17th cent.): organist at Hildesheim, composer of love songs, dance suites (1630), etc.

**AVENTINUS, Johannes** (Johannes Turmair) (1477-1534): b. Abensberg, Bavaria; compiled *Annales Bojorum* and edited Faber's *Musice rudimenta admodum brevia*.

**AVERKAMP, Anton** (1861-): b. Willige Langerak, Holland; singing teacher in Amsterdam, choir director there, composed orchestral works, violin sonata, choruses, songs, an opera, etc.

**AVERY** (1) **John** ([?]1808): English organ builder, constructed organs in Winchester Cathedral, St. Margaret's Church, Westminster, and many other famous instruments. He died during the building of one at Carlisle. *Ref.*: VI. 406. (2) **Stanley R.**: contemporary American composer. *Ref.*: IV. 400.

**AVISON, Charles** (1710-1770): b. Newcastle-on-Tyne, d. there; organist, composed 26 string concertos a 7, piano concertos with string quartet, etc.; wrote an 'Essay on Musical Expression' (1752, etc.).

**AVOGLIO, Signora**: Italian soprano, brought to London by Handel, 1741; sang in 'Messiah,' 'Samson,' etc.

**AYLWARD, Theodore** (ca. 1730-1801): organist in London, Cornhill, etc.; musical professor, Gresham College; composer of glees, catches, etc., and writer of method for organ.

**AYRES, Frederiek** (1876-): b. Binghamton, N. Y.; pupil of Stillman Kelley and Foote; composer of piano-pieces, chamber music, etc. *Ref.*: IV. 415ff; mus. ex., XIV. 305.

**AYRTON** (1) **Edmund** (1734-1808): b. Ripon, d. London; choir master of the Chapel Royal; composer of services for the Church of England. (2) **William** (1777-1858): b. London, d. there; son of (1); mus. director of the King's Theatre, where he produced Mozart's *Don Giovanni*, etc., music critic on 'Morning Chronicle,' 'Examiner,' 'Penny Cyclopedic,' etc.; and edited 'Knight's Musical Library' and 'Sacred Minstrelsy,' also the periodical 'Harmonicon.'

**AZOFARDI, Francesco** (18th cent.): conductor at Malta, author of *Il musico pratico* (1760, Fr. transl. 1784, 1824); composed church music.

**AZVEDO, Alexis-Jacob** (1813-1875): b. Bordeaux, d. Paris; contributor to French musical journals, editor of *La critique musicale, La Presse*, etc.; biographer of Rossini and Félicien David; author of pamphlets advocating Chevès' reforms in notation (see Notation).

**AZZAJOLO, Filippo** (16th cent.): Bolognese composer of madrigals, etc.

## B

### Baban

**BABAN, Gracian** (17th cent.): Spanish composer; conductor in the Valencia cathedral.

**BABBI, Christoph** (1748-1814): b. Cesena, d. Dresden; concert-master at the Dresden court; composed concerti for violin, quartets, symphonies, flute duets, etc.

**BABBINI, Matteo** (1754-1816): b. Bologna, d. there; successful operatic tenor; sang in Berlin, St. Petersburg, London, Paris, Vienna and Italy.

**BABELL, William** (ca. 1690-1723): b. London, d. there; organist, violinist and composer. His most valuable works were his arrangements for the piano of airs, duos, etc., from Handel's operas and those of French contemporaries. He published a volume of sonatas for violin, flute or oboe, and wrote unpublished concerti grossi for 2 violins, 'cello and string orch.

**BABINI.** See **BABBINI**.

**BACCHIUS, Senex** (Bakcheios ὁ γέρον): musical theorist of the 4th cent.; his *Isagoge musicae artis*, a catechism in dialogue form, was reprinted by Mersenne (1623); translated into Latin by Morellus, Meibom (1652), von Jan (1891) and Coussemaker (*Scriptores*, 1895); published in French translation by Mersenne (1627) and Ruelle (1896).

**BACCHUS** (Greek and Roman god). *Ref.*: X. 54, 65, 69, 74; (Roman orgy to) X. 75f.

**BACCUSI, Hippolito** (1545-1609): b. Mantua, d. Verona; *maestro di cappella* at Mantua and Verona; composer of books of psalms, motets, masses, madrigals, etc., and of scattered works in collections by Phalèse, Pevernage, Waelrant and Philipp.

**BACFARE, Bacfarre, or Bakfark.** See **GREFF**.

**BACH**, a family of musicians living in Thuringia, an extraordinary number of whose members rose to eminence in their profession in the 16th-19th centuries. The art was cultivated among its members as perhaps in no other known to history, every reunion being made the occasion for improvised part-singing (quodlibets) and intelligent musical discussion. Hence many cantor's posts in Thuringian cities were filled by them and as late as the 18th cent. the 'town pipers' of Erfurt were still known as 'the Bachs,' though no B. was among their number. In 1590 the baker **VEIT B.** returned from Hungary to Wechmar,

### Bach

near Gotha, the town of his ancestors. He was an amateur (lutenist), but his son **HANS** was already a professional musician. The latter's son **JOHANN B.** was the progenitor of the Erfurt 'Bachs,' another, **HEINRICH B.**, organist at Arnstadt, a third, **CHRISTOPH B.**, organist and town musician at Weimar (grandfather of J. S. Bach). Christoph's son, **AMBAOSIUS B.**, succeeded his cousin **JOHANN CHRISTIAN** (1640-82) at Erfurt and was in turn succeeded by his cousin **AGRIUS** (1645-1717). Hans' second son **Heinrich** had as sons the 2 musicians next following. (1) **Johann Christoph** (1647-1703): b. Arnstadt, d. Eisenach, son of **Heinrich B.** (see above); organist at Eisenach from 1665 and the most important of the earlier Bachs, uncle of J. S. B. His vocal works are especially notable. Among these are preserved the biblical narrative *Es erhob sich ein Streit*, motets for 4, 8 and one for 22 voices, etc. Among his instrumental works are a Sarabande with 12 variations for clavier, 44 chorale preludes, etc. A fugue in E-flat was erroneously ascribed to J. S. B. (*Bach-Ges. ed.*, vol. 36, No. 12). (2) **Johann Michael** (1648-1694): b. Arnstadt, d. Gehren, near Arnstadt, where he was organist from 1673; brother of (1). In instrumental composition he surpassed his brother, as a few choral preludes (all that is left of his works) attest. His vocal works show his technical ability none the less. His youngest daughter, **Maria Barbara**, became J. S. B.'s first wife and mother of C. P. E. and W. Friedemann Bach. (3) **Johann Christoph** (1645-1693): b. Erfurt, violinist, court *Musikus* to the Count of Schwarzburg; helped his uncle **Heinrich** in his official work, and devoted himself to improving the church music of the town. (4) **Johann Ambrosius** (1645-1695): b. Erfurt, twin brother of (3), violinist, associated with his brother till 1667 when he joined the Erfurt *Rathsmusikanten*. He settled in Eisenach in 1671 and there became the father of J. S. Bach. *Ref.*: I. 455. (5) **Johann Bernhard** (1676-1749): organist in Erfurt, Magdeburg, and Eisenach where he succeeded **Johann Christoph**. Of his compositions chorale preludes, clavier pieces and orchestral suites are preserved, the first partly in the Berlin Library; the last were copied by J. S. Bach. (6) **Johann Nikolaus** (1669-1753): b. Eisenach, d. there; son

of Johann Christoph (3); organist in Jena, 1695; for a long time the senior of the whole family, but his branch of it died out with him. He enjoyed a high reputation as instrument maker, and invented improvements toward the establishment of equal temperament in tuning of piano and organ. He wrote suites for the organ and harpsichord, a comic operetta, motets and sacred music. (7) **Johann Christoph** (1671-1721): b. Erfurt, d. Ohrdruf; son of Johann Ambrosius (12); organist at Ohrdruf; teacher of the clavicord to Johann Sebastian. *Ref.*: I. 456. (8) **Johann Sebastian** (1685-1750): b. Eisenach, d. Leipzig; studied the violin with his father, Johann Ambrosius (4) and the clavicord with his brother, who was his legal guardian from 1695 and exercised his authority harshly. After this he became a chorister at Lüneburg, where he studied the violin, clavicord and the organ, travelling to Hamburg to hear Reinken and to Celle for French organ music, also studying Böhm's organ works indefatigably. He was violinist in 1703 in the orchestra of the Weimar court, organist the following year at Arnstadt, in 1707 at Mühlhausen, and in 1708 at the Weimar court, where in 1714 he became Konzertmeister. During vacations he visited Cassel, Halle, Leipzig, Dresden, and in 1717 he received the appointment of Kapellmeister at Cöthen, where he directed the chamber music for Prince Leopold. In 1723 he went to Leipzig, where he acted as cantor of the Thomasschule, organist and music director of the Thomaskirche and the Nikolaiirche, retaining his position as Kapellmeister to Prince Leopold and adding to these the position of Kapellmeister to the Duke of Weissenfels and (1736) court composer to the Elector of Saxony, the Polish king. Bach's enthusiastic appreciation of the achievements of contemporary organists is one of his most memorable characteristics. In his boyhood he tramped from Lüneburg to Hamburg to hear the renowned Reinken; in later years he travelled (again on foot) from Arnstadt to Lübeck to profit by the art of Buxtehude. His challenge of the French organist Marchand was unaccepted in 1720; the preceding year he had just missed meeting Handel at Halle. He visited the Prussian court at Potsdam, where his son, Carl Philipp Emanuel, was chamber musician, and delighted Frederick the Great by dedicating his *Musikalisches Opfer* to him (it included a 3 part fugue, canons, trios for flute, violin and bass, and a 6 part ricercare). B. had a life unhampered by domestic infelicity; after the death of his first wife, his cousin, Maria Barbara, he married Anna Magdalena Wülken, whose father was trumpeter at the Weissenfels court.

She sympathized with him in his artistic ideals and assisted him in the writing out of his manuscripts, and bore him 13 children. In his work B. fuses the characteristics of the two great musical epochs, the period of contrapuntal polyphony, and the age of tonal harmony. The list of B.'s works is of tremendous length, though only a few works were printed during his lifetime. Among the latter are the *Klavierübung*, *Das musikalische Opfer*, the 'Goldberg Variations,' a number of chorales, etc. Besides these there is a large number of instrumental compositions chiefly for clavier, organ, and clavier with other instruments, including preludes and fugues, fantasies, sonatas, toccatas, suites, partitas, concertos, variations, choral preludes, chorales, etc.; also the celebrated 'Well-Tempered Clavicord' (48 preludes and fugues, two in each major and minor key), 'The Art of the Fugue' (15 fugues and 4 canons on the same theme). There are for violin alone three *Partien* and three sonatas; for viola da gamba three sonatas, for lute 3 *Partien* and for viola pomposa (invented by Bach) a suite. The most extensive of B.'s works are his choral compositions, including his 5 complete annual series (for every Sunday and festival-day) of church cantatas; 5 'Passions,' of which only two are preserved (the 'St. Matthew' and the 'St. John'); the Mass in B minor and 4 incomplete ones, the remnant of a greater number written for Dresden; the Magnificat, in five parts; the Christmas oratorio; the Ascension oratorio, and the Easter oratorio. For fifty years after B.'s death these works were practically forgotten. To Mendelssohn's efforts is due the fact that they are now completely resurrected. The complete instrumental works were published by Peters in 1837, to which were later added the vocal works. Societies for the study of this master have sprung up in all the large cities of the European continent; the first was the Bach-Gesellschaft founded in 1850 by Schumann, Jahn, Becker and Hauptmann, which with the aid of the Härtel publishing house has put out a complete critical edition of the works (59 vols., 1851-1900). *Ref.*: For B.'s life and work see Vol. I. 449ff; for his vocal solo works, V. 147, 164, 175; choral works, VI. 121ff, 240ff, 325ff; organ works, VI. 437ff; clavier compositions, VII. 63ff; violin compositions, VII. 421ff; 'cello suites, VII. 591; orchestral works, VIII. 128ff; mus. ex., XIII. 141, 143, 145, 149, 152, 154; portraits, I. 468; VI. 114; birth-place illus., VI. 114; facsimile MS., VII. 80. For general references see individual indexes. (9) **Wilhelm Friedemann** (1710-1784): b. Weimar, d. Berlin; son and pupil of Johann Sebastian B., studied the violin with Graun, at the Thomasschule and at Leipzig Univ.

**Bach**

He was organist in Dresden, later in Halle, but dissipation resulted in the forfeiture of his position, and despite his unusual genius and skill, he died in want and distress. His works include concertos, sonatas, fantasies, suites, etc., for clavier, trio sonatas, concertos, fantasies, fugues, etc., for organ, some in MS. in Berlin, some republ. by Riemann, etc. *Ref.*: I. 461, 468, 471, 483f; II. 60f; as organist, VI. 456, 457; clavier music, VII. 128; mus. ex. XIII. 103. (10) **Carl Philipp Emanuel** (1714-1788): b. Weimar, d. Hamburg; son of John Sebastian; he abandoned the pursuit of philosophy and law which he had studied in Leipzig and at Frankfurt-on-Oder; at Frankfurt he composed for a singing society which he conducted; in 1737 he was in Berlin, from 1746-57 he was chamber musician and harpsichord player to King Frederick the Great. In 1767 he held the post of Musikdirektor previously occupied by Telemann; this he retained until his death. His compositions were innumerable and embraced every form for the piano. He wrote 34 pieces for various wind instruments, trios for flute, violin and bass, concertos for cello and oboe, soli for cello, for flute, for the viola da gamba and for the harp. His one book is an analysis of the uses of embellishment in the playing of the clavier—*Versuch über die wahre Art, das Clavier zu spielen* (2 parts, 1753-62) re-edited by Niemann, 1906. *Ref.*: II. 58ff; spiritual songs, V. 189f; clavier music, etc., VII. 96, 99, 100, 113, 116, 117, 132, 133, 417, 490; VIII. 140; mus. ex. XIII. 107; port., VII. 110. (11) **Johann Ernst** (1722-1777): b. Eisenach, d. there; son of (5); lawyer, and his father's successor as organist at Eisenach, court Kapellmeister at Weimar; composed sacred vocal music, also clavier sonatas. (12) **Johann Christoph Friedrich** (1732-1795): b. Leipzig, d. Bückeburg; son of Johann Sebastian; abandoned his law studies at Leipzig to become Kapellmeister at Bückeburg. He composed a dramatic cantata, *Pygmalion*, cantatas, quartets for flute and strings, a 2-hand and a 4-hand clavier sonata. (13) **Johann Christian** (1735-1782): b. Leipzig, d. London; popularly known as the Milan or the English Bach (9th son of Johann Sebastian); in 1748 he went to his brother Carl Philipp Emanuel in Berlin; 1760 appointed organist of Milan Cathedral, 2 years later concert-master in London, where he became music-master to the royal family, and where (1763) he prod. his opera, *Orione* and many others, also instr. music. See Addenda. *Ref.*: II. 61f, 102; VII. 86, 97, 112, 113, 114, 116, 117ff, 491, 498; IX. 34; mus. ex., XIII. 105. (14) **Wilhelm Friedrich Ernst** (1759-1845): b. Bückeburg, d. Berlin; son of Johann Christoph Friedrich, grandson of Jo-

**Bachmann**

hann Sebastian; studied with his uncle, Johann Christian, in London, where he taught and performed on piano and organ; in 1782 he appeared in concerts in Paris; in 1789 appointed Kapellmeister to Friedrich Wilhelm II, later pianist to Queen Louise, music master to the princes. He wrote some cantatas and songs and music for pianos and other instruments. (15) **August Wilhelm** (1796-1869): b. Berlin, d. there; virtuoso on organ, teacher and director at the Royal Institute for Church Music; member of the Berlin Academy and professor. Mendelssohn studied the organ with him. He wrote an oratorio, church music, etc. *Ref.*: III. 16, 95. (16) (or **Bak**) **Alberto** (1844-): b. Gyula, Hungary; teacher of vocal music, writer of 'The Art of Singing,' 'The Principles of Singing,' 'The Art-Ballad,' etc., published in London and Edinburgh. (17) **Leonhard Emil** (1849-): b. Posen; studied with Kullak, Wüerst and Kiel; teacher at Kullak Academy, 1869; court pianist to the Prince of Prussia, 1874; about 1890 he went to London. He has prod. in London two successful one-act operas (1892 and 1894), a 2-act comic opera in Cologne, 1895; his other compositions are salon pianoforte pieces. (18) **Otto** (1833-1893): b. Vienna, d. Unter-Waltersdorf, studied with Sechter, Marx and Hauptmann; conductor at various theatres in Germany; Kapellmeister at Salzburg Cathedral and later at the Votivkirche of Vienna. He produced 5 operas, and wrote 4 symphonies, a ballad for chorus and orchestra, a Requiem, masses, chamber music, an overture, etc.

**BACHAUS.** See **BACKHAUS.**

**BACHE** (1) **Francis Edward** (1833-1858): b. Birmingham, d. there; studied in Birmingham and Leipzig Cons.; lived in Algiers and Italy during the summer, in winter in Vienna and Leipzig; composed for pianoforte and violin, wrote an overture and prod. 2 operas (1851 and 1853). (2) **Walter** (1842-1888): b. Birmingham, d. London; brother of Francis; studied in Birmingham, Leipzig, Milan, Florence and with Liszt in Rome; concert-pianist and music teacher at the London Royal Academy. (3) **Constance** (1846-1903): b. Edgbaston, d. Montreux; sister of Francis and Walter; music teacher, translator from the German and author of a biography of her brothers.

**BACHMANN** (1) **Anton** (1716-1800): b. Berlin, d. there; court musician and maker of instruments; invented machine head method to tune celli and double-basses. (2) **Karl Ludwig**, son of Anton (1743-1809): violist and member of Berlin Royal Kapelle. (3) **Pater Sixtus** (1754-1818): b. Ketershausen, Bavaria, d. Marchthal, near Vienna; Premonstrant monk at Marchthal; virtuoso on organ and piano; competed on organ with Mozart (Biberach, 1766);

composed pianoforte sonatas, organ fugues, violin quartets, cantatas, symphonies, etc. (4) **Charlotte Caroline Wilhelmine**, née Stowe (1757-1817): pianist and member of the Berlin Singakademie under Fasch. (5) **Gottlob** (1763-1840): b. Bornitz, near Zeitz, d. Zeitz; organist there and composer of 2 *singspiele*, chamber music, piano sonatas, organ pieces, ballads, songs, etc. (6) **Georg Christian** (1804-1842): b. Paderborn, d. Brussels; solo clarinetist in the Royal Kapelle, clarinet professor at the Conservatory, and maker of clarinets. (7) **Georges** (ca. 1848-1894): Parisian composer of numerous piano works. (8) **Alberto Abraham** (1875- ): b. Geneva; violinist; studied at Lille Cons. and with Ysaye, Thomson, Hubay, Brodsky and Petri; successful European tours; composer of 2 violin concertos, a violin sonata, many pieces and transcriptions for violin; author of *Les grands violinistes du passé* (1913), *Le Violon* (1906), etc.

**BACHOFEN, Johann Kaspar** (1697-1755): b. Zürich, d. there; organist, cantor and composer of church music; wrote *Musikalisches Notenbüchlein*.

**BACHRICH, Siegmund** (1841-1913): b. Zsambokreth, Hungary, d. Vienna; violinist; trained at the Vienna Conservatory, where he later taught; viola in Hellmesberger and Rosé quartets, also the Philharmonic and the court opera of Vienna; composed 2 comic operas, 4 operettas, a ballet.

**BACKER-GRÖNDAL, Agathe Ursula** (1847-1907): b. Holmestrand, d. Christiania; studied with Kullak and von Bülow, composed songs, suites, concert studies, etc. She married the singer, Olavus Andreas Gröndahl. *Ref.*: III. 99.

**BACKERS**. See BROADWOOD.  
**BACKHAUS, Wilhelm** (1884- ): b. Leipzig; studied with Alois Reckendorf and d'Albert; has toured widely as concert pianist since 1900, since 1911 also in the U. S.; teacher of pianoforte at Royal College of Music, Manchester, England, 1905; gained Rubinstein prize (1905) and has since concertized exclusively.

**BACKOFEN, Johann G. Heinrich** (1768-1839): b. Durlach, d. Darmstadt; chamber musician at Gotha and Darmstadt; virtuoso on clarinet, harp, flute and bassethorn; composed trios, quintets, concertos for clarinet and horn; wrote a clarinet-bassethorn method.

**BACON** (1) **Roger** (1214-1294): b. Ilchester, d. Oxford; Franciscan monk, author of *De valore musices*. (2) **Richard Mackenzie** (1776-1844): b. Norwich, d. Correy near Norwich; writer on musical science, 'Elements of Vocal Science,' 1824, 'Art of Improving the Voice and Ear,' 1825. He edited the *Quarterly Review* and founded the Norwich Music Festivals, held triennially. (3) **Sir Francis** (cited on masques) X. 83.

**BADARCZEVSKA, Thekla** (1838-1862): b. Warsaw, d. there; composed salon pieces, one of which is widely known, *La prière d'une vierge*.

**BADER, Karl Adam** (1789-1870): b. Bamberg, d. Berlin; organist of Bamberg Cathedral, operatic tenor in Munich, Bremen, Hamburg, Brunswick, and Berlin court opera; director of church music in Berlin.

**BADIA** (1) **Carlo Agostino** (1672-1738): b. Venice, d. Vienna; court composer to Vienna; wrote 27 operas, 21 oratorios, solo cantatas, etc. (2) **Luigi** (1822-1899): b. Teramo, Naples, d. Milan; composed 4 operas and songs.

**BADIALI, Cesare** (ca. 1810-1865): b. Imola, d. there; operatic bass in Italian theatres, at Lisbon, Madrid and chamber singer at the Vienna court from 1842-1859, when he went to London. He was a song composer as well.

**BAENA, Lope de** (15th cent.): Spanish composer.

**BAERMANN**. See BÄRMANN.  
**BAGGE, Selmar** (1823-1896): b. Coburg, d. Basel; studied in the Conservatories of Prague and Vienna, where he taught and acted as organist in Gumpendorf, nearby; teacher at the Vienna Cons., which he left and as critic attacked. Later he became editor of the *Allgemeine musikalische Zeitung*. Besides his books on theory, musical biographies and criticism, he published chamber music, a symphony and songs.

**BAGNOLESI**: Italian contralto; sang in London, 1732.

**BAHN, Martin**. See TRAUTWEIN.  
**BÄHR** (or Bär, or Beer), **Johann** (1652-1770): b. St. Georg, Austria, d. there; conductor at the court, where he wrote musical satire under the pseudonym of Ursus.

**BAL**, or **Baj**, **Tommaso** (ca. 1660-1714): b. Crevalcuore, near Bologna, d. Rome; tenor and *maestro di cappella* at the Vatican; composer of church music, including a 5-part *Miserere* still sung in the Papal Chapel during Holy Week.

**BAÏF, Jean Antoine de** (1532-1589): b. Venice, d. Paris; poet and composer. He attempted to introduce into French poetry *vers mesuré* on the antique model and wrote sacred and secular chansons which have been reprinted by Expert. In 1570 the King recognized his Académie de poésie et de musique.

**BAILLEY** (1) **Daniel** and (2) **William** (18th cent.): pioneer publishers of music in America. *Ref.*: IV. 29ff. (3) **Marie Louise** (1876- ): b. Nashville, Tenn., studied with Reinecke and Leschetzky, pianist, made début at the Gewandhaus, Royal Saxon chamber musician, lives in Vienna.

**BAILLOT** (1) **Pierre-Marie-François de Sales** (1771-1842): b. Passy, d. Paris; celebrated violinist, pupil of Poldori in Passy, Sainte-Marie in

Paris, Pollani in Rome; through Viotti became first violinist at the Théâtre Feydeau; thereafter acting as assistant in the ministry of finance. Meantime becoming known as concert player, he was made teacher in the Conservatoire in 1795, where he studied theory with Cherubini, etc. His first concert tour of Europe was made in 1802, in 1821 he became solo violinist of the Opéra, and in 1825 of the Royal Orchestra. He pub. his famous *L'Art du Violon* in 1834 and, with Rode and Kreutzer, the official Method of the Cons.; also edited the Cons. 'cello method and wrote 'notices' on Grétry and Viotti. He composed 9 concertos, 30 sets of variations, 24 preludes in all keys, caprices and nocturnes for violin, a *symphonie concertante* for 2 violins and orch., 3 string quartets, 15 trios for 2 violins and bass, etc. Ref.: VII. 412, 431, 433, 434. (2) **René-Paul** (1813-1889): b. Paris, d. there; professor of ensemble-playing at the Conservatoire; son of Pierre-Marie (1).

**BAINI**, Abbate **Giusepve** (1775-1844): b. Rome, d. there; pupil of his uncle **LORENZO B.**, *maestro* at the Twelve Apostles' Church, then of Jannaconi, who had him made a singer in the Papal chapel (*camerlango* from 1818). Imbued with the spirit of Palestrina, B. was a 16th cent. composer living in the 19th. His 10-part *Miserere* alternates with *Allegri's* and *Ba'i's* in the Holy Week repertoire. His *Memoire storico-critiche della vita e delle opere di Giovanni Pierluigi da Palestrina*, etc. (1828) was translated into German (1834) and he pub. an essay on rhythmic, etc. Ref.: (cited, etc.) I. 253; VI. 64, 424.

**BAJ**, **Tommaso**. See **BA.**

**BAJETTI**, **Giovanni** (ca. 1815-1875): b. Brescia, d. Milan; violinist, conductor at La Scala, where he prod. successfully 5 operas and one ballet.

**BAK**. See **BACH** (16).

**BAKER** (1) **Benjamin Franklin** (1811- ): b. Wenham, Mass.; church singer in Salem, Boston, Portland; (1841) music teacher in Boston public schools; vice-pres. Handel and Haydn Soc.; founded Boston Music School (1851-68); edited the 'Musical Journal.' He wrote vocal music (3 cantatas, quartets and songs), compiled books of glees and anthems and pub. 'Thorough-bass and Harmony.' Ref.: IV. 222. (2) **George** (1773-1847): b. Exeter, Eng., d. Rugeley; organist at Stafford, Derby and Rugeley; composed anthems and glees for several voices, organ voluntaries, piano sonatas, etc. (3) **Theodore** (1851- ): b. New York; studied with Oskar Paul in Leipzig, Dr. phil. from Leipzig University; wrote *Über die Musik der nordamerikanischen Wilden* (1882); 'Biographical Dictionary of Musicians' (1900, 1905, revised and enlarged by Alfred Remy, 1917), 'Dictionary of Musi-

cal Terms' (1895, 16th ed., 1914). He has translated German writers of history and theory (Weitzmann, Jadasohn, Lamperti, etc.). Ref.: I. 37.

**BAKHMETIEFF**, **Nikolai Ivanovitch** (1807-1891): choir director of the St. Petersburg court chapel; besides sacred music he composed a symphony, a string quartet, songs, pieces for piano and violin.

**BAKST**, **Léon**. Ref.: IX. 378; X. 183.

**BALAKIREFF**, **Mily Alexeievitch** (1837-1910): b. Nishnij-Novgorod, d. St. Petersburg; studied natural sciences, then music, and appeared as pianist in 1855. His first compositions moved Glinka to announce him as his 'successor.' His house in St. Petersburg became the centre of the younger Russian composers, who, influenced by Glinka and Dargomijsky as well as Berlioz and Liszt, became the founders of the neo-Russian school (Borodine, Moussorgsky, Rimsky-Korsakoff), of which B. became the acknowledged leader. He founded, with Lamakin, the Free Music School in 1862 and conducted its concerts till his death (excepting 1874-81), also the Symphony concerts of the Imperial Russian Musical Society, 1867-70, and the court choir, 1883-95. He composed 2 symphonic poems (*Tamar* and *En Bohème*), 2 symphonies (C, D min.), 3 overtures (Spanish, Czech and Russian), a Chopin suite for orch. and a piano concerto; also fantasy 'Islamey' and other works for piano, and 2 sets of songs. He pub. an important collection of Russian folksongs (1866). Ref.: III. 109ff; piano music, VII. 330f; orchestral works, VIII. 450f; ballet, X. 231f; portrait, III. 122. See also *individual indexes*.

**BALATKA**, **Hans** (1827-1899): b. Hoffnungsthal, Moravia, d. Chicago; studied with Sechter, etc., in Vienna, choral conductor in Vienna, Milwaukee, Chicago, where he founded the Liederkrantz and the Mozart Club, and conducted the Philharmonic from 1869; composed cantatas and other choral works, songs (some with orch.), etc.

**BALBÂTRE**, **Claude** (1729-1799): b. Dijon, d. Paris; organist in Paris churches, virtuoso in the *Concerts spirituels* and (1776) *organiste de Monsteur*; published *Noël variations*, *Pièces de clavecin* and a quartet for piano, 2 violins and bass (2 horns *ad lib.*).

**BALBI** (1) **Ludovico** ([?]-1604): d. Venice; *maestro di cappella* in Padua and Venice; composed motets, madrigals, masses, canzoni, etc.; pub. with G. Gabrieli and Vecchi, the gradual and antiphony (1591). (2) **Melchiorre** (1796-1879): b. Venice, d. Padua; student, theatre-conductor and *maestro di cappella* in Padua; prod. 3 operas there, church music (masses, Requiem, etc.); 3 books of musical theory (1 'based on equal semitones').

**BALDWIN**, **John** ([?]-1615): singer

in the Chapel Royal, London; composer of motets; editor of the invaluable collection, 'Lady Neville's Virginal Book,' and a collection of English motets, including pieces of Tallis, Tye, Byrd, Taverner, Cooper, etc.

**BALDEWIN.** See BAULDEWIJN.

**BALFE, Michael William** (1808-1870): studied with O'Rourke and Horn (London), then in Italy as the protégé of Count Mazzara with Federici and Galli; baritone in Italian opera in Paris and in Italy from 1828-1835; in 1835-43 he was settled in England, making occasional visits to the Continent (Vienna, Trieste, St. Petersburg, Vienna, Berlin). He produced a ballet in Milan (1826), later several other Italian operas in Italy, but his first great success came with the production in Drury Lane of 'The Siege of Rochelle' (1835). He also prod. 2 works in the Paris Opéra Comique (1834-44). He wrote 29 operas, all of which were successful, 'The Bohemian Girl' earning enthusiastic applause in all the large theatres of Europe. Besides his operas, he wrote 3 cantatas, ballads, part-songs, etc. He married the Hungarian singer Lina Rosen (d. 1888) and his daughter Victoria (1837-1871) was also a famous singer. *Ref.*: V. 267; IX. 155f, 424.

**BALLANTINE, Edward**: b. Oberlin, Ohio; contemp. American composer (orchestral prelude); instructor of music at Harvard College. *Ref.*: IV. 442.

**BALLARD, Robert** (16th cent.): founder of the second oldest Paris firm (after Attaignant) of music publishers, associated with Adrien Le Roy (q.v.), obtained an exclusive patent from Henri II. which the firm's heirs re-obtained till 1776. They used the old types made by Le Be in 1540 till 1750. *Ref.*: I. 287.

**BALTAZARINI.** See BEAUJOYEUX.

**BALTHASAR** (called **Balthasar-Florence**), **Henri Mathias** (1844- ): b. Arlon, Belgium; studied at Brussels Cons., composed operas, cantatas, a violin and a piano concerto, symphonies, etc.

**BALTZAR, Thomas** (ca. 1630-1663): b. Lübeck, d. London; concert-master at the court of Charles II; skilful violinist (double stops); compositions preserved in Playford's 'Division Violinist.'

**BALTZELL, Winton James** (1864-): b. Shiremanstown, Pa.; editor; studied music at Univ. of Pennsylvania and New England Cons., also with Sir Frederick J. Bridge and W. Shakespeare in London; assistant editor of 'The étude,' Philadelphia, 1887; reader for the music-publisher Theo. Presser, 1899-1900; professor of history and theory of music, Wesleyan Univ., 1900-07; since then editor of 'The Musician,' Boston; author of 'The Complete History of Music for Schools' (1905), 'Dictionary of Musicians' (1912); composer of songs and anthems.

**BANCHIERI, Adriano** (ca. 1564-1634): b. Bologna, d. there; organist at Bologna and Imola; composer of church concerti, masses, motets, madrigals, etc., author of four books on musical theory, in which he opposed the hexachordal system. *Ref.*: I. 279f, 281; VII. 471; IX. 4.

**BANCK, Karl** (1809-1889): b. Magdeburg, d. Dresden; studied with Klein, Berger and Zelter; lived in various German cities (among them Berlin, Leipzig and Dresden). Composed piano pieces and part-songs and edited classics.

**BANES, Antoine-Anatole** (1856-): b. Paris; prolific composer of ballets, operettas and operas produced in small Parisian theatres; also a successful lyric fantasist.

**BANESTER** (or **Banister**), **Gilbert** (15th cent.): English composer; Master of the Children, Chapel Royal, London; composer of motets still extant in manuscript.

**BANISTER** (1) **John** (1630-1679): b. London, d. there; a protégé of Charles II, whose intrigues against the French court musicians resulted in his dismissal from the Chapel Royal; directed a school for music and gave concerts; he wrote incidental music to Shakespeare's 'Tempest' and Davenant's 'Circe' (1676) and two years later 'New Ayres and Dialogues' for 2, 3 and 4 voices accompanied by the viol. (2) **John** (ca. 1663-1735): son of John (1); violinist in the court private band during the reigns of Charles, James and Anne; leader at the London Italian opera. (3) **Charles William** (1768-1831): composer; collected and published 'Collection of Vocal Music.' (4) **Henry Joshua** (1803-1847): b. London, d. there; son of Charles (3); 'cellist. (5) **Henry Charles** (1831-1897): b. London, d. Streatham, near London; received King's Scholarship at the London Royal Academy (1846-8); professor there, at the Guildhall School and at the Normal College for the Blind. He wrote a 'Text-Book of Music' (1872, 15 editions), also four other books on musical analysis, ethics, etc., and a life of Macfarren. Besides chamber music, chants, songs, etc., he wrote 4 symphonies, 5 overtures and cantatas; also a pianist of repute.

**BANNELIER, Charles** (1840-1899): b. Paris, d. there; studied at the Conservatoire; contributor and editor of *Revue et Gazette Musicale*. He arranged the *Symphonie fantastique* of Berlioz for piano 4 hands; translated into the French the text of the St. Matthew Passion and Hanslick's *Vom Musikalisch-Schönen*.

**BANTI-GIORGI, Brigitta** (1759-1806): b. Crema, Lombardy, d. Bologna; dramatic soprano; sang at Paris Opéra, London, Milan, and Italy; discovered as cabaret singer, she never learned even to read music. Her success was im-



mediate and universal, due solely to the range and brilliance of her voice.

**BANTOCK, Granville** (1868- ): b. London; winner of the Macfarren prize at the Royal Academy; conductor of the Gaiety Theatre Company through England, America and Australia; municipal music director, New Brighton, Cheshire, 1897; principal of the music school, Birmingham and Midland Institute, since 1900; director of the Wolverhampton Festival Chorus, 1902-03; director of the Liverpool Orchestral Union since 1903; professor of music at the University of Birmingham since 1908. He has composed 4 symphonic poems, a symphonic overture, a comedy overture, overture to a Grecian tragedy and other works for orchestra; a 3-act ballet, 'Egypt'; a serenade and a suite for string orchestra, many works for chorus with and without orchestra, numerous songs, piano pieces, etc. *Ref.*: III. x, xi, xiv, xix, 422, 424, 425; songs, V. 372f; choral music, VI. 371ff; orchestral music, VIII. 474, 476; mus. ex., XIV. 184; portrait, III. 424.

**BANWART, Jakob** (17th cent.): cathedral conductor at Constance; composer of motets 1-11 v. (1641-1661), masses 4-5 v., and instr. music.

**BAPTIE, David** (1822-1906): b. Edinburgh, d. Glasgow; composer of anthems and part-songs; compiled the 'Moody and Sankey Hymn Book' (1881); published 'Handbook of Musical Biography' and 'Musicians of all Times' (1889), composed gees.

**BAPTISTE** (1) (corr. *Baptiste-Anet*) ([?]-1755): d. Lunéville; studied with Corelli, whose compositions he performed and whose style he imitated; conductor of the music of a Polish nobleman; composed sonatas for the violin, duets and suites for musettes. (2) **Ludwig Aibert Friedrich** (1700-ca. 1770): b. Ottingen, d. Cassel; violinist and dancer at the Cassel court, composed violin and flute sonatas with bass and minuets for 2 violins, 2 horns and bass, etc.

**BARBAJA, Domenico** (1778-1841): b. Milan, d. near Naples; opera manager, first in Naples (San Carlo), then Vienna (Kärnthnerthor and an *der Wiener*) also Milan (Scala), during the brilliant Rossini-Donizetti epoch.

**BARBARINI, Manfredi Lupi** (16th cent.): composer of motets published under the popular pseudonym of Lupi.

**BARBEDETTE, Hippolyte la Rochelle** (1827-1901): b. Poitiers, d. Paris; composed pieces for the piano and ensembles; musical biographer; contributor to *Ménestrel*; author of works on Beethoven, Schubert, Heller, Chopin, Mendelssohn, Gluck, etc.

**BARBELLA, Emanuele** (1704-1773): b. Naples, d. there; composer of chamber music and an opera, *Elmira generosa* (with Logroscino, 1753). *Ref.*: VII. 404.

**BARBEREAU**. See *BARBIREAU*.  
**BARBERINI, Cardinal**. *Ref.*: IX. 20, 22.

**BARBIER** (1) **Frédéric-Étienne** (1829-1889): b. Metz, d. Paris; teacher and leader, Paris Théâtre International; prod. more than 30 light operas (*opéras bouffes*). (2) **Jules-Paul** (1825-1901): b. Paris, d. there; operatic librettist for Meyerbeer, Massé, Gounod, A. Thomas, etc., frequently in collaboration with M. Carré. *Ref.*: II. 205, 241; IX. 180, 184, 234, 238, 240, 246. (3) **Pierre** (1854- ): b. Paris; son of Jules; wrote librettos, *Le baiser de Suzon* and *Jehan de Saintré*.

**BARBIERI** (1) **Carlo Emanuele di** (1822-1867); b. Genoa, d. Pesth; studied with Mercadante and Crescentini; conductor of stage orchestras in Vienna, Berlin, Hamburg, Rio de Janeiro; produced 5 operas, composed church music, songs in German and Italian. (2) **Francisco Asenjo** (1823-1894): b. Madrid, d. there; studied at Madrid Cons., clarinetist in a band, then a theatre orchestra, chorus leader of a Spanish opera troupe, then opera singer for a time; secretary of the zarzuela Theatre Company in Madrid, 1847, and music critic of *Ilustracion*, also teacher. He prod. his first zarzuela in 1850 and rapidly became the favorite zarzuela composer in Spain (he wrote 77 in all). Also distinguished as conductor (founded Concerts spirituels, 1859, classic concerts, 1866), historian (pub. *Cancionero musical* collection of 15th-16th cent. Spanish polyphonic music, wrote 3 historical studies, etc.) and professor of harmony and musical history at Madrid Cons. He also wrote many orch. works, hymns, motets, etc., also chansons.

**BARBIREAU, Jacques** (14[?]-1491): d. Antwerp, where he was choir master at the Notre Dame; composer of whose works are preserved 3 masses, motets and chansons in MS.

**BARBLAN, Otto** (1860- ): b. Scans, Switzerland; studied at the Stuttgart Cons., organist of the cathedral at Geneva, professor of organ and composition at the Cons. and conductor of the Société du Chant Sacré, since 1887; composer for organ and chorus.

**BARBOT, Joseph-Théodore-Désiré** (1824-1897): b. Touliouse, d. Paris; studied at the Conservatoire; operatic tenor at the Paris Opera, at the Theatre Lyrique and in Italy; in 1875 professor at the Conservatoire.

**BARCEWICZ, Stanislaus** (1858-): b. Warsaw; studied at Moscow Cons. with Tschalkowsky, Hirnaly and Laub; became professor of violin at Warsaw Cons., 1885, and second opera conductor at Warsaw, 1893; director of the Imperial Musical Institute, Moscow, since 1911.

**BARDI, Giovanni, Conte del Vernio** (16th cent.): Florentine patron of letters and music; member of the came-

rata who produced the earliest oratorio and the first attempt at opera. *Ref.*: I. 329ff.

**BARDIN, Edward.** *Ref.*: IV. 65.

**BAREZZI** (1) *Margarita.* *Ref.*: II. 482. (2) *Antonio*: patron of Verdi. *Ref.*: II. 481.

**BARGAGLIA, Sclpone** (16th cent.): Neapolitan composer; in 1587 he used for the first time the word *concerto*.

**BARGE, Johann Heinrich Wilhelm** (1836- ): b. Wulfahl, near Dannenberg; performer on flute in a Hanoverian regiment, then in the orchestra of the Detmold court and 1867-95 at the Gewandhaus; in 1899 teacher at the Cons. of Leipzig. He wrote a method for the flute, studies for orchestra and flute, arrangements of well-known compositions for the flute and piano, etc.

**BARGHEER** (1) *Karl Louis* (1831-1902): b. Bückeberg, d. Hamburg; studied with Spohr, David and Joachim; concert violinist; court conductor at Detmold court, and Hamburg Philharmonic. (2) *Adolf* (1840-1901): b. Bückeberg, brother to Karl Louis; violinist at the Detmold court, professor of the violin at the Basel School of Music.

**BARGIEL, Woldemar** (1828-1897): b. Berlin, d. there; studied in Leipzig Cons. (Gade, Hauptmann, Moscheles, Rietz); teacher in Berlin, at Cologne Cons. and the Berlin Royal High School; director of the music school and concert conductor for the Amsterdam Society for the Promotion of Music; member of various academies, president of the *Meisterschule für musikalische Komposition*; composed 3 overtures, 3 orchestral dances, a symphony, an orchestral intermezzo, a sonata for piano and violin, psalms for chorus and orchestra, 4 string quartets, the 96th Psalm for double chorus a *cappella*, etc. *Ref.*: III. 14; VIII. 249.

**BARILLA, A.** (1826-1876): d. Naples; half brother to Adelina Patti.

**BARKER, Charles Spackmann** (1806-1879): b. Bath, d. Maidstone, London, England; maker of organs; invented pneumatic lever and the electric action; worked in the factory of Daubaine & Callinet (q. v.) at Paris from 1837-1860; then founded the firm of Barker & Verschneider. *Ref.*: VI. 407.

**BARMANN** (1) *Heinrich Joseph* (1784-1847): b. Potsdam, d. Munich; concert virtuoso on clarinet; toured widely, then settled in Munich as first clarinetist in the court orchestra; composed about 90 works for the clarinet, and was a friend of Weber and Mendelssohn, who both wrote for him. (2) *Karl* (1782-1842): brother of Heinrich; noted performer on bassoon. (3) *Karl* (1820-1885): b. Munich, d. there; son of Heinrich; pupil and successor of his father; composer of pieces for the clarinet and author of a method. (4) (or *Baermann*) *Carl* (1839-1913): b. Munich, d. Boston; son of Karl (3);

studied with Wanner, Wohlmuth, Lachner and Liszt; teacher in Munich Cons.; from 1881 teacher and pianist of note in Boston. His compositions for the pianoforte have been pub. in Offenbach. *Ref.*: IV. 250.

**BARNABEE, Henry Clay** (1833- [?]): b. Portsmouth, N. H.; American comic opera baritone, famous for his association with the 'Bostonians,' comedy star in operettas by Sullivan and de Koven. *Ref.*: IV. 175, 177.

**BARNARD, née Alington, Mrs. Charles** (1830-1869): writer of songs of great popularity in Victorian England (under the pseudonym, 'Claribel'). Besides these better known pieces, she published compositions for the piano, duets, trios, quartets for the voice.

**BARNBY** (1) [Sir] *Joseph* (1838-1896): b. York, d. London; an infant prodigy; at 10 teacher of the boys in York Minster; two years later organist; at 15 music teacher in a school. Studied in the London Royal Academy; London organist, founder of a choral society (1864), conductor in London, Cardiff and elsewhere; in 1875 precentor and music director at Eton, 1892 principal of the Guildhall School and knighted the same year. His compositions include an oratorio, 'Rebecca,' organ pieces, Magnificat, hymn tunes, *Nunc dimittis*, anthems, etc. *Ref.*: VI. 208. (2) *Robert* (1821-1875): b. York, d. London; altoist, lay vicar at Westminster, gentleman of the Chapel Royal.

**BARNES, Robt.** (1760-1800): London violin maker.

**BARNETT** (1) *John* (1802-1890): b. Bedford, d. Cheltenham; studied with Horn, Price, Ries, in Paris and Frankfurt; composed 2 string quartets, part-songs, duets, about 4,000 songs; produced 1 operetta and 3 operas, composed 3 others and died before the completion of 2 oratorios and a symphony. (2) *John Francis* (1837- ): b. London; nephew of John; twice winner of Queen's Scholarship at the London Royal Academy; (1856-9) studied at Leipzig Cons. Pianist in the New Philharmonic Concerts (1853), in those of the Gewandhaus (1860); professor at the London Royal College of Music, 1883. He composed an oratorio, 6 cantatas, a symphony, a symphonic overture, trio, quartet and quintet for strings, piano concerto and piano pieces, part-songs, etc. *Ref.*: III. 91. (3) *Joseph Alfred* (1810-1898): b. London; brother of John, tenor singer, vocal teacher and composer of sacred vocal music (songs, quartets, etc.).

**BARON, Ernst Gottlieb** (1696-1760): b. Breslau, d. Berlin; lutenist at the court of Gotha, 1727, theorist to Frederick the Great as crown prince, 1734; writer on the theory and practice of his instruments and composer of unpublished concertos, trios, sonatas, etc.

**BARRE** (1) (or *Barra*), *Leonard*

(16th cent.): b. Limoges; studied with Willaert, papal singer (1537), papal envoy to Council of Trent (1545). His motets and madrigals are preserved. (2) **Antoine** (16th cent.): alto singer at St. Peter's, Rome, 1552, madrigalist and publisher in Rome (1555) and Milan (1564), pub. collections of madrigals and motets, including some by B.

**BARRÈRE, George**; contemporary French flutist resident in New York. *Ref.*: IV, 205.

**BARRET, Apollon Marie Rose** (1804-1879): d. London; studied at the Paris Cons.; performer on oboe and writer of a standard text book, 'Complete Method for the Oboe.'

**BARRETT** (1) **John** (1674-1735): d. London; studied with Dr. Blow; London organist and teacher. Composed scenic music, overtures and songs. (2) **William Alexander** (1836-1891): b. London, d. there; Mus. Bac. Oxon., 1870; editor of newspapers and musical journals, collaborated with Stainer, organist, critic, on a 'Dictionary of Musical Terms'; wrote on English glee and madrigal composers and a life of Balfe and composed one oratorio, anthems and madrigals. (3) *S. A. Ref.*: cited on 'Dream Dance' X, 39.

**BARRIE, J. M.** *Ref.*: III, 432.

**BARRINGTON, Daines** (1727-1800): b. London, d. there; writer of musical essays; published 'Experiments and Observations on the Singing of Birds' (London, 1773); described the crwth and pib-corn of early Wales.

**BARRY** (1) **Marie, Comtesse du**; court favorite of Louis XV.; opponent of Gluck. *Ref.*: II, 33. (2) **Charles Almslie** (1830-1915): b. London, d. there; studied with Walmisley and at the Cons. of Cologne and Leipzig; editor of the 'Monthly Musical Record'; composed hymns, songs, piano pieces, 2 overtures, a symphony, a string quartet, cantatas, etc.

**BARSANTI, Francesco** (ca. 1690-after 1750): b. Lucca, d. London(?); performer on flute, oboe and viola; published a collection of old Scots Tunes for 'cello and harpsichord with bass; composed 12 violin concertos, 6 antiphones, 6 sonatas for 2 violins with bass.

**BARSOTTI, Tommaso Gasparo Fortunato** (1786-1868): b. Florence, d. Marseilles; founder and director of the Free School of Music; published a *Méthode* (1828), piano pieces and vocal nocturnes, also a *Domine salvum fac regem*.

**BARTAY** (1) **Andreas** (1798-1856): b. Széplak, Hungary, d. Mayence; director of National Theatre at Budapest; concert performer in Paris and Hamburg; composed 3 operas, an oratorio, masses, ballets, etc. (2) **Éde** (1825-1901): son of Andreas (1); b. Budapest, d. there; directed the National Musical Academy; composed an overture, etc.

**BARTH** (1) **Christian Samuel** (1735-1809): b. Glauchau, Saxony, d. Copenhagen; studied with J. S. Bach at the Thomasschule; oboist in orchestras at Rudolstadt, Weimar, Hanover, Cassel and Copenhagen; composed oboe pieces. (2) **F. Philipp Karl Anton** (1773-?) : b. Cassel, son of C. S. (1); composer of concerto for flute and of collections of Danish and German songs. (3) **Joseph Johann August** (1781-?) : b. Grosslippen, Bohemia; concert tenor and member of the Imperial choir at Vienna. (4) **Gustav** (1811-1897): b. Vienna, d. Frankfurt; son of Joseph; pianist; conductor of the Men's Choral Union of Vienna and at the Wiesbaden court; teacher and critic in Frankfurt; composer of songs and men's choruses. (5) **Karl Heinrich** (1847- ) : b. Pillau, Prussia; studied with L. Steinmann, Bülow, Bronsart, Taussig; concert pianist in England and Germany; teacher at Stern Cons. and the Berlin Royal High School; member of a highly esteemed trio (with de Abna and Hausmann); conductor of the Hamburg Philharmonic Concerts as successor to Bülow. (6) **Richard**; contemporary (left-handed) violin virtuoso; Musikdirektor at Marburg Univ., conductor of Hamburg Philharmonic till 1904, also choral societies, and director of Hamburg Cons. from 1908. He pub. 2 violin sonatas, a trio, a string quartet, a partita and a chaconne for violin alone. (7) and (8). See Addenda.

**BARTHE, Grat-Norbert** (1828-?) : b. Bayonne, France; winner of the Grand prix de Rome at the Conservatoire; composed 2 operas, an oratorio, a cantata, etc.

**BARTHEL, Johann Christian** (1776-1831): b. Plauen, Saxony, d. Altenburg; court organist at Altenburg; composed church and piano music.

**BARTHELEMON, François-Hippolyte** (1741-1808): b. Bordeaux, d. Dublin; violinist, opera conductor in London and Dublin; composed violin concertos, 6 string quartets, 6 operas, etc. *Ref.*: VII, 410.

**BARTHOLOMEW, William** (1793-1867): b. London, d. there; translator into English of French, German and Greek opera libretti. (*Antigone, Loreley, Jessonda*, etc.) *Ref.*: VI, 179, 284.

**BARTLEMAN**. Anglicized spelling of **BARTHÉLÉMON** (q.v.).

**BARTLETT** (1) **J.** (17th cent.): English composer. (2) **Homer Newton** (1846- ) : b. Olive, N. Y.; infant prodigy; studied with Mills, Braun, Jacobsen, etc.; New York church organist; published a sextet for strings and flute, quartets, anthems, carols for mixed voices, 30 songs and about 600 works for the piano. *Ref.*: IV, 383f; VI, 499; musical ex., XIV, 201.

**BARTMUSS, Richard** (1859-1910): b. Bitterfeld, d. Dessau; organist and

composer; studied in Berlin with Grell, Haupt and Löschnhorn; court organist at Dessau; Royal Prussian professor, 1892, and Royal Musikdirektor, 1896; composed *Kirchliche Festmusik* for organ, 2 organ concertos, 4 organ sonatas, 2 choral fantasias, an oratorio, cantatas, motets, choruses, songs, etc.; *Liturgische Vespere*, a contribution to the reform of the Lutheran musical service.

**BARTNANSKY.** See BORTNIANSKI.  
**BARTOK, Béla** (1881- ): b. Nagy Szent Miklós, Hungary; composer; studied at the Academy of Music in Pesth; teacher of piano there since 1906; composer of piano works, a piano quintet, a rhapsody with orchestra; has collected Hungarian, Slavic and Roumanian folk-songs; editor of musical classics. *Ref.*: III. xxi, 198; mus. ex., XIV. 157.

**BARTOLI** (1) Padre **Erasmus** (1606-1656): b. Gaeta, d. Naples; composed masses, psalms and motets preserved in manuscript under his title of 'Padre Raimo.' (2) **Danteo** (1608-1685): b. Ferrara, d. Rome; learned Jesuit; author of a work on acoustics (1679).

**BARTOLINI** (1) V. Italian male soprano in London, 1782. (2) Or' in **Dio** (17th cent.) Cathedral conductor at Udine, wrote motets, madrigals, canzonets, etc.

**BARTOLO, Padre Danfele** (1608-1685): b. Ferrara, d. Rome; Jesuit theorist; wrote on sound and harmony (work pub. in Rome 1679-81 and at Bologna, 1680).

**BASELT, Fritz (Friedrich Gustav Otto)** (1863- ): b. öls, Silesia; studied with Köhler and Bussier; musician, music-dealer and conductor in Breslau, Essen and Nuremberg, where he taught and composed; director (since 1894) of musical societies in Frankfurt. His compositions include five operettas, two comic operas, two ballets. He also wrote more than one hundred popular male choruses, works for orchestra, strings, violin and piano, arrangements and transcriptions, songs, duets, etc., etc.

**BASEVI, Abramo** (1818-1885): b. Leghorn, d. Florence; composed 2 operas, indifferently successful; abandoned composition for criticism and founded a musical journal (1848?), also the 'Beethoven Matinée'; published a study of Verdi's operas, 2 books on harmony and an abridged musical history (1865-6).

[St.] **BASIL the Great** (329-379): b. Caesarea, Cappadocia, d. there; Bishop to whom is attributed the introduction of the antiphony into the Eastern Church. *Ref.*: I. 140.

**BASIL, Francesco** (1766-1850): b. Loreto, d. Rome; studied with his father Andrea and with Jannaconi; *maestro di cappella* in Italian cities; 1827 censor at Milan Cons.; 1837

*maestro* at St. Peter's, Rome; prod. 11 operas, also dramatic oratorios (Rome, Milan, Florence, Naples, Venice); composer of symphonies, piano sonatas, and church music (psalms, motets, a *Magnificat*, a *Miserere*, etc.).

**BASIRON, Philippe** (ca. 1500): Netherland composer of motets and masses (one each printed by Petrucci, others in MS.), also MS. chansons.

**BASSANI** (1) **Giovanni** (16th cent.): singer (1585) and singing teacher (1595) at the seminary, concert-master of St. Mark's (1615), at Venice; instrumental composer; published *Fantasia* for 3 voices (1585), *Ricercare, Passaglia e Cadentie* (1585); *Motelli, Madrigali e Canzoni francese di diversi* (1591), *Motelli per concerti ecclesiastici* (2 vols.) and *Canzonette* (1 vol.). (2) **Geronimo** (late 17th cent.): native of Padua; studied with Lotti; contrapuntist, singer, teacher, composer of masses, motets, and 2 operas (prod., Venice, 1718 and 1721). (3) **Giovanni Battista** (1657-1716): b. Padua, d. Bergamo; pupil of Castrovillari (Venice); organist (later chapel-master) of Accademia della morte, Ferrara; *principe* of the Accademia filarmonica, Bologna, 1682-3. He is supposed to be Corelli's teacher, and at any rate foreshadows the latter's style in his *Balletti, Concerti, Gighe e Sarabande* (1677), his violin sonatas (with figured bass), his 12 *Sonate da chiesa* for 2 vlns. and figured bass (1683), etc., etc. B. is also distinguished for his vocal compositions (a great number of solo cantatas with figured bass, etc.), and he wrote 3 operas, oratorios, masses and other sacred works. *Ref.*: V. 160; VI. 109, 425; VII. 389f, 480; IX. 53.

**BASSANO, Italian painter.** *Ref.*: I. 327f.

**BASSELINI, Oliver.** *Ref.*: IX. 69.  
**BASSFORD, William Kipp** (1839-1902): b. New York, d. there; studied with S. Jackson; concert pianist in U. S.; organist in New York City and Orange, N. J.; teacher and composer of one opera, a mass, pieces for the piano, songs, etc.

**BASSI** (1) **Luigi** (1766-1825): b. Pesaro, d. Dresden; operatic baritone in Italy, Prague, Vienna; director of Dresden opera; created Don Giovanni. (2) **Amadeo Vittorio** (1876- ): operatic tenor; b. Florence; studied with Pavese Negri in Florence and made his debut there as the Duke in *Rigoletto*, 1889; sang in principal cities of Italy and South America; Covent Garden, 1907; Manhattan Opera House, New York, 1906-08; Chicago Opera Co., 1910-12; repertoire of over 50 operas (chiefly Italian).

**BASIRON, Philippe.** See BASIRON.

**BASTARDELLA, La.** See AGUJARI.

**BASTIAANS** (1) **J. G.** (1812-1875): b. Wilp, d. Haarlem; studied with Schneider and Mendelssohn, church organist and teacher in Amsterdam and

Haarlem. (2) **Johann** (1854-1885): son and successor of J. G. (1); wrote a book of chorales, songs, etc.

**BASTON, Josquin** (middle 16th cent.): Netherlander, court composer, 1552-3, to Sigimund August in Cracow; wrote motets, chansons, etc., printed at Antwerp, Louvain, and Augsburg.

**BATCHELDER, John C.** (1852-): b. Topsham, Vt.; teacher; studied in Berlin (Haupt, Ehrlich, Loeschhorn); organist in Detroit, where he also teaches the organ and piano at a conservatory.

**BATES** (1) **Joah** (1741-1799): b. Halifax, d. London; conductor of the famous London festivals for the Handel Commemoration given in 1784-5-6-7, '91, and one of the founders of the 'Concerts of Ancient Music.' (2) **William** (1720-1790?): London composer; prod. comic operas, opera 'Pharnaces,' a musical prelude, canons, violin sonatas, glees, catches, etc. (3) **Arlo**. Ref.: VI. 222.

**BATESON, Thomas** (ca. 1575-1630): cathedral organist in Chester and Dublin; published 3 sets of madrigals.

**BATHYLLUS**, Roman dancer. Ref.: X. 73, 741.

**BATISTE** (1) **Antoine Édouard** (1820-1876): b. Paris, d. there; church organist; studied and taught at the Conservatoire; composed music for organ, piano and voice; edited the 12 vol. edition of *Solfèges du Conservatoire*; wrote a *Petit Solfège harmonique*. Ref.: VI. 467f. (2) See also **BAPTISTE**.

**BATKA, Richard** (1868- ): b. Prague; writer and editor; editor, with Teibler, of the *Neue musikalische Rundschau*, 1896-98, and music critic of the *Neue Revue* and the *Prager Tageblatt*; founded the *Dürerbund*, 1903-08; musical editor since 1908 of the *Wiener Fremdenblatt* and lecturer on the history of music at the *Akademie der Tonkunst*; also editor since 1897 of the *Kunstwart* and since 1909 (with R. Specht) of *Der Merker*; author of biographies of Bach and Schumann, *Aus der Musik- und Theaterwelt* (1894), *Martin Plüddemann: Eine kritische Studie* (1896), *Die Musik der Griechen* (1900), *Die Mehrstimmige Kunstmusik des Mittelalters* (1901), *Die Lieder Mülichs von Prag* (1905), *Die Musik in Böhmen* (1906), *Geschichte der Musik in Böhmen* (1906-), *Allgemeine Geschichte der Musik* (2 vols., 1909-11), *Richard Wagner* (1912); author of librettos for Leo Blech and other German opera composers; editor of *Bunte Bühne* (1902 et seq.), *Mozarts Gesammelte Poesien* (1906) and *Hausmusik* (1907); contributor of analytical essays to *Schlesinger's Musikführer*.

**BATON** (1) **Henri** (1710-[?]): b. Paris; player of the musette. (2) **Charles** ('Bâton le jeune'): player of the vielle, composer for la vielle and vielle; wrote *Mémoire sur la vielle en D la ré*.

**BATTA** (1) **Pierre** (1795-1876): b. Maastricht, d. Brussels; 'cellist, teacher of solfège at Brussels Cons. (2) **Alexandre** (1816-1902): studied with Platel in Brussels Cons.; concert 'cellist of European reputation; wrote transcription for 'cello accompanied by piano. (3) **Jean-Laurent** (1817-1880): b. Maastricht, d. Nancy; won 1st prize at Brussels Cons.; piano teacher in Paris and Nancy. (4) **Joseph** (1824-): b. Maastricht; 'cellist; winner of 2nd *grand prix*, Brussels Cons.; 'cellist in Paris Opéra Comique; composed symphonies, cantatas, overtures, etc.

**BATAILLE, Charles Aimable** (1822-1872): b. Nantes, d. Paris; dramatic bass (1848-57) at the Paris Opéra Comique; in 1851 professor of singing at the Conservatoire; author of extensive vocal method.

**BATTANCHON, Félix** (1814-1893): b. Paris, d. there; studied at the Conservatoire; 'cellist at Paris Opéra; inventor of diminutive 'cello, called 'baryton,' which met with no success.

**BATTELL, Robbins**: founder of the music professorship in Yale Univ. Ref.: IV. 224.

**BATTEN** (1) **Adrian** (ca. 1585-1637): vicar choral of Westminster, vicar choral and organist of St. Paul's, London; composer of church services and anthems, etc. (2) **Robert**, English song-writer. Ref.: III. 443.

**BATTSHILL, Jonathan** (1738-1801): b. London, d. Islington; chorister at St. Paul's, deputy-organist at Chapel Royal; church organist in London and conductor there at Covent Garden; composed one opera, one pantomime, glees, catches, anthems, songs, etc. Ref.: VI. 472.

**BATTISTA, Vincenzo** (1823-1873): b. Naples, d. there; studied at Naples Cons.; operatic composer with ephemeral fame in Naples, where he prod. 11 of his thirteen operas.

**BATTISTINI, Mattia** (1857- ): b. Rome [?]; operatic baritone, has sung throughout Italy, in Spain, Portugal, London, Berlin, St. Petersburg, etc.

**BATTMANN, Jacques Louis** (1818-1886): b. Maasmünster, Alsace, d. Dijon; organist at Belfort and Vesoul; composed études for piano and for organ, choral works, masses, motets; wrote a 'method' for harmonium (for which he also composed), a piano method and a brochure on harmony.

**BATTON, Désiré Alexandre** (1797-1855): b. Paris, d. there; studied with Cherubini at the Conservatoire, where he took the *grand prix de Rome*, 1816, with a cantata; composer of indifferent operas, inspector of branch schools of the Conservatoire, where (1849) he conducted a vocal class.

**BATTU, Pantaléon** (1799-1870): b. Paris, d. there; studied at the Conservatoire; violinist at the court and at the Paris Opéra, where he was second *chef d'orchestre* (1846-1859). He com-

**Baudiot**

posed 2 concertos for the violin, a *Thème varié* for violin with orchestra, romances for violin with piano, etc.

**BAUDIOT, Charles Nicolas** (1773-1849): b. Nancy, d. Paris; 'cellist in royal orch.; studied with Janson *l'ainé* at the Conservatoire, where he later became professor of the 'cello. He published chamber music, 2 concertos, 2 concertinos; wrote a 'cello method and a book on 'cello composition.

**BAUER** (1) **Harold** (1873- ): b. London; pianist, studied piano with his father and in 1892 with Paderewski, violin with Pollitzer; has toured Europe and America with great success since 1893; contributed to 'The Art of Music.' (2) **Clara**: founder of Cincinnati Conservatory, 1867. *Ref.*: IV. 250f.

**BAUERL, Paul**. See PEURL.

**BAULDEWIJN**, also **Balduln**, **Baldewin**, **Balduln**, **Bandoln**, or **Baudouyn**, **Noël** or **Natalis** (?-1529): d. Antwerp, where he was *maestro di cappella*. Motets and masses by him are extant; two of the former printed by Petrucci, 1519.

**BAUMBACH** (1) **Friedrich August** (1753-1813): d. Leipzig; conductor of Hamburg opera; composer in Leipzig for harpsichord, piano, 'cello, violin, guitar, where he contributed to the musical section of *Kurz gefasstes Handwörterbuch über die schönen Künste* (1794). (2) **Adolph** (1830[?]1880): b. Germany, d. Chicago; settled in Boston, 1855, as teacher and composer; collected solo sacred quartets and didactic piano pieces.

**BAUMFELDER, Friedrich** (1836-): b. Dresden; studied with Julius Otto, then at Leipzig Cons.; pianist and composer of salon music, études, suite and sonata for the piano.

**BAUMGART, Expedit Friedrich** (1817-1871): b. Glogau, d. Bad Warmbrunn; music director of Breslau Univ., teacher in Royal Institute for Church Music; editor of C. P. E. Bach's *Clavier-Sonaten*.

**BAUMGARTEN** (1) **Gotthilf von** (1741-1813): b. Berlin, d. Gross-Strehlitz, Silesia; composed 3 operas prod. in Breslau. (2) **Karl Friedrich** (ca. 1740-1824): b. Lübeck, d. London; was organist at Savoy chapel and concert-master at Covent Garden; dramatic composer, prod. 'Robin Hood' (London, 1786), 'Blue Beard,' pantomime (1792), and, with Shields, 'Netley Abbey' (1794).

**BAUMGARTNER** (1) **August** (1814-1862): b. Munich, d. there; choir-master in Munich; author of monographs on 'musical shorthand'; composer of an instrumental mass, a Requiem, choruses, etc. (2) **Wilhelm**, or **Guillaume** (1820-1867): b. Rorschach, d. Zürich; teacher in St. Gall; Musikdirektor in Zürich Univ.

**BÄUMKER, Wilhelm** (1842-1905): b. Elberfeld, d. Rurich; chaplain and

**Beach**

inspector of schools at Niederkrüchten; author of a history of the German Catholic Church song (4 vols., 1862, 1883, 1891, 1911 [posth.]), and books on Palestrina, Lasso, German musical history, etc., pub. 15th cent. Netherland and German sacred melodies.

**BAUSCH** (1) **Ludwig Christtan August** (1805-1871): b. Naumberg, d. Leipzig; maker of violins and bows; worked successively in Dresden, Dessau, Leipzig, Wiesbaden and again Leipzig. (2) **Ludwig** (1829-1871): b. Dessau, d. Leipzig; son of L. C. A. (1); lived in New York, then in Leipzig, where he worked first alone, then with his father. (3) **Otto** (1841-1874): son of L. C. A. and successor to his business. The firm is now in the hands of A. Paulus of Markneukirchen.

**BAX, Arnold** (1883- ): b. London, studied at Royal Academy of Music; composer of symphonic poems, two works for chorus and orchestra, a ballet, a song cycle, chamber-music, piano pieces and songs. *Ref.*: III. 441.

**BAYER** (1) **Aloys** (1802-1863): b. Sulzbach (Upper Palatinate), d. Grabenstädt (on Chiemsee); operatic tenor; made début in 'Joseph,' Munich Hoftheater, where he remained as first tenor; also distinguished as lieder singer. (2) **Josef** (1852-1913): Austrian violinist; 2nd violin at the Vienna Court Opera, where he became ballet conductor (1882). He composed numerous operettas, ballets, pantomimes, etc., prod. in Munich, Brünn, Hanover, Berlin and Vienna.

**BAZIN, Francois-Emanuel-Joseph** (1816-1878): b. Marseilles, d. Paris; winner of the *prix de Rome* (1840) at the Conservatoire; professor of singing (1844), harmony and composition (1871) at Paris Cons.; member of the Académie, 1872; composed 9 operas and wrote a practical and theoretical harmony.

**BAZZINI** (1) (**Bazzino**), **Natale** (?-1639): composer of masses, motets, psalms. (2) (**Bazzino**), **Francesco Maria** (1593-1660): b. Lovero, d. Bergamo; brother of (1); composer for the theorbo, on which he was a virtuoso. He also wrote an oratorio, *canzonette*, etc. (3) **Antonio** (1818-1897): b. Brescia, d. Milan; violinist; studied with Faustino Camisoni (Milan); played before Paganini, 1836, and upon the latter's advice travelled to Germany, where he came to admire German music, esp. Bach and Beethoven; toured Spain, Italy and France, settled in Paris, later in Brescia as composer. Became professor and director (1882) of Milan Cons. Composed a symphonic poem, overtures to 'Lear' and Alfieri's 'Saul,' a cantata, a symphonic cantata, 5 quartets and one string quintet, concertos for violin and orchestra, etc. *Ref.*: II. 503 (footnote).

**BEACH** (1) **Mrs. H. H. A., née Amy Marcy Cheney** (1867- ): b. Henniker,

N. H., pianist, pupil of E. Perabo, composer of a 'Gaelic' symphony, 2 piano concertos, violin concerto, violin sonata, piano pieces, many songs, etc., also mass, large choral works with orchestra ('Chambered Nautilus,' etc.) and considerable church music. *Ref.*: IV. 342; VI. 222; VII. 340. (2) **John** (1877- ): b. Gloversville, N. Y.; American composer. *Ref.*: IV. 390f.

**BEALE** (1) **William** (1784-1854): b. Landrake, Cornwall, d. London; studied with Arnold and Cooke; composer of glees and madrigals, London music teacher. (2) **Thomas Willert** (1828-): b. London; composer; gave up law for the study of music; joint founder of the New Philharmonic; composed 2 operettas, part-songs and piano music. (3) **Frederick Fleming** (1876- ): b. Troy, Kans.; teacher and composer. *Ref.*: IV. 401.

**BEATON, Isabelle** (1870- ): b. Grinnell, Iowa; pianist; studied at Iowa Cons., and with Emma Koch, Moszkowski, and Boise in Berlin and Paris; history of music with Beller-mann and Friedländer at Univ. of Berlin; instructor of piano at Iowa College, 1892-93, in Berlin, 1893-97; taught piano, history and composition at Cleveland School of Music; established the Beaton School of Music; composer of a string quartet, a scherzo for orchestra, piano pieces, songs, etc.

**BEAUCHAMPS, Pierre-Francois-Godard de** (1689-1761): b. Paris, d. there; author of 2 books on the French stage, partly of musical interest.

**BEAUGRAND, Léontine**, ballerina. *Ref.*: X. 159f.

**BEAUJOYEUX (or Baitazarini)**, (16th cent.): Italian violinist; intendant of music and *valet de chambre* at the court of Catherine de' Medicis; first to introduce Italian dances and establish ballet in Paris; MSS. of his ballets are in the *Bibliothèque Nationale*. *Ref.*: I. 401ff; VII. 376f; IX. 4; mus. ex., XIII. 49.

**BEAULIEU** (correct name, **Martin**), **Marie Désiré Sieur de** (1791-1863): b. Paris, d. Niort; founder of the Paris Society for Classical Music, patron of the 'Musical Association of the West.' His compositions were varied and numerous—masses, hymns, orchestral works, violin fantasias, 2 operas, 2 lyric scenes, 3 oratorios, songs, etc. He published 5 books on rhythm, church music, origin of music, etc.

**BEAUMARCHAIS, Pierre Augustin Caron de** (1732-1799): b. Paris, d. there; dramatist; wrote *Le Barbier de Séville*, and *Marriage de Figaro*, sources of librettos for Rossini and Mozart. *Ref.*: II. 182; IX. 88, 139.

**BEAQUIER, Charles** (ca. 1830-): music critic, librettist of Lalo's *Fiesque*, author of books on musical subjects; and of articles for the *Revue et Gazette Musicale*.

**BEAZLEY, James Charles** (1850-):

b. Ryde, Isle of Wight; composer; studied at Royal Academy of Music, London; his compositions include cantatas, songs, part-songs, pieces for violin and piano and for piano solo, etc.; author of 'Aids to the Violinist: A Short Treatise in Reference to Bow-marks.'

**BECCARI, Luis**. *Ref.*: I. 328.

**BECCATELLI, Giovanni** (171-1734): conductor at Prato; Florentine writer of musical papers.

**BECHER** (1) **Alfred Julius** (1803-1848): b. Manchester, d. Vienna; studied in Berlin and Heidelberg, teacher of harmony at the London Royal Academy; edited in Vienna *Der Radikal*, a revolutionary paper, and was executed by order of the government. He composed string quartets, a symphony, songs and pianoforte compositions; wrote a biography of Jenny Lind (1846), etc. (2) **Joseph** (1821-1888): b. Neukirchen, Bavaria, d. Mintraching; composed a great deal of church music, including more than sixty masses.

**BECHGAARD, Julius** (1843- ): b. Copenhagen; composer; studied at Leipzig Cons. and with Gade at Copenhagen; composed the operas *Frode* (1894) and *Frau Inge* (1894), both produced at Prague, a concert overture for orchestra, 2 cycles for baritone solo with piano, piano pieces, part-songs, songs for solo, etc.

**BECHSTEIN**, [Friedrich Wilhelm] **Karl** (1826-1906): b. Gotha, d. Berlin; piano-maker; worked in German factories and with Pape and Krügelstein in London; established his own factory in Berlin, 1856, now one of the largest in Europe.

**BECK** (1) **David** (late 16th cent.): organ builder at Halberstadt, Germany, ca. 1590; built the organs at Grünningen and in St. Martin's Church, Halberstadt. (2) **Franz** (1730-1809): b. Mannheim, d. Bordeaux; violinist, favorite of the Prince Palatine; a fatal duel caused his flight to Paris, whence he went to Bordeaux in 1777 and became concert conductor in 1780. Of his compositions 19 symphonies, 2 divertimenti and piano pieces are preserved. *Ref.*: VIII. 145. (3) **Hans**: Danish ballet dancer. *Ref.*: X. 164. (4) **Johann Heinrich** (1856- ): b. Cleveland, O.; conductor; studied with Reinecke, Jadassohn, A. Richler, Paul Hermann and Schradieck at Leipzig Cons.; founded Schubert String Quartet, Cleveland; conductor of the Detroit Symphony Orchestra since 1895 and of Cleveland Symphony Orchestra from 1899; also director of Pilgrim Orchestral Club, 1904-10, and Elyria Orchestra, 1905-07; examiner for violin at the American College of Musicians; composer of a string quartet, a string sextet, a cantata, works for orchestra, songs, etc. (5) **Johann Baptist** (1881- ): b. Gebweiler, Alsace; organ pupil of Brumpt; edited *Die Melodien der Troubadours* (1908), com-

piled from all extant MSS., with a study of the development of notation, etc.; author of *La musique des Troubadours; étude critique, illustrée de douze reproductions hors texte* (1910), *Der Takt in den Musikzeichnungen des XII. u. XIII. Jahrh. in der Riemann Festschrift*.

**BECKE, Johann Baptist** (1743-?): b. Nuremberg; flutist at the court at Munich and composer of concertos for the flute.

**BECKEL, James Cox** (1811-?): b. Philadelphia; organist in Lancaster and Philadelphia; music publisher, managing editor of 'The Musical Clipper' and composer of several cantatas, piano compositions, etc.

**BECKER** (1) **Diedrich** (d. 1679): composed *Sonaten für eine Violine, eine Viola di Gamba, und Generalbass über Choraliieder* (Hamburg, 1668), and *Musikalische Frühlingsfrüchte* (instr. pieces, 3-5 parts and continuo). Ref.: I. 373; VII. 473. (2) **Johann** (1726-1803): b. Helsa, n. Kassel; court organist at Kassel. Pub. a book of chorales. (3) **Karl Ferdinand** (1804-1877): b. Leipzig, d. there; organist at St. Peter's, Leipzig (1825), St. Nicholas' (1837); organ-teacher at the Conservatory (1843); revised Forkel's *Systematisch-chronologische Darstellung d. Musiklitteratur* (1836; suppl. 1839); wrote *Die Hausmusik in Deutschland im 16., 17. u. 18. Jahrh.* (1840), *Die Tonwerke des 16. u. 17. Jahrh.*, etc.; composed piano and organ pieces, and choral works; gave his library, containing valuable theoretical works, to the city of Leipzig (Beckers Stiftung).

(4) **Konstantin Julius** (1811-1859): b. Freiberg, Saxony, d. Oberlössnitz; pupil of Anacker (singing) and Karl Ferd. Becker (comp.); editor of the *Neue Zeitschrift f. Musik*, 1837-46; also teacher in Dresden; composed an opera, *Erstürmung von Belgrad* (Leipzig, 1848), a symphony, a rhapsody, duets, songs, etc.; wrote a *Männergesangschule* (1845), and *Harmonielehre für Dilettanten* (1844). (5) **Valentin Eduard** (1814-90): b. Würzburg, d. Vienna; composed popular male choruses, 2 operas, masses, and instrumental works.

(6) **Georg** (1834-): b. Frankenthal, Palatinate; pianist, composer and writer; pupil of Kuhn and Prudent; has written works on musical history; editor of the *Questionnaire de l'Association internationale des Musicicteus-Ecrivains*; also composed songs. (7) **Jean** (1833-84): b. Mannheim, d. there; violinist pupil of Kettenus, and Vincenz Lachner; leader in Mannheim orch.; made concert-tours; settled (1866) in Florence, and established the Florentine Quartet, dissolved in 1880; later made successful tours with his children; Jeanne (pianist), Hans (violinist) and Hugo (cellist). (8) **Albert Ernst Anton** (1834-99): b. Quedlinburg, d. Berlin; studied at Quedlin-

burg under Bönicke, and at Berlin under Dehn (1853-6); teacher of composition at Scharwenka's Conservatory, 1881; conductor of Berlin cathedral choir; composed a symphony, grand mass, oratorio, sacred cantata, opera, songs, miscellaneous works for organ, orchestra and voice. Ref.: III. 212. (9) **Reinhold** (1842-): b. Adorf; violinist and composer; has composed operas, *Frauenlob* (Dresden, 1892) and *Rathbold* (Mayence, 1896; 1 act), symphonic poem, many large male choruses, 2 violin concertos, a symphony, a string quartet, a violin sonata, and many popular songs. (10) **Karl** (1853-): b. Kirrweiler, n. Trier; music-teacher; has pub. the *Rheinischer Volksliederborn* (1892), and school song-books. (11) **René** (1882-): American organist and composer. Ref.: IV. 501.

[a] **BECKET, Thomas** (19th cent.): English actor, author of words and music of 'Columbia the Gem of the Ocean' (Phila., 1843).

**BECKMANN, Johann Friedrich Gottlieb** (1737-1792): d. at Celle; organist, performer on the harpsichord, and composer of sonatas, concertos and solos for clavier, and one opera produced in Hamburg, 1782.

**BECKWITH, John Christmas** (1750-1809): b. Norwich, d. there; studied with P. Hayes; Mus. Bac. and Mus. Doc., Oxon; organist at the Norwich Cathedral and in Mancroft; composer of anthems, glees, songs, etc., and concertos for the organ. He pub. in London, 1808, 'The first verse of every psalm of David with an ancient or modern chant in score, etc.' Ref.: VI. 472.

**BECQUIÉ** (1) **Jean-Marie** (1797-1876): b. Toulouse, d. Paris; brother of A. (2); violinist who studied with Rodolphe Kreutzer at the Conservatoire and performed in the Théâtre Italien Orchestra; composed a violin and pianoforte fantasia, and other pieces for strings, etc. (2) **A.** (ca. 1800-1825): b. Toulouse, d. Paris; flutist, who studied at the Conservatoire and was a member of the orchestra at the Opéra Comique; composer of fantasias, rondeaus, etc., for the flute and a *Grande fantasia et variations* for orchestra and flute.

**BEČVAROVSKY, Anton Felix** (1754-1823): b. Jungbunzlau, Bohemia, d. Berlin; organist in Prague, Brunswick, Bamberg and Berlin; composed concertos and sonatas for the piano, and songs with piano accompaniment.

**BEDFORD, Mrs. H.** See **LEHMANN, LIZA**.

**BEECHAM, Godfrey Thomas** (1879-): b. near Liverpool; English impresario and conductor; first conducted a private orchestra and later a travelling opera company; established the New Symphony Orchestra, London, 1906, and Beecham Symphony Or-



chestra, 1908; conductor London Philharmonic Society, 1916-; has given notable seasons of opera in London since 1910. *Ref.*: III. 422, 424, 443.

**BEECKE (Becke), Ignaz von** (1733-1803): b. Wlmpfen im Tal, d. Wallerstein; army officer, pensioned as major in 1792. He was an able pianist, friend of Gluck, Jommelli and Mozart; composed 10 piano sonatas, one for 3 pianos, other piano pieces, piano trio, 6 8-part symphonies, quartets with flute, 3 Singspiele, an oratorio, cantatas, and songs.

**BEER** (1) **Josef** (1744-1811): b. Grünwald, Bohemia, d. Potsdam; chamber musician, clarinetist and improver of his instrument by the addition of a fifth key. His compositions consist of concertos, duets, etc., for the clarinet. (2) **Jacob Liebmann**. Birth name of GIACOMO MEYERBEER (q. v.). (3) **Jules** (1833- ): nephew to Meyerbeer, Parisian musical dilettante; composer of five comic operas. (4) **Max Josef** (1851- ): b. Vienna; studied with Dessoff; pianist and composer of four operas, an operetta, a cantata, a suite and lyric pieces for the piano.

**BEER-WALBRUNN, Anton** (1864-): b. Kohlberg, Upper Palatinate; studied with Rheinberger, Bussmeyer and Abel at the *Akademie der Tonkunst*, Munich; instructor of piano and composition there since 1901 (prof. since 1908). His works include the operas *Sühne* (1894), *Don Quixote* (1908) and *Das Ungeheuer*; a piano quartet, a string quartet, a sonata for 'cello and piano, an organ sonata, a sonata for violin and piano, a symphony and other orchestral works, choruses, with and without orchestra, songs with orchestra and with piano, etc.

**BEETH, Lola** (1864- ): b. Cracow; studied with Frau Dustmann, Mme. Viardot-Garcia, Désirée Artot; operatic soprano at the Berlin Court Opera, at the Vienna Court Theatre, at the Paris Opéra, at New York, Monte Carlo and Budapest.

**BEETHOVEN, Ludwig van** (1770-1827): b. Bonn, d. Vienna. He was the son of Johann van B. (ca. 1740-1792), a tenor singer in the Ducal chapel at Bonn, and grandson of Ludwig van B. (1718-73), a native of Antwerp, church singer in Louvain (1731), in Bonn (1733), and later (1761) Ducal Kapellmeister in Bonn (1761). Ludwig was taught first by his father, then by the oboist Pfeiffer, later by the court organist van den Eeden (q. v.) and finally the latter's successor Christian Gottlieb Neefe. His first employment was at the age of 13 as cembalist in the Ducal chapel, and his improvisational powers already then aroused attention. His general education, far from complete, was supplemented by intercourse with educated musicians (Reicha, the Rombergs, etc.), and cultured families such as the Breunings, in which he was at

first employed as piano teacher. He was sent, by advice of his teacher Neefe, to Vienna to study with Mozart, but returned shortly because of his mother's death. At home he now came under the patronage of Count Waldstein, an accomplished amateur. This secured him acceptance in the best houses of the nobility of Vienna, when he returned thither in 1792, to remain for the rest of his life. Haydn was now to become his teacher (since Mozart had died), but their association was hardly successful. Secretly B. studied with Johann Schenk (q. v.), and after Haydn's second departure for London (1794) he studied counterpoint with Albrechtsberger. Besides, during 1792-1802, Salieri was probably B.'s preceptor in dramatic composition. B. had arrived in Vienna with numerous manuscripts completed in Bonn and, adding to these in Vienna, he published an extraordinary number of compositions during his first Vienna decade. In these the influence of the Mannheim school is easily recognized, though the stamp of individuality is everywhere present. His chief occupation during this time was as pianist in the houses of noble patrons and his genius as virtuoso and improvisator secured him exceptional treatment everywhere. During 1794-96 he lived in the house of Prince Lichnowsky, and in 1809 he was a companion in the house of Countess Erdödy. He was an intimate friend also of Count Franz von Brunswick and his sister Therese (now generally considered to be the 'immortal beloved' of B.'s letter), and Ignaz von Gleichenstein, and was on terms of close acquaintanceship with Count Moritz Lichnowsky, his brother, court-secretary Nikolaus von Zmeskall, and the musicians Ignaz Schuppanzigh, E. A. Förster and Ferdinand Ries (formerly of Bonn), whom B. taught during 1801-9. Stephan von Breuning and B.'s two brothers also removed to Vienna. B. was fairly prosperous, his compositions were well paid, and he received 600 florins annually from Count Lichnowsky. Archduke Rudolph of Austria, Prince Lobkowitz and Prince Kinsky combined in guaranteeing him an income of 4000 florins in order to keep him in Vienna when he threatened to accept a post in Cassel (1809). In spite of all this patronage B.'s independence and arrogant democracy are notorious. The death of B.'s brother Karl saddled upon him the responsibility of his nephew Karl, whose vagaries and ingratitude were the cause of much of the master's griefs. The most serious trouble, however, was the tragic circumstance of his deafness, symptoms of which began in 1800 and which became total by 1819. B.'s last and greatest works were therefore created with reliance only upon his marvellous mental hearing; his physi-

cal ears never perceived them. Among the trusted friends of this sad period were Franz Oliva (1809-19), Anton Schindler (q. v.) and Karl Holz (q. v.). In 1825 chronic liver trouble added to his misery, and a severe cold contracted in 1826 resulted in pneumonia and pleurisy. Four operations were made, but were without success. He died Mar. 26, 1827, in the late afternoon. B., generally esteemed the greatest master of instrumental music and one of the greatest figures in musical history, is especially noted as the culminator of the ideal of classic beauty and the inaugurator of romanticism through the introduction into his works of an intense subjectivity. His works may be summarized briefly as follows:

**ORCHESTRAL (INCL. CONCERTOS):** 9 symphonies (No. 1, C maj., op. 21; No. 2, D maj., op. 36; No. 3, E maj., 'Eroica,' op. 55; No. 4, B-flat maj., op. 60; No. 5, C min., op. 67; No. 6, F maj., 'Pastoral,' op. 68; No. 7, A maj., op. 92; No. 8, F maj., op. 93; No. 9, D min., 'Choral,' op. 125); incidental music to 'Prometheus,' 'Egmont,' 'Ruins of Athens' (with chorus), 7 overtures; 1 violin concerto (D maj.); 5 piano concertos; a triple concerto for piano, violin, 'cello and orchestra; op. 56; a fantasy for piano, orchestra and chorus, op. 80, smaller works for violin and orch. and piano and orch., also 2 marches, 12 minuets, 12 German dances and 12 contre-dances for orch.

**VOCAL:** The opera *Fidelio*, 2 masses (C maj., op. 86 and *Missa solemnis* in D maj., op. 23), 1 oratorio, *Christus am Ölberge*, a number of cantatas, 66 songs, 1 duet, 18 canons and 7 vols. English, Scotch, Irish and Welsh songs with piano, violin and 'cello.

**FOR PIANO:** 38 sonatas, 21 sets of variations, 4 Rondos, 3 vols. Bagatelles, 3 Preludes, 7 Minuets, 13 Ländler, 1 Andante (F maj.), 1 fantasy (G min.), 1 polonaise for piano solo; 1 sonata, 2 variations, etc., for piano four hands.

**CHAMBER MUSIC:** 10 sonatas, 1 rondo, and 1 variations for vln. and piano; 5 sonatas, 3 vols. variations for 'cello and piano; 7 vols. variations for flute and piano, 1 sonata for horn and piano, 3 duos for clarinet and bassoon, 8 trios (piano, vln. and 'cello), 2 variations for trio, 1 trio for piano, clarinet and 'cello, 1 trio for flute, vln. and viola, 1 trio for 2 oboes and English horn, 5 string trios, 16 string quartets, 2 string quintets, 4 piano quartets, one quintet for piano and wind instr., 2 octets and 1 sextet for wind instr.; 1 sextet and 1 septet for strings and wind; 2 quartets for trombones, fugues, for string quartet and string quintet.

The complete works of Beethoven were published by Breitkopf and Härtel (1864-67, Suppl. 1888).

**Ref.:** For life and work see II. 128ff; for solo vocal works, V. 154f, 184; choral works, VI. 144ff, 264f, 335f;

piano works, VII. 159ff, 168ff, 173; violin music, VII. 451ff; string quartets, etc., 509ff; miscel. chamber music, 575ff, 592f, 599f; orchestral works, VIII. 170ff; opera, IX. 122ff; mus. ex., XIII. 191, 193, 197, 296; portraits, II. frontispiece, 150; VIII. 198; (caricature) II. 170; birthplace, illus., II. 132; facsimile page from his will, II. 158; his pianoforte, illus., VII. 166. *For general references see individual indexes.*

**BEFFROY DE REIGNY, Louis Abel** (1757-1811): b. Laon, d. Paris; wrote text and music of dramatic works, of which only two, *Nicodème dans la lune* (1790) and *Nicodème aux enfers* (1791) were successful and were forbidden as revolutionary. He also wrote songs (*Les soirées chantées*, 3 parts, 1803); used pseudonym COUSIN JACQUES.

**BEHAIM, Michel** (1416-1474): an early representative of the Meistersinger.

**BEHNKE, Emit** (1836-1892): b. Stettin, d. Ostende; authority on voice-training; lecturer on physiology of the voice. Pub. 'The Mechanism of the Human Voice' (London, 1880); 'Voice, Song and Speech' (with Lennox Browne) (1883); 'Voice-training Exercises' (1884), and w. Dr. C. W. Pearce, 'The Child's Voice' (1885). **Ref.:** V. 28.

**BEHR, Franz** (1837-1898): b. Lüthten, Mecklenburg, d. Dresden; composer of salon music of popular character, which he pub. under various pseudonyms, among them 'William Copper,' 'Charles Morley,' and 'Francesco d'Orso.'

**BEHREND, William** (1861- ): b. Copenhagen; writer; studied with Amberg, Axel Gade and Matthiisson-Hansen; for several years music critic of *Politiken* and the *Illustrirte Zeitung*; now on staff of *Tilskueren* and contributor to *Die Musik, Die Signale*, and the *Musikalisches Wochenblatt*; a founder of the Danish Richard Wagner-Verein; author of a biography of J. P. E. Hartmann (1895), vol. 2 of the *Illustreret Musikhistorie* (1905), and the biographies of musicians in Salmonsens *Konversationslexikon*.

**BEHRENS, Johan Didrik** (1820-1890): b. Bergen, d. Christiania; founder of the first Norwegian male chorus there in 1842, also the Student's Choral Society, 1845, the Commercial Choral Society, 1847; conducted the Workmen's Choral Society, 1848-54, and organized large male choral festivals. He edited several collections of male choruses, also people's and school song books. **Ref.:** III. 88.

**BEKKER, Paul** (1882- ): b. Berlin; first violinist in the Berlin Philharmonic Orch., then conductor in Aschaffenburg and Görlitz; since 1906 musical litterateur; editor of Berlin Philharmonic Program books, critic *Bertiner Neueste Nachrichten*, then *Bertiner Allg. Zeitung*, and from 1911 the *Frankfurter Zeitung*; author of *Beet-*

*hoven* (1911, *de luxe* ed. 1912) and other books.

**BELAJEFF, Mitrofan Petrovitch** (1836-1904): b. St. Petersburg, d. there; music publisher; established his business to publish solely the works of young Russian composers. About 3000 numbers have been issued by the house. In his will he constituted the business a foundation to be conducted by a committee of Russian composers (Rimsky-Karsakoff, Glazounoff and Liadoff). His will also provides for at least 10 symphony concerts and 4 quartet evenings each season, besides other chamber-music performances; and for prizes for the best compositions and a pension fund for needy musicians and their families.

**BELASCO, David** (1859- ): b. San Francisco; dramatist and manager; author 'The Girl of the Golden West,' from which was adapted the libretto of Puccini's opera. *Ref.*: IX. 494, 495.

**BELCE.** See REUSS-BELCE.

**BELCHER, William Thomas** ([?]-1905): d. Birmingham, Eng.; music director and organist.

**BELCKE, Christlau Gottlieb** (1796-1875): b. Lucka, d. there; performer on the flute in the Gewandhaus orchestra and at Allenburg; composer of concertos and fantasias for his instrument. **Friedrich August** (1795-1874): b. Lucka, Altenberg, d. there; performer on trombone in the Gewandhaus orchestra; the first virtuoso on the trombone, chamber musician at Berlin and composer of concertos and études.

**BELDEMANDIS** (or **Beldomandis**, or **Beldemando**), **Prosdocielmus** de (ca. 1375-?): theoretician at Padua and author of dissertations in opposition to the theories on measured music promulgated by Marchettus.

**BELICZAY, Julius von** (1835-1893): b. Komorn, Hungary, d. Pesth; composer; studied with Joachim, Hoffmann and Franz Krenn; professor of theory at the National Academy of Music, Pesth; composed a symphony, a mass, serenade for strings, andante for string orchestra, *Ave Maria* for soprano solo, chorus and orchestra, a string trio, a string quartet, piano pieces, songs, etc.; author of a 'Method of Composition' (1891).

**BELIN** (1) **Guillaume** ([?]-1568): singer in the Chapelle Royale at Paris, where he composed cantiques and chansons. (2) **Julien** (ca. 1530-?): b. Le Mans; lutenist and composer of motets, chansons and fantasias, all written in lute-tableture.

**BELL, William Henry** (1873- ): b. St. Albans, London; student, then professor of harmony at the Royal Academy of Music; composer of 2 symphonies, symphonic poems, 2 'mood pictures,' symphonic preludes, etc., 2 string quartets, a viola sonata, vocal works with orch. and songs. *Ref.*: III. 441.

**BELLA** (1) **Domenico della** (early 18th cent.): Venetian 'cellist; composer of 12 trio sonatas, a 'cello sonata, masses, psalms, motets, etc. (2) **Johann Leopold** (1843- ): b. Liptoszent Miklós, Upper Hungary; cantor and musical director at Hermannstadt; composer of much church music, orchestral works, national choruses, etc., etc.

**BELLAMY** (1) **Richard** (ca. 1743-1813): d. London, choirmaster of the Royal Chapel, pub. church music. (2) **Ludford** (1770-1843): b. London, d. there; son of (1), famous bass in church, theatre and concert.

**BELLANDA, Ludovico** (early 17th cent.): b. Verona, one of the first monodists; pub. *Musice* for 1-4 v. and continuo (1607, 1610), etc.

**BELLASIO, Paolo** (late 16th cent.): b. Verona; pub. 6 books of madrigals (1578-90), villanelles (1592), etc.

**BELL'AVERE, Vincenzo** (ca. 1530-1588[?]): b. Venice; pupil of A. Gabrieli, 2nd organist at St. Mark's, 1588; madrigal composer of repute (only 1 book [1574] preserved), also wrote church music.

**BELLAZZI, Francesco** (17th cent.): church *maestro* in Milan, ca. 1623, pub. psalms, motets, mass, etc., in Venice, 1618-28.

**BELLERE, Bellerus, or Beelaerts** (1) **Jean** (d. ca. 1595): seller of books and publisher of music at Antwerp. Associated with Phalèse from 1572. (2) **Balthuser** (17th cent.): son and successor of Jean (1). He transferred the firm to Douai, where a catalogue of the works he published was discovered by Coussemaker.

**BELLERMANN** (1) **[Johann] Friedrich** (1795-1874): b. Erfurt, d. Berlin; music historian; director of the Gymnasium Zum Grauen Kloster, Berlin, 1847-1868; author of *Tonleitern u. Musiknoten der Griechen* (1847), *Die Hymnen des Dionysios u. Mesomedes* (1840), *Anonymi scriptio de musica, Bacchii senioris introductio*, etc. (1841). (2) **[Johann Gottfried] Heinrich** (1832-1903): b. Berlin, d. Potsdam; son of (1); theorist; studied at the Royal Institute for Church Music and with E. A. Grell; succeeded Marx as professor of music at Berlin Univ.; author of *Die Mensuralnoten und Taktzeichen im 15. u. 16. Jahrh.* (1858), *Der Kontrapunkt* (1862), *Die Grösse d. mus. Intervalle als Grundlage d. Harmonie* (1873) and a biography of E. A. Grell; also articles in the *Allgemeine musikalische Zeitung*; composer of vocal works.

**BELLEVILLE-OURY, Emilie Anna Caroline de** (1808-1880): b. Landshut, d. Munich; studied with Czerny, became a concert pianist and composer; married the violinist Oury.

**BELL'HAVER, Vincenzo.** See BELL'AVERE.

**BELLI** (1) **Girolamo** (1552-?):

## Bellin

chapel singer at the Mantuan court; composer of motets, madrigals, canzonets, *sacrae cantiones*, psalms, and magnificats. (2) **Giulio** (1560-?): b. Longiano; choir master at Padua; *maestro di cappella* at Imola cathedral; published masses, madrigals, canzonette, psalms, motets, litanies, etc. (3) **Domenico** (17th cent.): musician at the court of the Duke of Parma; *pub. arie per sonare* (1616); *prod.* 2 operas.

**BELLIN.** See **BELIN.**

**BELLINI, Vincenzo** (1801-1835): b. Catania, Sicily, d. Puteaux, n. Paris; composer; first taught by his father, an organist, and subsequently studied at Naples Cons. under Zingarelli. His student-compositions were a romance, an aria, a symphony for full orchestra, two masses, several psalms, and a cantata. His first opera, *Adelson e Salvini*, was performed successfully by Conservatory pupils on Jan. 12, 1825. *Bianca e Fernando* was enthusiastically received at the San Carlo, Naples, in 1826; followed in 1827 by *Il Pirata*, and in 1829 by *La Straniera*, both in Milan. For the Teatro Nuovo, Parma, he wrote *Zaira* (1829), which was a failure. For La Fenice Theatre, Venice, he composed in forty days the opera *I Capuleti e Montecchi* (1830), which was very successful. *La Sonnambula* was produced at the Teatro Carcano, Milan (1831) and *Norma* at La Scala on Dec. 26, 1831. *Norma*, which B. himself considered his greatest work, was coldly received at first; but the warmth of its reception in other cities, notably in Paris (1835), justified its author's verdict. His *Beatrice di Tenda* (Venice, 1833) failed of popular appreciation. In 1833 B. settled in Paris, and in 1834 was invited to write an opera for the Théâtre Italien. He responded with *I Puritani*, successfully produced in 1835. His untimely death in the same year put an end to all further efforts. He was held in very high esteem by his colleagues. *Ref.*: II. 195f; VII. 286; IX. xii, 137, 144f, 152ff; portrait, II. 200.

**BELLINGER, Franz** (1867-): b. Remagen-on-Rhine; studied at Cologne Cons. and at Milan, Leipzig and London; cond. the chorus *Eintracht* at Siegen, 1891, the Indianapolis Männerchor, 1897, director of the Festival Chorus there, 1898, judge of the singing contest at the Northeastern Saengerfest, Newark, 1906, festival director of the North American Saengerbund, 1906; Ph. D., Columbia University, 1910; taught in Philadelphia, 1892-97, director of music dept., College of Saint Elizabeth, New Jersey, 1910; contributor to 'The Art of Music.'

**BELLMAN, Carl Mikael** (1740-1795): b. Stockholm, d. there; composer of music to his own poetry, called popular scenes.

**BELLMANN** (1) **Carl Gottfried** (1760-1816): b. Schellenberg, Saxony, d.

## Benda

Dresden; maker of pianos and player on the bassoon. (2) **Kari Gottlieb** (1772-1862): b. Luskau, d. Schleswig; organist and composer; wrote the patriotic song '*Schleswig-Holstein, meerumschlungen.*'

**BELLO, Johann Leopold** (1843-): b. St. Nicola, upper Hungary; priest, canon, and composer of church music, orchestral compositions and patriotic choruses for male and mixed voices.

**BELLOC, Teresa** (1784-1855): b. San Begnino, Canavese, d. San Giorgio; operatic mezzo-soprano in Italy, Paris and London from 1804 to 1827. Her repertoire included prominent parts in about eighty operas; her favorite rôles were from Rossini. *Ref.*: II. 185.

**BELLOLI** (1) **Luigi** (1770-1817): b. Castelfranco, Bologna, d. Milan; virtuoso on the horn and professor of his instrument at the Milan Cons. His compositions consist of operas and ballets for La Scala, horn-concertos, and a method for the horn. (2) **Agostino** (early 19th cent.): b. Bologna, virtuoso on the horn at La Scala and composer of eight ballets, some operas and compositions for the horn.

**BEMETZRIEDER, Anton** (1743-ca. 1816): b. Alsace, d. London; Benedictine monk who abandoned his order, protégé of Diderot in Paris; then lived for many years in London. He wrote a number of text-books.

**BENDA** (1) **Franz** (1709-1786): b. Alt-Benátek, Bohemia, d. Potsdam; violinist and teacher; wandering musician, became violin virtuoso, from 1833 member of the band of the Prussian crown prince (later Frederick the Great). In 1771 he became Royal concert-master. He pub. 6 trio sonatas, 2 violin concertos, 6 sonatas for violin (flute), and (posth.) violin études; many solo sonatas, some symphonies and concertos are MSS. *Ref.*: II. 758; VII. 413, 414f, 417, 420, 428; VIII. 140. (2) **Johann** (1713-1752): brother of (1), b. Alt-Benátek, d. Potsdam; violinist; comp. 3 violin concertos. *Ref.*: VII. 414. (3) **Georg** (1722-1795): brother of (1) & (2); b. Junghunzlau, Bohemia, d. Köstritz; chamber-musician at Berlin, then Gotha, court Kapellmeister there, 1748-88. He wrote about 10 operas, operettas, melodramas (notably *Ariadne auf Naxos*, *Medea*, *Almansor*, *Nadine*). Other works (church-music, symphonies, concertos, sonatas, etc.) are in MS. in the Bertin library. He was the originator of the pure melodrama, i.e. music with spoken words. *Ref.*: II. 58, 168; III. 168; VII. 414; IX. 82f, 115. (4) **Joseph** (1724-1804): d. Berlin; violinist, pupil and youngest brother of Franz, whose successor in Frederick's service he became. *Ref.*: VII. 414. (5) **Friedrich Wilhelm Heinrich** (1745-1814): b. Potsdam, d. there; violinist; eldest son and pupil of Franz (1); royal chamber-mus., pianist and composer. Wrote 2 operas, *Alceste* (1786) and *Orpheus*

## Bendel

(1789); an operetta, *Das Blumenmädchen*; 2 oratorios, and a cantata, *Pygmalion*, violin and flute concertos and chamber-music. (6) **Karl Hermann Heinrich** (1748-1836): b. Potsdam; son of Franz (1); violinist and composer of chamber music; concert-master at Berlin opera, teacher of King Friedrich Wilhelm III and Rungenhagen. *Ref.*: VII. 416. (7) **Friedrich Ludwig** (1746-1783): b. Gotha, d. Königsberg, violinist in opera troupes, opera conductor in Hamburg, concert director in Königsberg; composed violin concertos and 2 operas.

**BENDEL, Franz** (1833-1874): b. Schönlinde, near Rumburg, d. Berlin; studied with Proksch, Liszt and taught in Kullak's Academy; composed pianoforte salon-pieces, a concerto, and a trio for the piano, nocturnes, romances, symphonies, masses, songs, etc.

**BENDELER, Johann Philipp** (ca. 1660-ca. 1712): b. Riethmordhausen, near Erfurt, d. Quedlinburg; cantor, performer on clavicin and organ and author of *Melopœia practica* (1686), *Organopœia* (2nd ed. 1690), etc.

**BENDER** (1) **Jean Valentin** (1801-1873): b. Bechtheim, n. Worms, d. Brussels; virtuoso on clarinet, bandmaster and composer of military music; director of music to the Royal House of Belgium. (2) **Jakob** (1798-1844): b. Bechtheim, d. Antwerp; brother of J. V. (1), director of the Antwerp 'Harmonic' (after his brother); clarinetist and composer of band music.

**BENDIX** (1) **Otto** (1850-1904): b. Copenhagen; studied with Rec, Gade, Kullak, Liszt; oboist and pianoforte teacher in Copenhagen and at the New England Cons., U. S., composer for the pianoforte and successful concert-giver in Europe and America. (2) **Victor E.** (1851- ): b. Copenhagen, studied with Gade; virtuoso on violin, pianist, teacher, and conductor, and composer of 4 symphonies, orch. serenade, piano concerto, choral works, trio, piano pieces, songs, etc. *Ref.*: III. 76. (3) **Max** (1866- ): b. Detroit, Mich.; conductor; studied in New York, Cincinnati and Berlin; concert-master Metropolitan Opera House, 1886, Theodore Thomas Orchestra, 1886-96; Metropolitan Opera House, 1905; assistant conductor there, 1909; conductor at Manhattan Opera House, 1907; National Symphony Orchestra, Chicago, 1914-15; also conducted at Chicago and St. Louis World's Fairs, and light opera in United States and England (now for H. W. Savage); teacher and recitalist; composer of a violin concerto, a theme with variations for 'cello and orchestra, a ballad for soprano and orchestra, a valse caprice for orchestra, incidental music and numerous songs.

**BENDL, Karl** (1838-1897): b. Prague, d. there; composer; studied with Blažok and Pietsch; chorus-master of the German Opera, Amsterdam, 1864; from 1866 conductor of the male choral society *Hlahol*, Prague; his compositions include the Czech national operas *Lejla* (1868), 'Bretislav and Jitka' (1869), *Cernahorci* (1881), *Karel Skřeta* (1883), *Dilé Tábora* (1892), 'Mother Mila' (1895), all prod. at Prague; also a choral work 'The Bagpipe,' besides a ballet, three masses, cantatas, an overture, a Slavonic Rhapsody and other works for orchestra, a string quartet, piano pieces, about 200 Czech songs and choruses.

**BENEDICT, [Sir] Julius** (1804-1885): b. Stuttgart, d. London; son of a Jewish banker; pupil of Abeille, Hummel and Weber. Kapellmeister at the Kärnthnerthor Theatre, Vienna, 1823, at the San Carlo Theatre, Naples; there prod. the opera *Giocinta ed Ernesto* (1829), followed by *I Portoghesi in Goa* (Stuttgart, 1830). He became a fashionable piano teacher and concert-giver in London and conductor of opera buffa at the Lyceum, and Drury Lane, where his 'The Gypsy's Warning' was produced (1838). He toured the U. S. with Jenny Lind, became conductor at Her Majesty's and Drury Lane theatres and in 1859 at Covent Garden; did the Monday Popular Concerts, Norwich Festivals, and the Liverpool Philharmonic (1876-80). He was knighted in 1871. Composed 11 operas (incl. 'The Rose of Erin'), 2 oratorios, 2 symphonies, 2 piano concertos, etc. *Ref.*: V. 267; VI. 178f, 282.

**BENEDICTUS, Jacobus de**: Franciscan monk, reputed author of the *Stabat Mater*. *Ref.*: VI. 320.

**BENEDICTUS APPEZZELDERS** (16th cent.): b. Appenzell, Switzerland; choirmaster at Brussels and composer of a book of 4-part motets. *Ref.*: I. 297.

**BENEFEY, Theodor** (1809-1881): b. Nörton, near Göttingen; writer on the Orient and philology; contributor to the *Neue Zeitschrift für Musik*.

**BENELLI** (1) **Alemanno**. See BORTIGARI. (2) **Antonio Peregrino** (1771-1830): b. Forli, d. Börmichen, Saxony; tenor in Naples, London, and Dresden Opera, teacher in the Berlin Royal Theatre School until 1829, pub. a method of singing, vocal exercises, and a few compositions for the piano.

**BENET, John** (15th cent.): English composer, who like his contemporary, Dunstable, applied the style of the Florentine *ars nova* to church music. MSS. preserved in Vienna, Oxford, Bologna, and other libraries. A *Sancus* and an *Agnus* were printed in Wooldridge's 'Early English Harmony.'

**BENEVOLI, Orazio** (1602-1672): b. Rome, d. there; composer; studied with V. Ugolini; *maestro di cappella* of several Roman churches, including the Vatican; composed masses in 12, 16, 24 and 48 parts (including one for the Consecration of Salzburg Cathedral, 1628), motets, psalms, offertories, etc.; master of the polychoral *a cappella*

## Benevoli

style; most of his works in MS. in the Vatican library.

**BENINCORI, Angelo Maria** (1779-1821): b. Brescia, d. Paris; composer of a number of operas, only one of which was produced with success ('Aladin,' begun by Isouard), also concertante string quartets and piano trios. He was a violin virtuoso.

**BENNETT** (1) [Sir] **William Sterndale** (1816-1875): b. Sheffield, d. London; entered the choir of King's College Chapel at age of eight; studied at the Royal Academy of Music; studied in 1837 and 1841-1842 at Leipzig, where he was intimate with Schumann and Mendelssohn. From 1843-56 he gave a series of chamber concerts in England; founded the Bach Society in 1849; conducted the concerts of the Philharmonic Society 1850-66, and the Leeds Mus. Festival in 1858. He was professor of music at Cambridge, 1856; chosen principal of the R.A.M. in 1866, resigning the conductorship of the Philharmonic. A pianist of exceptional ability, he composed chiefly for piano: a sonata, four concertos, a sextet for piano and strings, a piano trio and miscellaneous pieces. He also wrote a 'cello sonata, 4 overtures, a cantata, an oratorio, songs, etc. Endowed a scholarship at the Royal Academy of Music. *Ref.*: II. 263 (footnote), 322, 348f; III. 414; VI. 183f, 282f; VII. 217; VIII. 233, 474; portrait, VI. 176. (2) **Théodore**. See **RITTER, THEODORE**. (3) **Joseph** (1831-1911): b. Berkeley, Gloucestershire, d. Purton, near Berkeley; writer; precentor at Weigh House Chapel and organist of Westminster Chapel; music critic and contributor to 'Sunday Times,' 'Pall Mall Gazette,' 'Graphic,' 'Musical Times' and 'Daily Telegraph'; edited the 'Concordia,' 1875-1876, and 'The Lute,' 1883-1886; for many years annotated programs of the Philharmonic Society and the Saturday and Monday Popular Concerts; author of 'Letters from Bayreuth' (1877), 'The Musical Year' (1883), 'History of the Leeds Musical Festivals, 1859-89' (with F. R. Spark, 1892), 'Story of Ten Hundred Concerts' (1887), 'Forty Years of Music' (1908); also librettos. (4) **George** (1863- ): b. Andover, England; composer; studied at Royal Academy of Music, at the Royal Hochschule, Berlin, and with Bussmeyer and Rheinberger in Munich; professor of harmony and composition at Royal Academy, 1888; organist of Lincoln Cathedral since 1895; conductor of Lincoln Musical Society and Orchestral Society; has composed 2 overtures for orchestra, a mass for soli, chorus and orchestra, a suite for orchestra, church services for soli, chorus and orchestra, a piano trio, pieces for piano and for organ, songs, part-songs, anthems, etc.

**BENNEWITZ** (1) **Wilhelm** (1832-1871): b. Berlin, d. there; studied with

Kiel, member of the Berlin Royal Orchestra and composer for piano, 'cello, and of one opera. (2) **Anton** (1833- ): b. Přivret, Bohemia; violinist and director of the Cons. at Prague.

**BENOENUTI, Tommaso** (1832-1906): b. Venice, d. Rome; produced 5 operas and 1 opera buffa in cities of northern Italy.

**BENOIS, Marie** (1861- ): b. St. Petersburg; pianist; pupil of Leschetizky at St. Petersburg Cons., and won gold medal (1876). For two years she made brilliant tours; married Wassyly Benois, her cousin. *Ref.*: IX. 378; X. 183, 226, 229, 230.

**BENOIST, François** (1794-1878): b. Nantes, d. Paris; studied at the Conservatoire, organist at the Royal Chapel, professor of the organ at the Conservatoire. He was *chef du chant* at the Paris Opéra from 1840 to 1872. Among his compositions are two operas, four ballets, compositions for the organ, a Requiem mass for the organ, a child's voice and three male voices. *Ref.*: VI. 466f.

**BENOÏT, Pierre-Léonard-Léopold** (1834-1901): composer and writer; b. Harlebeke, d. Antwerp; studied Brussels Cons. 1851-55, prod. a small opera in the Park Theatre and became its conductor in 1856; won the *Prix de Rome*, 1857, with his cantata *Le Meurtre d'Abel*; studied further in Leipzig, Dresden, Munich and Berlin, and sent to the Brussels Academy an essay, *L'école de musique flamande et son avenir*. He was made a member of the Berlin Academy in 1882. His opera *Le roi des aulnes* was accepted by the Théâtre Lyrique, Paris, 1861, but not given. B. has been director of the Antwerp Conservatory since 1867. He composed *Messe solennelle* (1862); *Te Deum* (1863); *Requiem* (1863); the 2 Flemish operas *Het dorp in't gebergte* and *Isa*; 2 oratorios, 'Children's Oratorio'; a choral symphony, *De Maaiers* ('The Mowers'); music to 'Charlotte Corday,' and to van Goethem's drama *Willem de Zwijger* (1876); cantatas, motets, songs, etc. He pub. *Verhandeling over de nationale Toonkunde* (2 vols., 1877-9), many historical and polemic writings in Flemish and French, and many contributions to journals. *Ref.*: VI. 301f, 392; portrait, VI. 300.

**BENSERADE, Ref.: X. 86.**

**BENTLEY, John** (18th cent.): American musical pioneer. *Ref.*: IV. 72.

**BÉRANGER, French poet. Ref.: V. 260f.**

**BERARDI, Angelo** (17th-18th cent.): b. Sant' Agata, Bologna; *maestro di cappella* at Spoleto and in Trastevere, canon at Viterbo; professor of music and theorist. His compositions consist of a Requiem Mass, offertories, motets, psalms, etc.

**BERAT, Frédéric** (1800-1855): b. Rouen, d. Paris; composer of chan-

**Berbiguier**

sonettes, romances, etc., also of settings to the poems of Béranger.

**BERBIGUIER, Benoit Tranquille** (1782-1838): b. Caderousse, Vaucluse, d. Pont-Levoy, n. Blois; virtuoso on flute and composer of duos for flutes, for flute and violin, concertos, sonatas, variations for flute with piano or orchestra, trios, suites, fantasias, romances, etc.

**BERCHEM** (or **Berghem**), **Jachet de** (16th cent.): b. probably Berchem, n. Antwerp; organist to the Duke of Ferrara, 1555; composer of 5-part madrigals (1546), 4-part do. (1555) and *Libro 1°-3° del Capriccio* (1561), also masses (in *Scoto Lib. I.* and *Gardano VI Missae*, 1517), also probably other madrigals in collections, signed Jachet (cf. *Jachet de Mantua*).

**BERENS, Hermann** (1826-1880): b. Hamburg, d. Stockholm; studied with his father, Reissiger and Czerny; founder in Stockholm of the Quartet Soirées and theatre conductor, court conductor, professor at the academy and member of the academy. He composed operettas, an opera, chamber music, and pub. a well-known 'School of Velocity' for piano.

**BERETTA, Giovanni Battista** (1819-1876): b. Verona, d. Milan; directed Conservatory at Bologna, wrote for Barbieri's lexicon of music.

**BEREZOWSKY, Maxim Sosontovich** (1745-1777): b. Solohoff; pupil of Padre Martini; composed opera, *Demofonte*, and church music. Ref.: IX. 380.

**BERG** (1) **Johann de** (16th cent.): music printer in Ghent and in Nuremberg, where he became a partner of Ulrich Neuber. (2) **Adam** (16th cent.): music printer, who pub. the *Patrocinium Musicum* at Munich in ten volumes. (3) **Konrad Mathias** (1785-1852): b. Kolmar (Alsace), d. Strassburg, where he was piano teacher from 1808; violin pupil of Fränzl (Mannheim), then student at Paris Cons. He composed 3 concertos, sonatas, variations for piano, 10 piano trios and four-hand pieces for piano, also 4 string quartets; wrote an essay on teaching method (in German) in G. Weber's *Cécilia* (1826) and a historical work pertaining to music in Strassburg (in French).

**BERGER** (1) **Ludwig** (1777-1839): b. Berlin, d. there; studied with Gürlich, Clementi; teacher of Mendelssohn, Henselt, Taubert, etc., pianoforte teacher in Stockholm, London and Berlin and composer of pianoforte studies, a toccata, a rondo, one opera, cantatas, songs, etc. (2) **Francesco** (1834- ): b. London; studied with Ricci, Lickl, Hauptmann, Plaidy; professor at the Royal Academy of Music and the Guildhall School, director of the Philharmonic and composer of an opera, a mass, part songs, piano compositions, etc. (3) **Wilhelm** (1861-1911): b. Boston, d. Jena; studied in the Berlin *Hochschule*;

**Beringer**

teacher at the Klindworth-Scharwenka Cons., court Kapellmeister in Meiningen since 1903, Royal Prussian professor and member of the Akademie. He wrote songs, a piano sonata, trio, string quintet, many choral works, 2 symphonies, orch. variations, 3 ballads for baritone and orch. Ref.: III. 209, 211; VI. 357.

**BERGGREEN, Andreas Peter** (1801-1880): b. Copenhagen, d. there; abandoned the study of law for that of music, church organist, vocal professor and composer of an opera, incidental music, piano pieces and songs; edited *Musikalisk Tidende*, pub. a collection of folk-songs (international).

**BERGH, Arthur** (1882- ): b. New York; composer of 2 melodramas (with orchestra), songs, pieces for piano and for violin. Ref.: IV. 391ff; mus. ex., XIV. 327.

**BERGMANN, Carl** (1821-1876): b. Ebersbach, Saxony, d. New York; studied with Zimmermann, Hesse; conductor of the 'Germania' Orchestra (traveling through U. S.), also of the Handel and Haydn Society, Boston, of the New York Philharmonic Orchestra and the 'Arion' Society (New York); also 'cellist and pianist. Ref.: IV. 131f, 183, 185, 189, 203, 208, 209.

**BERGNER, Wilhelm** (1837-1907): b. Riga, d. there; organist, founder of the Bach Society, Cathedral Choir, etc., in Riga. Through his influence Rubinstein's 'Moses' was first produced in 1894 and the great cathedral organ was built by Walcker.

**BERGONZI, CARLO** (18th cent.): Cremonese maker of violins, who learned his art under the great Stradivari. His son, Michelangelo, and his nephews, Nicolò and Carlo, were less distinguished.

**BERGSON, Michael** (1820-1898): b. Warsaw, d. London; composer; studied with Schneider, Rungenhagen and Taubert; for some time first piano teacher at and director of Geneva Cons.; later private teacher in London. His compositions include the opera *Luisa di Montfort* (1847), the operetta *Qui va à la chasse, perd sa place* (1859), a *Concerto symphonie* for piano, a piano trio, a sonata for piano and flute, duos for piano and violin, technical studies and other pieces for piano.

**BERGT, Christian Gottlob August** (1772-1837): b. öderan, Saxony, d. Bantzen; organist and music teacher, conductor of singing society and composer of sacred music, operas, pianoforte and violin sonatas, symphonies, etc.

**BERINGER** (1) **Oscar** (1844- ): b. Furtwangen; studied at Leipzig Cons. and at Berlin; piano teacher at the Royal Academy of Music in London. He published a book of Technical Exercises of unusual value. Besides these, he has pub. sonatinas and other

pianoforte music. (2) **Robert** (1841-): b. Furtwangen, Baden; brother of Oscar; concert pianist in England and conductor of choral societies and composer of pianoforte music and orchestral music. (3) **Karl** (1866-): b. Lauffen a.N., studied at the Stuttgart Cons. in Italy and Paris, garrison organist in Ulm, where he established historical concerts; recognized especially as Reger interpreter.

**BÉRIOT, Charles [-Auguste]** de (1802-1870): b. Louvain, d. Brussels; famous violinist; sometimes called the pupil of Viotti and Baillot, though 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; made a triumphant début in Paris, 1821, when he played for Viotti and for a short time became a pupil of Baillot at the Conservatoire. He toured on the continent and in England; became chamber-violinist to the King of France; later solo violinist to the King of the Netherlands (1826-30), but lost his position and salary through the Revolution; toured Europe, 1830-35, also with Mme. Garcia-Malibran, whom he married in 1836, not long before her death. B. was professor of violin at Brussels Cons., 1843-52. He wrote 10 violin concertos, 4 piano trios, several duos brilliants for piano and violin, 12 sets of variations for violin, also a *Premier guide des violonistes*, and his best work, *Méthode de Violon* (3 parts; Paris, 1858), studies (*École transcendante de Violon*) and several sonatas for piano and violin (with Osborne, Thalberg and others), etc. *Ref.*: VII. 446, 448; portrait, VII. 448.

**BERLIN, Johann Daniel** (1710-1737): b. Memel, d. Drontheim, Norway; wrote 'Elements of Music' and 'Guide for Calculations in Temperament.'

**BERLIJN, or Berlyn, Anton** (1817-1870): b. Amsterdam, d. there; studied with Erk, Koch and Fink; conductor at the Amsterdam Royal Theatre and composer of dramatic music (operas, ballets, an oratorio, a symphonic cantata), symphonies, overtures, and chamber music.

**BERLIOZ, Hector [-Louis]** (1817-1869): b. Côte-Saint-André, near Grenoble, France, d. Paris. He abandoned his father's profession, medicine, for music, in defiance of parental authority. He entered the Paris Conservatoire and for a livelihood sang in the chorus of the *Gymnase dramatique*. Chafing under Reicha's rigid system of instruction, he left the Cons. and devoted himself heart and soul to the cause of the 'romanticists.' His first composition, an orchestral Mass given at St.-Roch in 1825, unintelligible to executants and hearers, made him an object of ridicule, but he persevered and became an outspoken exponent of

'program-music.' His two overtures, 'Waverley' and *Les Francs-Juges*, and a *symphonie phantastique, Épisode de la vie d'un artiste* appeared in 1828, and was produced together with his 'Concerts des Sympes,' which was accompanied by an elaborate 'program,' in 1829. B. re-entered the Conservatoire in order to compete for prizes, in 1826, taking a course in free composition with Lesueur. Despite Cherubini's long opposition he took the *Grand Prix de Rome* with his cantata, *Sardanapale* in 1830, and while in Italy composed the overture to 'King Lear,' and *Lélio, ou le retour à la vie*. His growing influence, by virtue of his brilliant writings in the *Journal des Débats* and the *Gazette Musicale*, insured his works respectful hearings from now on; nevertheless his opera, *Benvenuto Cellini* (Opéra, 1838), was a failure in Paris and London, though it increased his prestige in Germany, especially Weimar, where Liszt was his champion. B. became Conservator of the Conservatory in 1839, and in 1852 librarian, an appointment he held until death. His first concert-giving tour in Germany, etc., in 1843, which he recorded in his *Voyage musical en Allemagne et en Italie* (1844, 2 vols.), was successful; also other journeys in Austria, Hungary, Bohemia and Silesia (1845), and Russia (1847). In London (1852) he conducted the first series of the 'New Philharm. Concerts'; in 1853 his *Benvenuto Cellini* was performed at Covent Garden under his direction, as was *Béatrice et Bénédict*, a comic opera, at Baden-Baden in 1862. He became a member of the Académie in 1856; and was decorated with the cross of the Legion of Honor. He also travelled to St. Petersburg, to bring out his *Damnation de Faust*. The failure of his opera, *Les Troyens à Carthage* (1863), embittered his last years. Berlioz, indeed, was better appreciated in Germany than in France. 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 à Carthage*, in 5 acts) was at Karlsruhe in 1897. His 'oratorio,' *La Damnation de Faust* (1846) 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. Berlioz's 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 *Béatrice et Bénédict* and *Les Troyens*. The symphony 'Harold in Italy,' the dramatic symphony 'Romeo and Juliet,' the *Carnaval Romain* overture, the *Messe des Morts*, the sacred trilogy *l'Enfance du Christ* (Part I *Le songe d'Hérode*; II. *La fuite en Égypte*; III.



*L'Arrivée à Sais*); a *Te Deum*, the *Requiem*, the *Grande symphonie funèbre et triomphale* (full military band, with strings and chorus *ad lib.*) overture to *Le Corsaire*; *Le Cinq Mai*, for bass solo, chorus and orch. (for the anniversary of Napoleon's death); together with other instrumental and choral works, songs, transcriptions, complete the list of Berlioz's works. One of his greatest services to the art was his perfection of the science of orchestration, which has given him the title of 'father of the modern orchestra.' His *Traité d'instrumentation* has long been the authority on the subject and has latterly in German translation been supplemented by Dr. Richard Strauss. He also wrote *Soirées d'orchestre* (1853), *Grottesques de la musique* (1859), *À travers chants* (1862) and *Mémoires* (1870). *Ref.*: for life and work see II. 253ff, 348, 352ff, 382ff; for vocal solo works, V. 262ff; for choral works, VI. 156ff; chamber music, VII. 207, 342, (transcriptions) 306; orchestral works, VIII. 268ff; operas, IX. 183ff; mus. ex., XIII. 319, 322; portrait, II. 342. *For general references see individual indexes.*

**BERMUDO, Juan** (early 16th cent.): Spanish writer on musical instruments.

**BERNABEY, Giuseppe** Ercole (ca. 1620-1687): b. Caprarola, Papal States, d. Munich; studied with O. Benevoli; maestro at the Vatican and court Kapellmeister at Munich. His compositions include five operas, two books of madrigals, motets, church music, etc.

**BERNACCHI, Antonio** (1690-1756): b. Bologna, d. there; studied with Pistocchi; soprano in the Händel Opera in London and founder of a vocal school at Bologna. His special characteristic was the use of vocal embellishments known as 'Roulades.'

**BERNARD** (1) **J. C.**, the librettist of Spohr's 'Faust'. *Ref.*: IX. 209. (2) **Émile** (1843-1902): b. Marseilles, d. Paris; composer; studied at the Conservatoire with Reber, Bénolst, and Marmontel; organist of Notre Dame des Champs; composed a violin concerto, a *Konzertstück* and a *Fantasia* for piano and orchestra, orchestral suites, a *Divertissement* for wind instruments, 2 suites for organ, an overture, a piano quartet, a piano trio, a sonata for piano and 'cello and one for piano and violin, much other chamber and piano music, and 2 cantatas.

**BERNARD DE MORLAIX** (12th cent. writer). *Ref.*: VI. 315.

**BERNARD OF CLAIRVAUX**. See **BERNHARD**.

**BERNARDI** (1) **Bartolomeo** (?-1730): b. Bologna, d. Copenhagen; violinist and composer; wrote trio-sonatas and other instrumental works, and an opera, *Libussa*. *Ref.*: VII. 390. (2) **Steffano** (17th cent.): b. Verona; *maestro di cappella* at the cathedral

there and later at Salzburg; composed masses, motets, psalms, madrigals and instrumental pieces. (3) **Francesco**. See **SENESINO**. (4) **Enrico** (1838-1900): b. Milau, d. there; conductor and orchestral director; composer of successful light operas and ballets, also of popular dance music.

**BERNARDINI, Marcello** (1762-?)]: b. Capua; dramatic composer and author of his own librettos. His operas were successful on the Venetian stage.

**BERNASCONI** (1) **Andrea** (1712-1784): b. Marseilles, d. Munich; court conductor and composer of sacred and dramatic music. Fourteen of his operas were written for Munich, seven others for Munich, Venice, etc. (2) **Antonia**, daughter of (1), opera singer; created rôle of Alceste in Gluck's opera (Vienna, 1764) and Aspasia in Mozart's *Mitridate* (Milan, 1770). (3) **Pietro** (d. Barese, 1895): organ-builder of renown in Italy.

**BERNAY, Mite**. (ballerina). *Ref.*: X. 159.

**BERNELINUS** (early 11th cent.): Benedictine monk and theoretician at Paris; wrote on the division of the monochord (publ. by Gerbert).

**BERNER, Friedrich** Wilhelm (1780-1827): b. Breslau, d. there; organist; teacher of music, director of the Royal Inst. for Church Music; composer of church music.

**BERNHARD OF CLAIRVAUX [Saint]** (1091-1153): b. Fontaines, Burgundy, d. Clairvaux; abbot there and author of an introductory letter *De correctione antiphonarii* to the *Prefatio seu tractatus in Antiphonarium Cisterciense*, written under his authority.

**BERNHARD, Christoph** (1627-1692): b. Danzig, d. Dresden; composer; studied with H. Schütz and in Italy; successively 2nd and 1st Kapellmeister in Dresden; pub. *Geistliche Harmonica* (1665) and *Prudentia prudentiana* (1669); author of treatises on composition and counterpoint.

**BERNHARD DER DEUTSCHE** (15th cent.): organist at St. Mark's and probable inventor of organ-pedals, which he introduced into Italy. He was known as 'Bernardo di Steffanino Murer.'

**BERNICAT, Firmin** (1841-1883): d. Paris; dramatic composer; produced thirteen operettas for Paris theatres.

**BERNO AUGIENSIS** (d. 1048): abbot of Reichenau; author of treatises on music, included in Gerbert's *Scriptores*, vol. II.

**BERNOULLI** (1) **Johann** (1667-1747): b. Basel, d. there as prof. of sciences; succeeded by his son. (2) **Daniel** (1700-1782): b. Groningen, d. Basel. His and his father's writings on acoustics are of value. *Ref.*: VIII. 25. (3) **Édouard**. See *Adenda*.

**BERNSDORF, Eduard** (1825-1901): b. Dessau, d. Leipzig; studied with Schneider and Marx; critic and com-

**Bernuth**

poser; completed the writing of Schladebach's *Universal-Lexikon der Tonkunst* (3 vols., 1856-61; suppl., 1865).

**BERNUTH, Julius von** (1830-1902): b. Rees, Rhine Province, d. Hamburg; studied the law and music, founder and conductor in Leipzig of several music societies; conductor in Hamburg of the Philharmonic and the *Singakademie*, and director of a conservatory founded by himself.

**BERR, Friedrich** (1794-1838): b. Mannheim, d. Paris; bandmaster and clarinetist; professor at the Conservatoire and director of the New School of Military Music. He composed for the clarinet, bassoon, etc., writing some five hundred pieces of military music. He published in 1836 *Trailé Complet de la Clarinette à 14 clefs*.

**BERRE, Ferdinand** (1843- ): b. Ganshoren, near Brussels; composer of operas and over 50 songs.

**BERSELLI, Matteo** (18th cent.): male soprano; sang in London, 1720-1721. *Ref.*: 1. 434.

**BERTALI, Antonio** (1605-1669): b. Verona, d. Vienna; court conductor and composer of cantatas, oratorios and ten operas, produced in Mantua, Vienna, etc.

**BERTATI, Giovanni** (1735-1815): b. Martellago, d. Venice; operatic librettist, wrote Cimarosa's *Il Matrimonio Segreto*.

**BERTÉ, Heinrich** (1858- ): b. Gálgóc, Hungary; composer of the ballets *Das Märchenbuch* (1890), *Amor auf Reisen* (1895), *Der Karneval in Venedig* (1900) and *Automatenzauber* (1901), and the operettas *Die Schneeflocke* (1896), *Der neue Bürgermeister* (1904), *Die Millionbraut* (1905), *Der schöne Gardist* (1907), *Der kleine Chevalier* (1907), *Der Glücksnarr* (1909), *Kreolenblut* (1911) and *Der Märchenprinz* (1914).

**BERTELMANN, Jan Georg** (1782-1854): b. Amsterdam, d. there; studied with D. Brachthuis; professor at the Amsterdam Royal School of Music and composer of a mass, a string quartet, violin and pianoforte pieces, etc. Cantatas, concertos, etc., remained unpublished.

**BERTELSMANN, Karl August** (1811-1861): b. Gütersloh, Westphalia, d. Amsterdam; studied with Rinck; director of singing society at Amsterdam and composer of choruses for men and for mixed voices, also of songs with pianoforte accompaniment and compositions for the organ and for the piano.

**BERTHAUME, Isidore** (1752-1802): b. Paris, d. St. Petersburg; violinist and conductor in Paris (1774-1783), solo-violinist in Imperial Orchestra at St. Petersburg; composed sonatas, a symphonie concertante for two violins, violin solos, duos, and a concerto. *Ref.*: VII. 410.

**BERTHELIER, Henri**: violinist at

**Bertrand**

the Paris Opéra and Paris Cons.; professor of violin there since 1894.

**BERTHOLD, Karl Friedrich Theodor** (1815-1882): b. Dresden, d. there; studied with Otto and Schneider; court organist; composer of a symphony, overtures, church music and an oratorio. He wrote a brochure on musical instrument making in Vogtland.

**BERTI, M. A.** (1721-1740): b. Vienna, d. there; baritone player.

**BERTIN, Louise Angélique** (1805-1877): b. Roches, d. Paris; studied with Fétis; pianist and operatic composer. She wrote also smaller works, among them 'Six Ballades.'

**BERTINI** (1) **Abbate Giuseppe** (1756-1849): b. Palermo, d. there; conductor to Sicilian court; wrote musical dictionary, pub. Palermo 1814. (2) **Benoit-Auguste**: b. Lyons, 1780; pupil of Clementi and teacher of pianoforte in London and elsewhere; wrote on *Stigmatographie* (Paris, 1812) and a 'Phonological System' for acquiring facility in execution on instruments or with the voice (London, 1830). (3) **Henri-Jérôme** (1798-1876): b. London, d. Meylan; studied with his father and his brother (1) and (2); concert pianist who toured the Netherlands and Germany when twelve years of age; then studied in Paris and later lived in Great Britain and Paris. His compositions consist of chamber music with piano, works for piano solo, and technical studies of great value (re-printed in editions by Riemann, Buonamici, etc.). (4) **Domenico** (1829-1890): b. Luca, d. Florence; studied with Pacini, *maestro di cappella*, critic and composer of chamber music, church music and 2 operas. He directed the Cherubini Society in Florence.

**BERTON** (1) **Pierre-Montan** (1727-1780): b. Paris, d. there; singer, concert conductor, 1759 director of the Paris Opéra; composed operas, rearranged others by Lully, etc. (2) **Henri-Montan** (1767-1844): b. Paris, d. there; son of preceding; opera composer, pupil of Rey and Sacchini. He was violinist at the Opéra, harmony professor at the Conservatoire, conductor of the Opera buffa and professor of composition at the Conservatoire. He wrote 48 operas (including *Montano et Stéphanie*, *Le Dédire*, and *Aline, reine de Gotconde*), also 5 oratorios, 5 cantatas, and many 'romances,' and pub. some curious rather than valuable theoretical works. *Ref.*: IX. 112, 118, 225.

**BERTONI, Ferdinando Giuseppe** (1725-1813): b. Island of Salò, near Venice, d. Desenzano; studied with Martini; organist and *maestro di cappella*, St. Mark's, Venice, composed 44 operas, 12 oratorios, church and chamber music, sonatas, etc.

**BERTRAND, Jean-Gustave** (1834-1880): b. Vaugirard, near Paris, d. Paris; published 5 books on musical

**Bertucca**

history and criticism; contributed to the Pongin supplement to *Fétis*.

**BERTUCCA, Signora.** *Ref.*: IV. 128.

**BERWALD** (1) **Johann Friedrich** (1788-1861): b. Stockholm, d. there; travelled as violin virtuoso in youth; in 1814 became concert-master, court conductor in 1823 in Stockholm. (2) **Franz** (1796-1868): b. Stockholm, d. there; director of Cons.; composer of chamber music, symphonies and one opera, *Estrella de Soria*. *Ref.*: III. 78. (3) **William** (1864- ): b. Schwerin, Germany; composer; studied with Rheinberger and Faissl in Stuttgart; director of the Philharmonic Society, Libau, 1890; head of department of theory at Syracuse (N. Y.) Univ., since 1892; conductor of choral societies; has composed a piano quintet, 2 cantatas, 2 overtures, a sonata for violin and piano, songs, piano pieces, and anthems.

**BERWIN, Adolf** (1847-1900): b. Schwesenz, near Posen, d. Rome; studied with Lechner, Fröhlich, Rust, Dessoff; director in Rome of the Royal Library and the Cecilia Academy; editor and writer; author of a history of 18th-cent. Italian dramatic music.

**BESARD** (or **Besardus**), **Jean-Baptiste** (16th cent.): b. Besançon; lutenist; published compositions and arrangements for the lute (1603, 1617).

**BESCHNITT, Johannes** (1825-1880): b. Bockau, Silesia, d. Stettin; teacher, cantor and conductor of men's chorus there; composed male choruses.

**BESEKIRSKY, Vasilii Vasilievitch** (1836- ): b. Moscow; violin virtuoso and composer; soloist in Brussels, Paris, Madrid, Prague, etc.; composer of orchestral works, a violin concerto, numerous pieces for violin, cadenzas to the concertos of Beethoven, Brahms and Paganini; has edited the violin sonatas of Bach, with a valuable preface on the music of the violin from the 17th to the 20th centuries (1913).

**BESLER** (1) **Samuel** (1574-1625): b. Brieg, d. Breslau, where he was organist at St. Bernhardin, composed church music. (2) **Simon** (early 17th cent.): cantor at Breslau and Liegnitz; composed part-songs.

**BESOZZI** (1) **Alessandro** (ca. 1700-1775): b. Parma, d. Turin; oboist; member of court orchestra at Turin, and later chamber musician and director general of instrumental music there; concertized with his brothers Girolamo and Antonio; comp. 6 violin sonatas with bass, numerous trio sonatas for flute with violin and 'cello (or harpsichord), 2 violins and 'cello, etc. (2) **Carlo**: son of Antonio, oboist at Dresden, 1755-72, composed oboe concertos, etc. (3) **Louis-Désiré** (1814-1879): b. Versailles, d. Paris; studied at the Conservatoire, where he won the *grand Prix de Rome*; music teacher and composer in Paris,

**Bewerunge**

**BESSAMS, Antoine** (1809-1868): b. Antwerp, d. there; violinist; composer of concerto, fantasies, duos, trios, etc., for the violin, also graduals, masses, molets, psalms; conductor of the 'Société royale d'harmonie' at Antwerp.

**BESSON, Gustave Auguste** (1820-1875): inventor of improved valves for wind instruments.

**BEST, William Thomas** (1826-1897): b. Carlisle, England, d. Liverpool; organ virtuoso; pupil of cathedral organist Young; organist of Pembroke chapel, Liverpool; Church of the Blind; the Philh. Society; the Panopticon, London; St. Martin's, Lincoln's Inn chapel, London; and, 1855-94, of St. George's Hall, Liverpool, where his recitals were a feature in local musical life; played concertos at many successive Händel Festivals. He composed church services and anthems, sonatas, preludes and fugues, concert-fantasias, studies, etc., for organ; 2 overtures and a march for orchestra, and several piano pieces; wrote text-books of organ playing, compiled 'Händel Album' (20 vols.); and pub. many arrangements and transcriptions. *Ref.*: VI. 447, 493.

**BESTÄNDIG, Otto** (1835- ): b. Striegau, Silesia; composer; studied in Breslau with Mettner, Freudenberg and Mosevius; founded a Konzertverein and a Cons. in Hamburg; also conducted the Musikgesellschaft at Wandsbek; composer of 2 oratorios, a quartet for violin, 'cello, piano and harmonium, piano pieces, etc.; author of *Die unentbehrlichen Hilfswissenschaften beim Klavierunterricht* (1872).

**BETTI, Adolfo** (1875- ): b. Lucca, Tuscany; violinist; studied with César Thomson in Liège; soloist for four years in Vienna; 1900-03 in Brussels, substituting for Thomson at the Cons. when latter was absent, and playing in the Cons. concerts under Gewaert; since 1903 leader of the Fionzaley Quartet.

**BETTS, Thomas Percival Milbourne** (1851-1904): English critic.

**BETZ, Franz** (1835-1900): b. Mayence, d. Berlin; dramatic baritone in German cities, including the Royal Opera House at Berlin; created Hans Sachs (1868) and Wotan (1876).

**BEVIGNANI** [Cavaliere] **Enrico** (1841-1903): b. Naples, d. there; conductor in London, St. Petersburg, Moscow and the New York Metropolitan; Knight of the Order of St. Stanislas; prod. an opera in Naples (1863).

**BEVIN, Elway** (1560 or '70-1640 [?]): Welsh composer, pupil of Tallis, etc.; abandoned position as Anglican organist and Gentleman Extraordinary in the Chapel Royal to enter the Roman Church; composed a Short Service, anthems, etc.; wrote an 'Introduction to the Art of Musick'.

**BEWERUNGE, Rev. Henry** (1862-): b. Letmathe, Westphalia, teacher and

**Bexfield**

writer; studied at Würzburg Cons. and the Institute for Church Music at Ratisbon; professor of church music, St. Patrick's College, Maynooth, Ireland, 1888-1914; then professor of music at the National University of Ireland; author of *Die vatikanische Choralausgabe* (1906-07); edited *Lyra Ecclesiastica*, 1891-93; contributor to *Musica Sacra*, Haberl's *Handbuch der Kirchenmusik*, 'The Irish Ecclesiastical Record' and 'The Catholic Encyclopedia'; translated into English Riemann's *Katechismus der Musikästhetik* and *Vereinfachte Harmonielehre*.

**BEXFIELD, William Richard** (1824-1914): b. Norwich, d. London; studied with Buck, organist, Mus. D., composer of oratorio, fugues for the organ, part-songs, etc.

**BEYER** (1) **Johann Samuel** (1669-1744): b. Gotha, d. Carlsbad; cantor and director at Weissenfels and Freiberg; wrote *Primæ lineæ musicæ vocalis* and published 2 collections of festival chorales in 1716 and 1724 and concert arias, etc. (2) **Rudolph** (1828-1853): b. Bautzen, d. Dresden; composer and teacher; wrote songs, chamber music, etc. (3) **Ferdinand** (1805-1863): b. Querfurt, d. Mayence; composer of salon music.

**BEYLE, Marie Henri**. See STENDHAL.

**BEYSCHLAG, Adolf** (1845- ): b. Frankfurt; studied with Lachner at Mannheim; Kapellmeister of theatres at Trèves and Cologne; concert-master in Mayence and Frankfurt; conductor of the Philharmonic Society, Belfast; deputy conductor for Hallé in Manchester; conductor of the Leeds Philharmonic Society and subscription concerts; resident in Berlin since 1902; author of *Die Ornamentik der Musik* (1908); composer of 4-hand dances for piano in canon form, songs and arrangements.

**BEZZI, Giuseppe** (b. 1874): Italian opera composer. *Ref.*: III. 383.

**BIAGGI, Girolamo Alessandro** (1819-1897): b. Milan, d. Florence; studied Milan Conservatory, and in Paris; became music critic in Italy under the name of 'Ippolito d'Albano,' and teacher in the Royal Music Institute of Florence. He wrote two books on church and dramatic music.

**BIAL** (1) **Rudolf** (1834-1881): b. Habelschwerdt, Silesia, d. New York; orchestral violinist in Breslau, toured Africa and Australia; conductor of the Kroll orchestra and the Wallner Theatre, Berlin; later conductor of Italian opera in Berlin, and, from 1878, concert-agent in New York; composed farces, operettas, etc. (2) **Karl** (1833-1892): b. Habelschwerdt, d. Steglitz; pianist; brother of Rudolf; accompanied him on his tours.

**BIANCHI** (1) **Giovanni** (17th cent.): b. Ferrara; composer who wrote triosonatas published in Modena and Am-

**Biedermann**

sterdam. (2) **Francesco** (1752-1810): b. Cremona, d. Hammersmith; cellist, conductor and organist in Paris, Milan, and Venice; conducted also in London; prolific composer of operas. (3) **Elodora**: contemporary operatic composer; produced with success at Bari, 1873 and later. (4) **Valentine** (1839-1884): b. Vilna, d. Condaud, Courland; studied at the Paris Conservatoire; operatic soprano; sang in Frankfurt (début, 1855), Berlin, Schwerin, Stettin, 1865, and retired five years later. (5) **Charitas Bianca**, correctly Bertha Schwarz (1858- ): b. Heidelberg; studied with Wilczek and Viardot-Garcia; operatic soprano in Carlsruhe, London, Mannheim and Vienna; married Pollini in 1897; teacher at the Munich Academy of Music. (6) **Renzo** (b. 1887): Italian opera composer. *Ref.*: III. 383.

**BIANCHINI** (1) **Pietro** (1828- ): b. Venice; violinist, composer, conductor and director in Trieste and in Venice. (2) **Guldo**, contemp. Italian song composer. *Ref.*: III. 400.

**BIBER** (1) **Helnrich Ignaz Franz von** (1644-1704): b. Wartenberg, d. Salzburg; violin virtuoso, 1684, conductor and steward to the archbishop of Salzburg; composed church and chamber sonatas, violin sonatas, vespers and litanies with instr. accompaniment, 2 operas produced in Salzburg. *Ref.*: VII. 391f, 412, 422. (2) **Aloys** (1804-1858): b. Ellingen, d. Munich; maker of pianofortes.

**BIBL** (1) **Andreas** (1797-1878): Viennese organist and composer. (2) **Rudolf** (1832-1902): b. Vienna, d. there; son of Andreas, studied with his father and Sechter, court organist and conductor; composer of organ pieces, fugues, sonatas, concertos, etc.

**BICHI, Cardinal Alessandro**. *Ref.*: IX. 22.

**BIDEZ, L. Aloys** (1847- ): b. Brussels; teacher; composer of operetta, piano concerto, etc.; lived in the United States, 1876-1901, then returned to Brussels.

**BIE, Oskar** (1864- ): b. Breslau; studied in Breslau, Leipzig and Berlin; taught in the Berlin High School, wrote *Das Klavier und seine Meister*, *Intime Musik*, *Der Tanz*, *Die Oper*, etc.; editor and music critic in Berlin; writer of arrangements, etc. *Ref.*: (quot. on opera at Stuttgart) II. 13; (on Gluck) II. 17; (on Kreisleriana) II. 308ff; (on Viennese dilettante music) II. 312f; (on effect of Paganini on Liszt) II. 324; (cited) VII. 199, 322, 344; (cited on opera) IX. 9.

**BIEDERMANN** (1) ———: 18th cent. virtuoso and inventor; improved the hurdy-gurdy. (2) **Edward Julius** (1849- ): b. Milwaukee, Wis.; studied with father, A. Julius, in Germany; organist in New York; composed 2 grand masses, anthems, duets, etc.

**BIEHL, Albert** (1833- ): b. Rudolstadt, Germany; writer of methods for finger technique, études for the violin, etc.

**BIEHLE, Johannes** (1870- ): b. Bautzen; studied at the Dresden Cons. and the Technische Hochschule; cantor at the Bautzen Cathedral since 1898; founded the Lausitzer Musikfeste, 1905; appointed Kirchen musikdirektor, 1908; author of *Theorie der pneumatischen Orgeltraktur u. die Stellung des Spieltisches* (1911) and *Theorie des Kirchenbaues vom Standpunkte des Kirchenmusiklers u. des Redners . . . mit einer Glockenkunde* (1913).

**BIEHR, Osear** (1851- ): b. Dresden; studied with David in Leipzig, violinist, member of the Munich court orchestra, also quartet player; editor of old violin music.

**BIERBAUM, Otto Julius**, poet. Ref.: V. 331; IX. 428.

**BIEREY, Gottlob Benedikt** (1772-1840): b. Dresden, d. Breslau; operatic director, produced one opera; conductor in Breslau and Weimar; composed singspiele, cantatas, a mass, etc., and wrote a harmony book, not pub.

**BIERNACKI, Michael Marian** (1855- ): b. Lublin; studied in Warsaw Conservatory, chorus director and composer for orchestra, violin, and piano, also wrote songs and choruses.

**BIESE, Wilhelm** (1822-1902): b. Rathenow, d. Berlin; manufacturer of pianos in Berlin.

**BIFFI** (17th-18th cent.): Italian musician; master of Domenico Alberti. Ref.: VII. 108.

**BIGAGLIA, Diogenio** (18th cent.): Benedictine monk in Venice, wrote sonatas, concerti and sacred songs.

**BIGNAMI** (1) **Carlo** (1808-1848): b. Cremona, d. Voghera; conductor, violinist and director in Cremona; called by Paganini 'first violinist of Italy.' (2) **Enrico** (1842-1894): d. Genoa; violinist and dramatic composer.

**BIGNIO, Louis von** (1839-1907): b. Pesth, d. Vienna; lyric and operatic tenor in Pesth, the National Hungarian Theatre and the Vienna Court Opera.

**BIGOT DE MOROQUES** (née Kléné) (1786-1820): b. Colmar, d. Paris; pianist in Vienna, where she was admired by Haydn and Beethoven; gave lessons to Mendelssohn in Paris; pub. piano pieces.

**BIHARI** (1769-1827): Hungarian composer. Ref.: III. 188.

**BILHON, Jean de** (16th cent.): singer and composer in the Papal chapel; motets and a mass preserved.

**BILLINGS, William** (1749-1800): b. Boston, Mass., d. there; New England singing teacher, originally a tanner, next to Francis Hopkinson the earliest American composer. He wrote hymns and psalms, improved choir singing, etc.; pub. 'The New England Psalm Singer' (1770) and 'The Singing Mas-

ter's Assistant' (1773). Ref.: IV. 39, 49ff, 61.

**BILLINGTON** (1) **Theodore** (18th cent.): pianist, composer and harpist. (2) **Elizabeth** (ca. 1768-1818): b. London, d. near Venice; studied with J. Chr. Bach, popular operatic soprano in London and Dublin, with a voice compassing 3 octaves.

**BILLON**. See **BILHON**.

**BILLROTH** (1) **Johann Gustav Friedrich** (1808-1836): b. Halle, d. there; composer and writer; published collection of 16th and 17th chorales. (2) **Theodor** (1829-1894): b. Bergen, Isle of Rügen, d. Abazzia; surgeon and musical amateur; friend of Brahms; wrote *Wer ist musikalisch?* (ed. by Hanslick, 1896). Ref.: II. 455.

**BILSE, Benjamin** (1816-1902): b. Liegnitz, d. there; city musician and conductor of his own orchestra with which he toured and appeared at the Paris World's Fair. From 1868 he resided in Berlin, where the 'Bilse concerts' stood in high repute. A section of the Bilse Orchestra became the nucleus of the Berlin Philharmonic Society.

**BINCHOIS, Gilles** (Gilles de Binche) (ca. 1400-1460): b. Binche (Bins) in Hainault, d. Lille; important composer of the first Netherland school; of his works are preserved seven movements, 52 secular and 12 sacred chansons and 6 rondeaux; he was conductor at the court of Philip of Burgundy. Ref.: I. 244; mus. ex., XIII. 16.

**BINDER** (1) **Christlieb Siegmund** (1724-1789): d. Dresden; organist at the Dresden court; composed clavier sonatas, some with violin or violin and cello; also trio sonatas, organ preludes, etc.; in a style akin to that of C. P. E. Bach. (2) **Karl** (1816-1860): b. Vienna, d. there; conductor and dramatic composer of note. (3) **Fritz** (1873- ): b. Baltimore; received his training from Leschetizky and at Cologne Conservatory; infant prodigy who toured Europe as concert pianist at 7 years of age; directed the vocal academy at Danzig.

**BINI, Pasquallino** (1720-?) : b. Pesaro; violinist. Ref.: VII. 403.

**BIONDI, Giovanni Battista**: 17th cent. composer of masses, motets and concertos; Minorite monk b. in Cesena.

**BIONI, Antonio** (1698-?) : b. Venice; director of Italian opera troupe at Breslau, court composer at Mayence, and composed later for Vienna; wrote successful Italian operas.

**BIRCHALL, Robert** (17-1819): London music publisher; founded the first circulating musical library. He pub. some of Beethoven's music, and managed the 'Concerts of Ancient Music' for a time. The firm of B. Lonsdale & Mills succeeded to his business.

**BIRCKENSTOCK, Johann Adam** (1687-1733): b. Alsfeld, Hesse, d. Eisenach; studied with Fedeli, Volumier,

Fiorelli, de Val; conductor of chapel and concert; composer of violin sonatas, 12 concertos, and a symphony with oboe and horns.

**BIRD** (1) **William**. See **Byrd**. (2) **Arthur** (1856- ): b. Cambridge, Mass.; studied with Haupt, Löschnhorn, Rohde, Urban and Liszt; organist, teacher and founder of male chorus at Halifax, N. S.; resident in Berlin; comp. a symphony, a 'Carneval Scene' for orch., 2 decimets for wind instr., pieces for organ, piano, etc., also an opera as well as a ballet. *Ref.*: IV. 402; VI. 460. (3) **Henry Richard** (1842-1915): b. Walthamstow, d. London; studied with Turle; London church and concert organist, teacher at the Royal Academy of Music.

**BIRKLER, Georg Wilhelm** (1820-1877): b. Buchau, Württemberg, d. Ebingen; composer of church music and writer for Catholic publications.

**BIRNBACH** (1) **Karl Joseph** (1751-1805): b. Köpernick, Silesia, d. Warsaw; conductor of German theatre there, composer, pub. piano concertos and violin sonatas. (2) **Joseph Benjamin Heinrich** (1795-1879): b. Breslau, d. Berlin; composer of instrumental works and author of *Der vollkommene Kapellmeister*.

**BIRNSTIEL, Friedrich Wilhelm**: 18th cent. compiler of Music of the Berlin School, published the collection called *Oden und Melodien* (2 parts, 1753-55).

**BISACCIA, Giovanni** (1815-1897): d. Naples; studied with Crescentini, Raimondi, Donizetti; dramatic singer in Naples where he taught singing, was *maestro di cappella* and produced an opera buffa, two musical farces, etc.

**BISACCIANTI, Eliza** (1824-1896): b. Boston, Mass.; concert and operatic singer appearing in America and Europe; married the Marquis B. and became a singing teacher in Rome.

**BISCHOFF** (1) **Georg Friedrich** (1780-1841): b. Ellrich am Harz, d. Hildesheim; cantor and school teacher at Frankenhansen, where he arranged the first Thuringian Musical Festival (under Spohr, 1810); published 3 school song books. (2) **Ludwig Friedrich Christian** (1794-1867): b. Dessau, d. Cologne; director of the Wesel gymnasium; published and edited the Rhenish and Lower Rhenish musical journals. (3) **Kaspar Jakob** (1823-1893): b. Ansbach, d. Munich; studied in Munich and Leipzig; vocal teacher and founder of Protestant singing societies; wrote a harmony method, symphonies and church music. (4) **Marie**. See **BRANDT, MARIANNE**. (5) **Hans** (1852-1889): b. Berlin, d. Niederschönhausen, near there; studied with Kullak and Würst, also philosophy and modern languages; pianist, leader and teacher in Berlin; edited Kullak's *Ästhetik des Klavierspiels*, works of Handel, Bach and Schumann.

**BISHOP** (1) **John** (1665-1737): b. Cheltenham, Gloucestershire, d. Winchester; organist at Cheltenham and Blackburn. Some of his compositions are preserved in Barnard's Church Music. (2) [Sir] **Henry Rowley** (1786-1855): b. London, d. there; pupil of Francesco Bianchi; composer and director of Covent Garden, 1810; director of the newly founded Philharmonic Soc., 1813, conductor of the oratorio concerts in Covent Garden, 1819, musical director at Vauxhall, 1830, professor of music at Edinburgh, 1841-42, at Oxford, 1848, Mns. Doc., 1853; also conducted the Antient Concerts, 1840-48. He prod. 110 stage works, an oratorio, cantata, triumphal ode, etc.; pub. a vol. *Melodies of Various Nations*, 8 vols. Irish melodies with words by Thos. Moore. *Ref.*: V. 105, 172, 267. (3) **Anne or Anna (née Rivière)** (1814-1884): b. London, d. New York; soprano; second wife of Sir Henry; made concert tours in Europe, America and Australia, accompanied by the harpist Boscha (q.v.), and, after his death, married an American, Schulz, and again made world tours.

**BISPHAM, David [Scull]** (1857-): b. Philadelphia; baritone; studied with Vannuccini and Lamperti; concert and operatic baritone; made his début in London in 1891; has sung leading rôles in French, Italian and German opera at Covent Garden and the Metropolitan, New York; distinguished as singer, reader and teacher (New York). *Ref.*: IV. 147; portrait, V. 364.

**BITTER, Karl Hermann** (1813-1885): b. Schwedt-on-Oder, d. Berlin; pub. *J. S. Bach* (2 vols., 1865; 4 vols., 1881), *K. Ph. E. u. W. F. Bach und deren Brüder* (2 vols., 1868), etc.

**BITTI, Martino** (18th cent.): composer of flute sonatas w. continuo, trio sonatas, violin concerto.

**BITTNER, Julius** (1874- ): wrote 4 operas produced in Vienna, one not prod., a ballet-opera, choruses and songs. *Ref.*: IX. 424f.

**BITTONI, Bernardo** (1755-1829): b. Fabriano, d. there; city conductor at Rieti, cathedral conductor at Fabriano, composer of sacred music.

**BIZET**, [ALEXANDRE CÉSAR LEOPOLD] **Georges** (1838-1875): b. Paris, d. Bougival; son of a singing teacher. He entered the Paris Conservatoire at the age of 9, and studied there for 10 years, winning numerous prizes. His teachers were Marmontel (piano), Benoist (organ), Zimmermann (harmony) and Halevy (composition). In 1857 he won the *grand Prix de Rome*, soon after he had written an operetta, *Le Docteur Miracle*, for a competition set by Offenbach. From Italy he sent an Italian opera, *Don Procopio* (found in 1895; prod. at Monte Carlo, 1906), two movements of a symphony, an overture, and a comic opera, *La guzla de l'émir*. After his return from Italy he prod. the

operas *Les pêcheurs de perles* (1863), *La jolie fille de Perth* (1862) and *Djamileh* (1 act, 1873); also wrote incidental music to Daudet's drama, *L'Arlésienne*, familiar as a concert suite; 3 other suites, *L'Arlésienne II*, *Roma* and *Jeux d'enfance*, an overture, *Patric*, and 3 symphonies, of which single movements were first performed by Pásdeloup. In 1875 appeared *Carmen*, his most famous work (libretto by Ludovic Halévy from the story of Prosper Mérimée). B. finished Halévy's opera, *Vanina d'Ornano*. His wife, Geneviève, was Halévy's daughter. Ref.: II. 53, 390ff; III. 7, 278, 283; V. 315; VII. 462; orchestral works, VIII. 342ff; opera, IX. xiii, 223, 238, 247ff, 442, 443; mus. ex., XIII. 270; portrait, IX. 248.

**BJÖRNSSON, Björnstjerne.** Ref.: III. 87, 89; VIII. 350; X. 104.

**BLACHE** (ballet composer). Ref.: X. 102.

**BLACK, Andrew** (1859- ): b. Glasgow; organist, who after studying with Randegger and Scafati, sang in oratorio in England and America; instructor in the Royal College of Music, Manchester.

**BLACKBURN, Vernon** (1867-1907): d. Paddington, London; London music critic on *Westminster Gazette*; wrote "The Fringe of an Art."

**BLAES** (1) **Arnold Joseph** (1814-1892): b. Brussels, d. there; studied with Bachmann, whom he succeeded in the Royal Orch. and as teacher of the clarinet at the Conservatory of Brussels. (2) (*née* Meerti), **Elisa**: wife of (1); coloratura singer. (3) **Edouard** (1846- ): b. Ghent; after study at the Conservatories of Ghent and Brussels, he went to Benoît at Antwerp; church conductor and musical director at Ghent, where he taught the bassoon at the Conservatory and was solo performer on the bassoon at the French theatre. He has conducted choral societies with success, and composed choruses and songs.

**BLAGROVE** (1) **Henry Gamble** (1811-1872): b. Nottingham, d. London; studied at the newly opened Royal Academy of Music, then with François Cramer, later with Spohr; violinist in the private orchestra of Queen Adelaide, from 1834 in London orchestras. (2) **Richard** ([?]-1895): b. Nottingham, d. London; brother of Henry, viola player in quartet and orchestra in London; performer at the Three Choir Festivals.

**BLAHAG, or Blabak, Joseph** (1779-1846): b. Raggendorf, d. Vienna; tenor and church conductor in Vienna; composed church music, offertories, etc.

**BLAHETKA, Marie Léopoldine** (1811-1887): b. Guntramsdorf, n. Vienna, d. Boulogne-sur-Mer; studied with Czerny, Moscheles, Kalkbrenner, Sechter; pianist and composer of high standing; virtuoso on the physharmon-

ica. Her compositions were for the piano (sonatas, rondos, and concert pieces); she also produced at the Kärntnerthor Theatre a little opera, *Die Räuber und der Sänger* (1830).

**BLAHOSLAV, Johannes** ([?]-1871): bishop of the Bohemian Brotherhood, author of the earliest Bohemian theoretical work, *Musica* (1558); pub. (with Johann Czerny) the great Czech *Cantionale*, a collection of 744 songs with melodies (1561).

**BLAINVILLE, Charles Henri** (1711-1769): b. near Tours, d. Paris; pub. *Sonatas pour le Dessus de Virole avec la B.c.*, a symphony and cantatas, edited Tartini's sonatas as concerti grossi and wrote several theoretical works. He advocated the recognition of the pure minor mode as a 3rd mode (*mode hellénique*), produced a symphony in this mode (concerts spirituels, 1751) which aroused the admiration of Rousseau. Serre combated B.'s theory successfully.

**BLAISE, Adolphe** ([?]-1772): bassoonist at the Paris Comédie Italienne; composed some of the first operas comiques to texts by Favart, also ballets for the Italian opera.

**BLAMONT, François Collin de** (1690-1760): b. Versailles, d. there; composed operas, ballets, cantatas, songs, etc.; wrote an essay on music and held the position of superintendent of music to the King.

**BLANC** (1) **Adolphe** (1828-1885): b. Manosque, Lower Alps, d. Paris; studied at the Conservatoire, then with Halévy; conducted Théâtre Lyrique, composed chamber music (for which he received the *Prix Chartier* of the Académie, 1862), 2 operettas, a comic opera, songs, etc. (2) **Claudius**, or **Claude** (1854-1900): b. Lyons, d. there; studied in Paris Cons.; directed Marseilles music-school, chorus-master of the Paris Opera; wrote an orchestral piece and songs.

**BLANCHARD, Henri Louis** (1778-1858): b. Bordeaux, d. Paris; studied with Kreutzer, Beck, Walter, Méhul, Reicha; theatre-conductor in Paris, composer of chamber music, operas, etc.; musical biographer and critic.

**BLAND** (1) *née* Romanzini, **María Theresa** (1769-1838): popular Italian singer in England. (2) **Charles**: son of (1), tenor. (3) **James** (1798-1861): bass.

**BLANGINI, Giuseppe Marco Maria Felice** (1781-1841): b. Turin, d. Paris; choirboy at Turin cathedral; moved to Paris, where he gave concerts and became popular as an opera composer; appointed court Kapellmeister at Munich, 1806, and director of music for the Princess Borghese; made general musical director at Cassel by King Jérôme, 1809; superintendent of the King's music, composer to the Court and professor of singing at the Con-

**Blankenburg**

servatoire, Paris, 1814-30; composed 30 operas, 4 masses with orchestra, 170 nocturnos for 2 voices and 174 romances for one voice.

**BLANKENBURG** (1) **Quirin van** (1654-1749): b. Gouda, Holland, d. The Hague; organist and author of a book on the elements of music and *Clavicebel en Orgelboek der gereformeerde psalmen en Kerkegezangen*; also a method for the cross flute, etc. (2) **Christian Friedrich von** (1744-1796): b. Kolberg, Pomerania, d. Leipzig; Prussian officer, who, after retiring in 1777, pub. a supplement to Sulzer's *Theorie der Schönen Künste* (1792-4).

**BLARAMBERG, Paul Ivanovitch** (1841- ): b. Orenburg, Russia; studied with Balakireff; lawyer, statistician, journalist and editor in Moscow of the 'Russian News'; composer of three operas, produced in St. Petersburg and Moscow, a cantata, and incidental music to Ostrowsky's *Volovode*, a symphony, symph. poems, orch. scherzo, songs, choruses, etc. *Ref.*: III. 135f; IX. 413.

**BLASI, Luca** (16th cent.): Italian organ builder. *Ref.*: VI. 405.

**BLASIUS, Mathieu-Frédéric** (1758-1829): b. Lauterburg, Alsace, d. Versailles; professor of wind instruments at the Paris Conservatoire, performer on violin, clarinet, flute, and bassoon; conductor at the Opéra-Comique and composer of trios, quartets, etc., for wind instr., concertos for clarinet, bassoon, etc., 3 violin concertos, 12 string quartets, etc., also 2 comic operas; also pub. a Clarinet Method (1796).

**BLATT, Franz Thaddäus** (1793- [?]): b. Prague; clarinetist; studied in Vienna and Prague; composer for clarinet, which he taught at the Prague Conservatory, and author of a Clarinet Method (1728) and a Vocal Method (1830).

**BIAUWAERT, Emil** (1845-1891): b. St. Nikolaas, Belgium, d. Brussels; studied at Brussels Cons., concert and dramatic bass-baritone; sang *Gurnemanz* in the Bayreuth performance of Parsifal.

**BLAZE.** See CASTIL-BLAZE.

**BLECH, Leo** (1871- ): b. Aachen, studied music with Bargiel and Rudorff in Berlin; was conductor during winter season at Aachen municipal theatre (1892-98), where his operas *Aglaja* (1893) and *Cherubina* (1894) were produced; continued his studies during summers with Humperdinck; 1899 conductor at *Landes theater*, Prague; 1906 conductor at Royal opera, Berlin, where since 1913 he is general musical director. Among his compositions are songs, piano pieces, three symphonic poems for orchestra (*Die Nonne, Trost in der Natur, Waldwanderung*); and choruses. His one-act comic opera *Das war ich* (Dresden, 1902) was well received. B. has since written *Aschenbrödel* (Prague, 1905), and *Versiegelt*

**Bloch**

(Hamburg, 1908, later in New York). He married the singer Martha Frank. *Ref.*: III. 249; IX. 432.

**BLEICHMANN, Julius Ivanovitch** (1868-1909): b. St. Petersburg, d. there; composer and conductor, pupil of the St. Petersburg conservatory (Solovjev and Rimsky-Korsakoff, also Reinecke and Jadassohn, Leipzig). In 1893-94 he established the St. Petersburg popular symphony concerts; and 1894-95 was conductor of the Philharmonic concerts. B. has composed songs, piano pieces, some chamber and orchestra music, choral works and two operas. *Ref.*: III. 155.

**BLETZACHER, Joseph** (1835-1895): b. Schwoich, Tyrol, d. Hanover; bass in the Hanover Royal Theatre.

**BLEWITT, Jonathan** (1782-1853): b. London, d. there; studied with his father and Battishill; organist in London, the provinces, and Dublin; conductor in Dublin, music director in London, and composer of dramatic incidental music, pantomimes, popular songs, etc. He pub. 'The Vocal Assistant.'

**BLEYLE, Karl** (1880- ): b. Feldkirch, Vorarlberg; composer; studied with Wehrle, Singer and de Lange in Stuttgart and Thulle in Munich; composer of a symphony, a concerto for violin and orchestra, *Flagellantenzug* and *Gnomentanz* for orchestra, *Siegesouverture* and the overture *Reineke Fuchs* for orchestra, *An den Mistral* and other excerpts from Nietzsche, for male chorus, *Lernt lachen* (after Nietzsche) for alto, baritone, mixed chorus and orch.; *Mignons Beisetzung* for mixed chorus, boys' chorus and orch., *Heilige Sendung* for tenor and baritone, chorus and orch., *Die Höllenfahrt Christi* for baritone, men's chorus and orch., *Chorus mysticus* (from *Faust*) for mixed chorus, piano and harmonium, *Etn Harfenklang* for alto, mixed chorus and orchestra, *Prometheus* for male chorus and orchestra, piano pieces, songs, etc.

**BLIED, Jakob** (1844-1884): b. Brühl-on-Rhine, d. there; composer of motets, masses and studies for piano, violin and voice; pupil and teacher at the Seminary there.

**BLISS, Paul P.** (1872- ): b. in Chicago; organist and editor; studied with Clarke and Zeckwer, Philadelphia, and Guitman and Massenet, Paris; organist at Oswego, N. Y., 1900-4; musical editor with John Church Co., 1904-10, with Willis Music Co. since 1911; composer of operettas, cantatas, piano pieces, songs, etc. *Ref.*: IV. 245.

**BLITHEMAN, William** (d. 1591): organist; teacher of John Bull. His organ and virginal compositions are among the earliest extant. He was the Master of Choristers at Christ Church, Oxford, then organist of the Chapel Royal, London. *Ref.*: VI. 448.

**BLOCH** (1) **Georg** (1847-1910): b.



Breslau, d. Berlin; studied with Hainsch, Schubert, Taubert, Geyer; founder of an Opera Society which he directed in Berlin. His compositions include choral works with orchestra.

(2) **Josef** (1862- ): b. Pesth; studied with Huhay and Volkmann, and at the Paris Cons. with Dancla; member of the Hubay-Popper Quartet; violin teacher at the Hungarian National Cons., 1890-1900; has composed a Hungarian overture, a Hungarian rhapsody, and 2 suites for orchestra, 2 grand suites for strings, a violin concerto, a string quartet, pieces and études for violin; pub. a method for violin, in 5 parts (1904).

(3) **Ernest** (1880- ): b. Geneva; studied with Jaques-Dalcroze and Rey at the Brussels Cons., with Ysaÿe and Rasse, and at the Hoch Cons., Frankfurt, with Knorr; professor of composition at the Geneva Cons. from 1915; composer of the opera *Macbeth*, 2 symphonic poems, *Trois Poèmes juifs* for orchestra, settings of psalms 22, 114 and 137 for soli and orchestra, *Poèmes d'Automne* for mezzo-soprano with orchestra, string quartet, etc.

**BLOCKX, Jan** (1851-1912): b. Antwerp; studied with Callaerts, Benoît and Brassin; teacher of harmony at the Antwerp Cons.; mus. dir. of the *Cercle artistique*, etc.; composed 7 operas, a pantomime, a ballet, an orchestral overture, and two compositions for a double-chorus, soli and orchestra, etc. *Ref.*: VI. 392.

**BLODEK, Wilhelm** (1834-1874): student and teacher in Prague Cons., composer of a comic opera produced in Prague and Leipzig, an unfinished opera, a mass, an overture, male quartets, etc. *Ref.*: III. 180.

**BLON, Franz von** (1861- ): b. Berlin; studied at the Stern Cons. and the Hochschule für Musik; leader of the Hamburg Stadttheater Orchestra; conductor of the Berlin Philharmonic Blase-Orchester from 1898, and of the Berlin Tonkünstler Orchestra from 1900; composer of the operettas *Sub rosa* (1887) and *Die Amazone* (1903), a ballet *In Afrika* (1899), orchestral and piano music, songs, etc.

**BLONDEAU, Pierre Auguste Louis** (1784-1865): b. Paris, d. there; studied at the Conservatoire where he won the *prix de Rome* in 1808; violist at the Opéra; composer of an opera, a ballet, a mass, overtures, church and chamber music, piano compositions and songs; pub. theoretical works.

**BLONDEL**, mediæval minstrel. *Ref.*: V. 137f.

**BLOOMFIELD-ZEISLER, Fanny**. See ZEISLER, FANNY BLOOMFIELD.

**BLOW, John** (1648-1708): b. N. Colingham, Nottinghamshire, d. London; chorister at the Chapel Royal, pupil of John Hingeston and Dr. Chr. Gibbons; organist of Westminster Abbey, 1669, resigned in favor of Purcell in 1680 and

was reappointed after the latter's death (1695). Became gentleman of the Chapel Royal, succeeded Humphreys as Master of the Children; later organist and composer to the Chapel Royal. Mus. Doc. Oxon. He composed much church-music (services, anthems, odes for St. Cecilia's day and New Year's), also organ-music, pieces for harpsichord, and songs. *Ref.*: VI. 451, 475.

**BLUM, Karl Ludwig** (1786-1844): b. Berlin, d. there; studied with H. Grossi, F. A. Hiller and Salieri; was manager at the Berlin Opera, dramatic composer (thirty operas, ballets, vaudevilles, etc.); 'cellist, organist, singer, actor and poet; composer of music for voice and instruments. He translated Fétis' *La musique mise a la portée de tout le monde* (1830), etc., and wrote a guitar method.

**BLUMENFELD, Felix Michallovitch** (1863- ): b. Kovalevskaya, Russia; studied at the St. Petersburg Cons. and since 1885 professor there; conductor of the Imp. Opera, 1898-1912. He composed songs, piano pieces, Allegro for piano and orch., symphony, string quartet, etc. *Ref.*: III. 145.

**BLUMENSCHNEIN, William Leonard** (1849-1916): b. Brensbach, Germany, d. Dayton, O.; studied at the Leipzig Cons.; organist in Dayton from 1897; director of the Dayton Philharmonic Society from 1881; chorus master of the Cincinnati May Festival Assoc., 1891-1896, and conductor of several smaller societies; composer of piano pieces, anthems, sacred songs, secular songs and choruses.

**BLUMENTHAL** (1) **Joseph von** (1782-1850): b. Brussels, d. Vienna; studied with Abbé Vogler in Prague and Vienna; violinist, church choir-master and composer of an opera, a ballet, string quartets, violin music, and a violin method. (2) **Jacoh or Jacques** (1829-1908): b. Hamburg, d. London; studied with Grund, Bocklet, Sechter, Herz, Halévy; pianist to the Queen of England; teacher and composer of pianoforte salon-music, pieces for 'cello and violin, songs, etc. (3) **Paul** (1843- ): b. Steinau-on-Oder; organist and Royal Musikdirektor in Frankfurt-on-Oder; composer of music for orchestra, masses, motets.

**BLUMNER, Martin** (1827-1901): b. Fürstenberg, Mecklenburg; studied in Berlin with Dehn; conductor of the Berlin Singakademie; Royal Musikdirektor and professor; composer of two oratorios, cantatas, church music, etc.

**BLÜTHNER, Julius Ferdinand** (1824-1910): b. Falkenhain, near Merseburg, d. Leipzig; founder, 1853, of the piano manufacturing business which bears his name; obtained a patent for improvements in piano construction, 1856; his firm rapidly became one of the largest of its kind in Europe and his instruments won the highest prizes at exhibitions all over the world. The

**Bobinski**

Blüthner specialty is the so-called *Aliquotflügel*, having a second set of strings for sympathetic vibration (1 octave higher). B. pub. with Dr. Gretschel a *Lehrbuch des Pianofortebaues*.

**BOBINSKI, Henry Antonovitch** (1861- ): b. Warsaw; studied at Warsaw Cons. and Moscow Philharmonic School where he later taught; pianist in Russia, Vienna, etc.; teacher for the Imperial Russian Musical Soc., Kieff. His compositions include minor works for piano and a piano concerto, an overture, variations for string quartet, etc.

**BOCCACIO**. Ref.: VII. 373.

**BOCCHERINI, Luigi** (1743-1805): b. Lucca, Italy, d. Madrid; studied with Vannucci, and in Rome; accomplished 'cellist; toured with the violinist Manfredi; celebrated as a composer of chamber music and one of the pioneers of the string quartet (cf. Haydn). B. became chamber-virtuoso to the Infante Luis, at Madrid, and later to the King; he dedicated a work to Friedrich Wilhelm II. of Prussia in 1787, and won the title of chamber-composer, with a salary which ceased at the King's death (1797); henceforth B. labored under the stress of poverty, though for a time under the patronage of Lucien Bonaparte. His works include 2 octets, 16 sextets, 125 string quintets, 12 piano quintets, 18 quintets for strings and flute (or oboe), 91 string quartets, 54 string trios, 42 trios, sonatas and duets for vln., etc.; besides 20 symphonies, an opera, an orchestral suite, a 'cello concerto, and church music. Ref.: II. 2, 67, 68f, 70, 97; III. 386; chamber music VII. 404, 487ff, 491, 591; orchestral music, VIII. 167, 169; mus. ex., XIII. 111; portrait, VII. 488.

**BOCHKOLTZ-FALCONI, Anna** (1820-1879): b. Frankfurt-on-Main, d. Paris; singer in concerts of the Brussels Cons., then in the Paris *Concerts de musique ancienne*; sang also in London, Italy and Coburg, from 1856 taught in Paris, where she published songs and vocal exercises.

**BOCHSA** (1) **Karl** (late 18th cent.-1821): oboist in Lyons, later in Bordeaux and Paris; in Paris he engaged in music-selling. He wrote methods for clarinet and flute, quartets for violin, viola, clarinet and 'cello, 6 *duos concertants* for two oboes. (2) **Robert Nicolas Charles** (1789-1856): b. Montmédy, Meuse, d. Sydney, Australia; studied at Bordeaux and at the Conservatoire. He was court harpist to Napoleon and Louis XVIII, teacher of Parish-Alvars and of Chatterton in London, where he became professor of the harp at the Royal Academy of Music (1822-1827); he directed the Italian Opera at the King's Theatre and in 1837 began a tour with Mrs. Bishop, during which he died in Australia. He produced four ballets and an oratorio in

**Bodenschatz**

England, seven comic operas at the Paris Opéra and also wrote compositions and a method for the harp.

**BÜCKELER, Heinrich** (1836-1899): b. Cologne, d. Aachen; priest, cathedral choir director and leader of a school for church music in Aachen, where he edited the *Gregoriusblatt* and wrote church music.

**BÜCKH, Philipp August** (1785-1867): b. Carlsruhe, d. Berlin; philologist and professor at Berlin University, author of *De metris Pindari*.

**BOCKLET, Karl Maria von** (1801-1881): b. Prague, d. Vienna; studied with Zawora, Pixis and Dionys Weber; violinist in a Viennese theatre, then virtuoso and teacher of the piano. Beethoven and Schubert were his friends, and among his pupils he counted Köhler and Blumenthal.

**BÜCKLIN, Arnold**: German painter. Ref.: III. 152; VII. 420f, 463.

**BOCKMÜHL, Robert Emil** (1822-1881): b. Frankfort on Main, d. there; 'cellist; wrote concerto and a method for 'cello.

**BOCKSHORN ('Capricornus')** Samuel (1629-1665): b. Germany, d. Stuttgart; cantor, teacher at Reutlingen, Pressburg and Nuremberg; composed for voice and instruments, spiritual harmonies, concertos, songs, etc., also the oratorio *Judicium Salomonis*.

**BODANZKY, Artur** (1877- ): b. Vienna; conductor; studied at the Vienna Cons.; first violinist at the Court Opera; conductor of operettas at the Stadttheater, Budweis, 1900, at the Karl Theatre, Vienna, 1901; repetitor and assistant to Mahler at the Vienna Court Opera, 1903; conductor at the Theater an der Wien, 1904; Lortzing Theatre, Berlin, 1905; Landestheater and symphony concerts, Prague, 1906-9; first conductor and operatic director at the Grand-Ducal Theatre, and conductor of symphony and oratorio concerts, Mannheim, 1909-14; conducted *Parsifal* at Covent Garden, 1914; conductor of German operas at the Metropolitan Opera House, New York, since 1915.

**BÖDE, Johann Joachim Christoph** (1730-1793): b. Barum, Brunswick, d. Weimar; studied with Kroll in Brunswick; 1755 court-oboist at Celle, teacher at Hamburg, printer and publisher there; from 1788 lived in Weimar. He wrote symphonies, concertos for 'cello, violin and bassoon, solos for viola d'amour, songs, etc.; wrote *Mehr Noten als Text* (ca. 1790), translated and edited Burney's reports on music in Germany.

**BÖDECKER, Louis** (1845-1899): b. Hamburg, d. there; studied with Marxsen; teacher and critic in Hamburg, where he published songs and works for pianoforte. He died leaving unpublished choral, orchestral and chamber music.

**BODENSCHATZ, Erhard** (1576-1638): b. Lichtenberg, d. Gross-Oster-

hausen, near Querfurt; cantor at Schulpforta, pastor in Reyhausen and Gross-Osterhausen; he wrote church music and collected the *Florilegium Porfense* (1663) and the *Florilegium selectissimorum hymnorum*, (motets of contemporary composers), 1606.

**BODENSTEIN, Hermann** (1823-1902): b. Gandersheim, d. Brunswick; organist and music teacher there.

**BODIN, François Etienne** (1793-1862): b. Paris, d. there; professor of harmony at the Conservatoire; wrote a book on the elements of music.

**BODINUS, Sebastian** (early 18th cent.): violinist, composer and conductor, who lived in Altenburg and Württemberg and wrote sonatas, trios, 'quattros,' etc., for strings.

**BOEHE, Ernst** (1880- ): b. Munich; studied with Louis, Thuille and Schwartz; with Courvoisier conducted the popular symphony concerts in Munich, 1907; became court Kapellmeister in Oldenburg in 1913. He composed *Odysseus' Fahrten* (4 parts) for orch., *Taormina*, Tragic Overture, Symphonic Epilogue, Comedy Overture and songs.

**BOEKELMANN, Bernardus** (1838-): b. Utrecht, Holland; pianist; studied with his father, at the Leipzig Cons. and with von Bülow, Kiel and Weitzmann. In 1864 he became court pianist in Mexico, two years later went to New York, where he taught and founded the Soirées of the New York Trio Club. He directed the music at Miss Porter's School, Farmington (1883-97), then returned to New York. His compositions are for orchestra, pianoforte and violin; he edited Bach's 'Well-Tempered Clavichord' (in colors).

**BOELLMANN, Léon** (1862-1897): b. Ensisheim, Alsace, d. Paris; studied at the Niedermeyer School for Church Music; organist at St. Vincent de Paul in Paris, composed 68 works, including a prize symphony, a prize quartet and prize trio for piano, 100 minor pieces for the organ, an organ suite, a rhapsody for piano, an organ and orchestral fantasia, etc. Ref.: VI. 486.

**BOELY, Alexandre Pierre François** (1785-1858): b. Versailles, d. Paris; studied at the Conservatoire; pianist and violinist, composer of sonatas for piano, violin, etc. Ref.: VI. 466.

**BOERS, Joseph Karel** (1812-1896): b. Nymwegen, Holland, d. Delft; conductor and writer.

**BOËSSET** (1) **Antoine, Sieur de Villiedieu** (ca. 1585-1643): intendant of music to Louis XIII., composed ballets for court festivities, etc. (2) **Jean-Baptiste** (1612-1685): son of Antoine. Succeeded to his father's position in the Court of Louis XIV. (3) **Claude-Jean-Baptiste** (ca. 1636-?): in 1667 succeeded his father, Jean-Baptiste, as court composer. He published also duets under the title *Fruits d'Antoine* (1684).

**BOËTIUS** (or **Boethius**), **Anicius**

**Manlius Torquatus Severinus** (ca. 475-524[6?]): b. Rome, executed there, for alleged treason, by Theodoric; philosopher and mathematician; author of a Latin treatise on Greek music, *De Musica*, which was the chief source for medieval theorists. It has been several times reprinted and transl. into German by Oscar Paul (Leipzig, 1872). Ref.: I. 151.

**BÖHEIM, Joseph Michael** (1748-1811): b. Prague, d. Berlin; actor and singer, whose *Freimaurerlieder mit Melodien* (Songs of Free Masons, with Melodies), 1793-95, included compositions of Mozart, P. E. Bach, Haydn, Salieri, and many other composers.

**BOHLMANN** (1) **Georg Karl** (1838- ): b. Copenhagen; organist, musical director in Copenhagen; composer of orchestral and vocal works. (2) **Theodor Heinrich Friedrich** (1865- ): b. Osterwieck am Harz; concert pianist, whose training was acquired in Leipzig and Berlin. After a successful German tour in 1890 he settled in Cincinnati as professor of piano at the Conservatory.

**BÖHM** (1) **Georg** (1651-1733): b. Hohenkirchen, d. Lüneburg; composer whose clavier works count among the most important before Bach, whom he influenced (Prelude Fugue and Postlude, French Suite, 3 little suites, 18 chorale preludes, cantatas, etc., preserved). He lived in Hamburg from 1639 and was organist in Lüneburg from 1698. Ref.: I. 451, 457; VII. 16. (2) **Theobald** (1794-1881): b. Munich, d. there; inventor of the 'Böhm flute'; flutist, composer for flute and member of the royal orchestra. His method constitutes a new departure in the construction of wood-wind instruments. He fixed the position and size of the holes so as to obtain purity and fullness of tone rather than convenience in fingering, all holes being covered by keys. The bore also is modified, resulting in a remarkable change of tone. Ref.: VIII. 29, 35, 104. (3) **Joseph** (1795-1876): b. Pesth, d. Vienna; violinist; made a concert-tour at age of 8 to Poland and St. Petersburg, where he studied under P. Rode; made début at Vienna (1815), where he became violin professor at the Cons. (1819) and played in the Imperial orchestra. Among his pupils are Joachim, Ernst, Auer, Hellmesberger (Sr.), Singer, Ludwig, Strauss, Rappoldi, Hanser, etc. He composed concert pieces and quartets; also songs, duets, etc. Ref.: VII. 445. (4) **Joseph** (1841-1893): b. Kühnitz, Moravia, d. Vienna; pupil of Bocklet and Krenn, Vienna; organist, choirmaster, Kapellmeister at the Hofpfarrkirche; director of a school of church-music in Vienna.

**BOHM, Karl** (1844- ): b. Berlin; pupil of Bischoff, Löschohorn, Reissmann and Geyer; resident in Berlin; has written much salon music, trios,

etc., and songs which have become very popular.

**BÖHME** (1) **Johann August** (1766-?) : b. Eisleben, d. Hamburg; founder of a music-publishing firm at Hamburg, 1794, in the management of which he was succeeded by his son, **Justus Edward**, in 1839, and the latter by a grandson, **August Franz**. (2) **Franz Magnus** (1827-1898): b. Willerstedt, near Weimar, d. Dresden; studied with Töpfer in Weimar and with Hauptmann and Rietz in Leipzig; music teacher in Dresden for 20 years; teacher of counterpoint and history of music at the Hoch Cons., Frankfurt, 1878-85; author of *Alteutsches Liederbuch* (1877), *Aufgabenbuch zum Studium der Harmonie* (1880), *Kursus der Harmonie* (1882), *Geschichte des Tanzes in Deutschland* (1886), *Volkstümliche Lieder der Deutschen im 18. und 19. Jahrh.* (1895), *Deutsches Kinderlied und Kinderspiel* (1897); edited *Erk's Deutscher Liederhort* (3 vols., 1893-94).

**BÖHMER**, **Karl Hermann Ehrfried** (1799-1884): b. The Hague, d. Berlin; studied with Polledro; violinist in Berlin royal orchestra; composed operas, music for orchestra and for violin, etc.

**BOHN**, **Emil** (1839-1909): b. Bielau; abandoned the study of philology for music, became an organist in Breslau and founder of the Bohn Choral Society; he lived in Breslau as choral director, university lecturer and critic; composed part-songs and songs, edited the piano compositions of Mendelssohn and Chopin, and compiled musical bibliographies.

**BÖHNER**, [**Johann Ludwig** (1787-1860): b. Töttestedt, near Gotha; d. Gotha; conductor at the Nuremberg theatre in 1810, led a nomadic and precarious existence; he is supposedly the original of Hoffmann's 'Kapellmeister Kreisler.' He wrote an opera, concertos and sonatas for piano, orchestral marches, dances, etc.

**BOHRER** (1) **Johann Philipp** (18th cent.): violinist and violist in the Mannheim chapel. (2) **Kaspar** (1744-1809): b. Mannheim, d. Munich; trumpeter and double-bass player. (3) **Anton** (1783-1852): b. Munich, d. Hanover; violinist, pupil of R. Kreutzer; composed chamber-music, concertos and violin pieces; member of the Bavarian court orchestra; toured Austria, Poland, Russia, Scandinavia and England, France and Italy with his brother Max (4); became orchestra conductor at Hanover, 1834. (4) **Max** (1785-1867): b. Munich, d. Stuttgart; 'cello virtuoso; toured with his brother (3) and in 1832 became first 'cellist in the Stuttgart orchestra. Toured U. S. 1842-43. [(3) and (4) were sons of (2).]

**BOYELDIEU** (1) **François-Adrien** (1775-1834): b. Rouen, d. Jarcey, n. Grosbois; composer of opéra-comique;

was apprenticed to cathedral organist Broche, a pupil of Padre Martini. At 12 years of age B. ran away to Paris to escape his master's brutality, but was brought back, receiving no other instruction but Broche's till, much later, he studied counterpoint and was helped by Cherubini and Méhul. He successfully produced an opera, *La fille coupable* (Rouen, 1793; libretto by his father), at the age of 18, and, at 20, *Rosalie et Myrza*. He again went (on foot) to Paris, where he had to support himself by piano tuning and teaching. He came to know of Méhul, Rode, Cherubini, and Garat the tenor, who sang the young composer's songs, thus procuring him recognition. In 1796 he prod. *La Dot de Suzette* (1 act) at the Comique, and in 1797 *La Famille suisse* at the Feydeau. Both were successful. He now pub. instr. music and became professor of piano at the Conservatoire. In 1802 he married Clotilde-Auguste Mafleurey, a ballet-dancer, and the conjugal misery that resulted caused him to leave France in 1803. He became conductor of the Imperial Opera at St. Petersburg and stayed in Russia 8 yrs, turning out 3 operas, etc., every year, under contract. B. returned to Paris in 1811, and in 1812 prod. *Jean de Paris*, which created the wildest enthusiasm. He succeeded Méhul as professor of composition at the Conservatoire, 1817, was elected member of the *Institut*, and was made chevalier of the Legion of Honor. *Le Petit Chaperon Rouge* (1818) and *La Dame blanche* (1825) were immense successes, but his last opera, *Les deux auits* (1829), was a failure. He remarried in 1827 and had a son, Adrien V. (2). After retirement from the Conservatoire with a pension, which was later revoked, he was reappointed under Louis Philippe, and received an annual grant of 6,000 francs. Among his pupils were Zimmerman, Fétis, Adam, and Labarre. Besides the operas mentioned, he wrote *Zoraimé et Zulnare* (1798), *Bentowski; Le Calif de Bagdad* (1800), *Ma tante Aurore* (1803) and collaborated on others with Méhul, Kreutzer, Cherubini, Catel, and Niccolò Isouard, Mme. Gail, Hérol, Berton and Auber. *Ref.*: II. 209; III. 278; IX. 73, 225f, 228, 230; mus. ex., XIV. 233; portrait, IX. 226. (2) **Adrien-L.-V.** (1816-1833): b. Paris, d. Quincy; son of (1); wrote several operas and operettas, masses, cantatas.

**BOISDEFFRE**, **Charles Henri René de** (1838-1906): b. Vesoul, Haute Savoie, d. Vezelise; composer; studied in Paris with Charles Wagner and Barbereau; his compositions include a symphony, *Scènes champêtres* for orchestra, a piano sextet, 2 piano quintets, a piano quartet, 2 piano trios, 2 piano sonatas, *Cantique des cantiques* for soli, chorus and orchestra, *Moïse sauvé des eaux*, choruses, etc.

**BOISE, Otis Bardweil** (1845-1912): b. Oberlin, O.; d. Baltimore; teacher; studied at Leipzig Cons. and with Kullak in Berlin; organist and teacher in Cleveland, New York and Berlin; professor of theory and composition at the Peabody Institute, Baltimore; composer of symphonies and overtures for orchestra, concertos and other works for piano; author of 'Harmony Made Practical' (1900).

**BOISSELOT, Jean Louis** (ca. 1785-1847): b. Montpellier, d. Marseilles; maker of stringed instruments at Montpellier; later established a piano factory in Marseilles, now conducted by his grandson, François.

**BOYTO, Arrigo** (1842- ): b. Padua; poet and composer; studied at Milan Cons.; travelled in Germany and Poland, and became a passionate admirer and advocate of Wagner's music. He prod. 2 cantatas, then the opera *Mefistofele* at Milan in 1868, which failed, but remodelled was successful at Bologna (1875), Hamburg (1880) and Milan (1881). An earlier opera, *Ero e Leandro*, is not yet produced, and a third, *Nerone*, is nearing completion. Besides the text for his own *Mefistofele*, B. wrote those of Ponchielli's *Gioconda*, Verdi's *Otello* and *Falstaff*, and others, besides excellent poetry, sometimes written under the pen-name Tobio Gorria. He was made Inspector-General of Technical Instruction in the Italian Conservatories and Lyceums in 1892. *Ref.*: II. 446, 478, 493, 506ff, 503; III. 93, 368f; opera, IX. 357.

**BOLCK, Oskar** (1837-1888): b. Hohenstein, d. Bremen; studied at Leipzig Cons.; taught in Leipzig, Viborg, Liverpool and Riga; Kapellmeister at Würzburg and Aachen and chorus-master at Leipzig, Hamburg and Bremen; composed the operas *Pierre* and *Robin* (1876), *Gudrun* and *Der Schmied von Gretna Green*, piano pieces, songs, etc.

**BOLLINGER, Samuel** (1871- ): b. Fort Smith, Ark.; pianist; studied at Leipzig Cons.; organist American Church, Leipzig, 1893-95; founded the Bollinger Cons., Fort Smith, 1896; subsequently taught in San Francisco, Chicago, and since 1907 in St. Louis; head of piano department Strassberger Cons.; composer of a dramatic overture, waltzes and fantasy suite for orchestra, romantic fantasy for organ, sonata for piano and violin, many piano pieces.

**BÖLSCHKE, Franz** (1869- ): b. Wegenstedt, near Magdeburg; studied at Berlin Hochschule; teacher of theory at Cologne Cons.; edited instrumental works of Melchior Franck for the *Denkmäler deutscher Tonkunst*; has composed an overture, chamber-music, piano pieces, songs, etc.

**BOLTE, Johannes**: contemporary German writer; author of *Die Singspiele der englischen Comödianten und ihrer*

*Nachfolger in Deutschland, Holland und Scandinavien* (1893).

**BOLTON, Duchess of**. See FENTON.

**BOMBET**. See STENDHAL.

**BONA, Valerio** (ca. 1560-after 1619): b. Brescia; *maestro di cappella* in Milan; author of *Regole di Contrapunto e Composizione* (1595) and *Esempi delli Passaggi delle Consonanze e Dissonanze* (1596); composed much sacred and secular vocal music.

**BONAPARTE** (1) **Jérôme**. *Ref.*: II. 82, 132. (2) **Lucien**. *Ref.*: VII. 487. (3) **Napoléon**. See NAPOLÉON.

**BONAVENTURA DE BRIXIA, Saint** (15th cent.): Franciscan monk in Brescia, author of *Regulae musicae planae* (1506, etc., etc.). *Ref.*: VI. 320.

**BONAWITZ** (or **Bonewitz**), **Johann Heinrich** (1839- ): b. Dürkheim-on-Rhine; pianist; studied at Liège Cons.; concertized and taught in Wiesbaden, Paris and London; conducted Popular Symphony Concerts, New York, 1872-73, and toured as pianist; composed the operas 'The Bride of Messina' (1874) and 'Ostrolenka' (1875)—both produced in Philadelphia—other operas and piano music.

**BONCI, Alessandro** (1870- ): b. Cesena, Romagna; studied at Liceo Rossini, Pesaro; début at Teatro Regio, Parma, 1896; subsequently sang in Leghorn, Milan, St. Petersburg, Vienna, Berlin, Lisbon, Madrid, London, etc., and in South America and Australia; sang at Manhattan Opera House, New York, 1906-8, and at the Metropolitan, 1908-9; also in Covent Garden, 1908; in concerts throughout the United States, 1910-11.

**BOND, Hugh** (d. 1792): organist in England.

**BONIVENTI** (or **Boneventi**), **Giaseppe** (ca. 1660-[?]): b. Venice; *maestro di cappella* to the Duke of Mantua and later to the court of Baden; composed 11 operas.

**BONNAL, Ermand**: contemp. French organ composer. *Ref.*: VI. 486.

**BONNET** (1) **Jacques**. See BOURDELOT, PIERRE. (2) **Joseph** (1834- ): b. Bordeaux; was at 14 organist of St. Nicholas' Church in that city; later studied with Guilmant at Paris conservatory; at 22 won in competition the position of organist of St. Eustache, Paris. Concert tours have since made his name known throughout Europe. He composed 12 *Pieces*, *Poèmes d'automne*, *Variations de concert*, etc. *Ref.*: VI. 486.

**BONNET-BOURDELOT, Pierre**. See BOURDELOT.

**BONNO, Josef** (1710-1788): b. Vienna, d. there; Royal court composer, and conductor; wrote 20 operas, 3 oratorios, church music, etc.

**BONONCINI** (1) **Giovanni Maria** (1640-1678): b. Modena, d. there; was in the service of Duke Francesco II; *maestro di cappella* in S. Giovanni in

Monte, and S. Petronio, Bologna. Pub. instr. suites and *Sonate da camera* in diverse numbers of parts; 6-part madrigals; chamber cantatas *a voce sola*; also a treatise on counterpoint (1673). Ref.: VII. 390, 478. (2) **Giovanni Battista** (1660-after 1750): b. Modena, d. Venice (?); composer; studied with his father and with Colonna and Don Giorgio Buoni in Bologna; court 'cellist at Vienna, 1690; went in 1694 to Rome, where he produced his first operas. Returning to Vienna in 1699, he lived there until 1703, when he went to Berlin as court composer under the patronage of Queen Sophie Charlotte. After her death in 1705 he lived in Vienna and in various Italian cities until 1716, when he was invited to London as conductor and composer for the new King's Theatre. Under the protection of the Duke of Marlborough he was put forward as the rival of Handel, and an operatic warfare, resulting in the eventual defeat of B., was waged until about 1731. In that year B. was accused of having, some years previously, given out as a composition of his own a madrigal by A. Lotti. This completed his downfall. A few years later he turned up in Paris, where he composed a motet for the Chapelle royale, playing the 'cello accompaniment himself before the King. After the peace of Aix-la-Chapelle he was summoned to Vienna to compose the festival music in celebration of that event; later he was employed as theatre-composer in Venice until 1750, after which no traces of him are to be found. His works include the operas *Tullo Ostilio* (1694), *Serse* (1694), *La Fede pubblica* (1699), *Gli Affetti più grandi vinti dal più gusto* (1701), *Poliemo* (1703), *Endimione* (1706), *Turno Aricino* (1707), *Maria fuggitivo* (1708), *Il Sacrificio di Romolo* (1708), *Abdolonimo* (1709), *Muzio Scevola* (1710), *Astarta* (1720), *Ciro* (1722), *Crispo* (1722), and *Griselda* (1722), *Farnace* (1723), *Erminia* (1723), *Catpurnia* (1724), *Astianatte* (1727), *Alessandro in Sidone* (1737), an oratorio, *Ezechia* (1737); suites for harpsichord, *Cantate e Duetti* (1721), *Divertimenti* for harpsichord (1722), and '12 sonatas or chamber airs for 2 violins and a bass' (1732). Ref.: I. 421, 434ff; IX. 20, 33. (3) **Marco Antonio** (1675[?]-1726): b. Modena, d. there; brother of (2); travelled in Italy and Germany, and was maestro to the Duke of Modena from 1721; composed 19 operas, including *Camilla regina de' Volsci* (1692), *Griselda* (1700?), *Andromeda*, *Arminio*, *Sesostri*, *Il Turno Aricino* (1704), *Etearco* (1707), *La Regina creduta re* (1707), *Tigrane re d'Armenia*, *Cajo Gracco* (1710), *Astianatte* (1718); also an oratorio *La Decollazione di S. Giovanni Battista* (1709).

**BONTEMPI (Angelini), Giovanni Andrea** (ca. 1624-1705): b. Perugia, d.

Bruso, near Perugia; *maestro* in Rome, Venice, Berlin and Dresden; composer of the operas *Paride* (1662), *Apollo e Dafne* (1671) and *Jupiter ed Io* (1673), and the oratorio *Martirio di S. Emiliano*; author of *Nova quatuor vocibus componendi methodus . . .* (1660), *Tract, in quo demonstrantur oculatæ convenientiæ sonoris systematis participati* (1690), and *Istoria musica, etc.* (1695).

**BONVIN, Ludwig** (1850- ): b. Siders, Switzerland; composer; mostly self-taught in music; entered Jesuit order in Holland, where he was organist and choirmaster; director of a chorus and orchestra at Canisius College, Buffalo, N. Y., 1887-1907; composer of 6 masses and much other sacred music, a symphony and other works for full orchestra, several works for soli, chorus and orchestra; 'Christmas Night's Dream,' for string orchestra, organ pieces, songs, etc.; author of numerous articles on the Gregorian chant.

**BOOM, Jan van** (1807-1872): b. Utrecht, d. Stockholm; pianist; professor at the Royal Academy, Stockholm, 1849-65; composer of operas, symphonies, overtures, string quartets, trios, a piano concerto and much other music for piano.

**BOORN, Ednard van den** (1831-1898): d. Liège; pianist and critic.

**BORCHMANN, A. von**: contemporary Russian composer. Ref.: III. 155.

**BOOSEY, Thomas**: founder of the London music-publishing house of Boosey & Co., 1825, combined in 1874 with the musical instrument factory of Henry Distin under the former name; publishers of cheap editions of standard works and English popular music.

**BOOTT, Francis** (1813-1904): b. Boston, Mass., d. there; amateur and patron of music; graduated at Harvard and studied music with Picchianti in Florence; composed much sacred music, string quartets and songs; bequeathed to Harvard Univ. \$10,000, the interest of which is to go as an annual prize for the best 4-part vocal composition written by a Harvard man.

**BORCH, Gaston Louis Christopher** (1871- ): b. Guines; pupil of Massenet and Delsart ('cello); conductor of the Philharmonic Society, Christiania, 1896-98, the Central Theatre there, 1897, Musikforening, Bergen, 1898-99; 'cellist in the Theodore Thomas Orchestra, 1899-1900, Pittsburgh Orchestra, 1903-06; conductor of the Lausanne Symphony Orchestra, 1906; visiting conductor in France, Belgium, Holland and Germany, 1894-96; composer of a one-act opera *Silvio* (1898), a symphony, 3 symphonic poems, a piano concerto, a Romanza and Elegy for violin and piano, piano pieces, songs, sacred music, arrangements for orchestra, etc.

**BORCHERS, Gustav** (1865-1913): b. Woltwiesche, Brunswick, d. Leipzig;

studied at Leipzig Cons. and conducted various choral societies until 1895; subsequently singing teacher at the Nikolai Gymnasium and (from 1901) cantor at the Peterskirche; founded in 1898 a seminary for singing teachers, using the methods of Jaques-Dalcroze and Eitz; author of a monograph on the latter (1908).

**BORDES, Charles** (1863-1909): b. Vouvray sur Loire, d. Paris; was a pupil of César Franck; 1887-90, church choir director, Nogent-sur-Marne; after 1890 choir director, St. Gervaise, Paris; studied (on behalf of the Ministry of Education) Basque folk-songs, 1889-90 (*Archives de la tradition Basque*). His success with the concert revival of older church music led to the foundation of the *Association des Chanteurs de St. Gervaise* (1894) and that of the *Schola Cantorum* (1898). B. has edited the *Anthologie des matres religieuses primitives* and the *Tribune de St. Gervaise* and has written *Du sort de la musique religieuse en France* (1906). He composed for orchestra (a fantasy with obligato trumpet, etc.); a fantasy on Basque themes for piano and orchestra; songs and piano pieces. *Ref.*: III. 313.

**BORDIER, Jules** (1846-1896): b. Angers, d. Paris; founder in Angers of the *Association Artistiques concerts*; partner in the music publishing house of Baudoux et Cie, Paris, 1894; composer of symphonic pieces, four operas, and choral works, also songs, etc.

**BORDOGNI, Giulio Marco** (1788-1856): b. Gazzaniga, Bergamo; d. Paris; studied with Simon Mayr; tenor in Milan, the Théâtre Italien, Paris; professor at the Conservatoire, where Sontag studied with him; composer of *Vocalises*, etc.

**BORDONI, Faustina**. See HASSE, FAUSTINA.

**BOREK, Christoph** (d. 1557): Polish church conductor of whose compositions 2 masses are preserved.

**BORGHI, Luigi** (18th cent.): pupil of Pugnani; violinist in London; leader of the second violins in 1784 at the London Handel Commemoration; composer of music for the violin.

**BORI, Lucrezia** (1888- ): b. Valencia; soprano, sang in Italy, Paris, Buenos Ayres and Met. Opera House, New York; created leading rôle in Montemezzi's *L'Amora del tre re*. *Ref.*: IV. 155.

**BORN, Bertrand de** (1180-1195): Provençal Troubadour. *Ref.*: I. 211.

**BORNSCHEIN, Franz Karl** (1879-): b. Baltimore, Md.; violinist and composer; studied at the Peabody Cons., where he became teacher of violin and director of the junior orchestra; has directed the orchestra of the Baltimore Music School Settlement since 1913; music critic of the Baltimore 'Evening Sun,' 1910-13, and contributor to vari-

ous musical publications; composer of a symphonic ballad for baritone and orchestra, a cantata for soprano, chorus and orchestra, an orchestral suite, 2 symphonic poems, a string quartet, a string quintet, a piano quintet, a sextet for strings and flute, etc.

**BORODINE, Alexander Porphyryevitch** (1834-1887): b. St. Petersburg, d. there; studied and practised medicine and chemistry; army-surgeon; professor at the St. Petersburg medico-surgical Institute; knight councillor of state; president of the musical Soc. of Amateurs. He was a friend of Liszt in Weimar, and studied music on the suggestion of Balakireff. One of the most eminent representatives of the 'neo-Russian' school, he composed *Prince Igor* (posthumously finished by Rimsky-Korsakov), prod. at Kieff with great success, 1891; also 3 symphonies, a symphonic poem 'In the Steppes of Central Asia,' a scherzo for orchestra, 2 string quartets, a string trio, a piano quintet, also a piano suite, piano pieces, song, etc. *Ref.*: III. ix, xi, xiv, xvi, 38, 107, 109, 112ff, 319; V. 128, 365f; VII. 330, 353, 354f; VIII. 454ff; X. 171, 228, 256; mus. ex., XIII. 113; portrait, III. 122.

**BORONI, Antonlo** (1738-1792): b. Rome, d. there; studied with Martini and G. Abos; operatic composer in Venice, Prague and Dresden, kapellmeister at the Stuttgart court, and *maestro di cappella* at St. Peter's, Rome; produced in all about 16 operas.

**BOROWSKI, Felix** (1872- ): b. Burton, England; studied in London and at Cologne Cons.; taught piano in Aberdeen, 1892; since 1897 prof. of theory and composition, and violin teacher at Chicago Musical College; critic of the Chicago 'Evening Post,' 1906-09, and 'Herald' since 1909, correspondent of the 'Musical Courier,' 1905; author of program books of the Chicago Symphony Orchestra since 1908; composer of a symphonic poem, a piano concerto, several works for orchestra, a suite for organ, 2 organ sonatas, a piano sonata, a string quartet, piano pieces, etc.

**BORTKIEWICZ, Sergel Eduardovitch** (1877- ): b. Kharkoff; pianist; studied with van Ark and Liadoff at the St. Petersburg Cons. and with Reisenauer, Jadassohn and Pinti at Leipzig; concert tours in Germany, Austria, Hungary, France and Russia; professor at the Klindworth-Scharwenka Cons., Berlin, since 1904; composer of a symphonic poem, a piano concerto, a sonata and other works for piano.

**BORTNIANSKI, Dmitri Stepanovitch** (1751-1825): b. Goluchov, d. St. Petersburg; studied with Galuppi at St. Petersburg, studied also in Venice, Bologna, Rome, Naples; director of the Imperial Chapel Choir at St. Petersburg; composer of 2 operas (prod. Italy, 1776, 1778); a Greek mass, psalms,

concertos, etc. *Ref.*: III. 107, 143; IX. 380.

**BORWICK, Leonard** (1868- ): b. Walthamstow, England; pianist; studied with H. R. Bird and at the Frankfurt Cons. with Clara Schumann, B. Scholtz and Iwan Knorr; début with London Philharmonic Society 1890; made tours in England, Germany and the United States.

**BOS, Coenraad van** (1875- ): b. Leyden; pianist; studied with Röntgen at the Amsterdam Cons.; with J. van Veen and J. van Lier he formed the 'Dutch Trio' in 1901; later accompanied Ludwig Wüllner on tour, and since then Julia Culp, etc.

**BOSCHOT, Adolphe** (1871- ): b. Fontenay-sous-Bois, near Paris; musical critic since 1910 of the *Echo de Paris* and contributor to various journals; author of *La Jeunesse d'un romantique: Hector Berlioz, 1803-31* (1906), *Le Faust de Berlioz* (1910), *Carnet d'art* (1911), etc.

**BÖSENDORFER** (1) **Ignaz** (1795-1859): b. Vienna, d. there; founder of a pianoforte factory in Vienna. (2) **Ludwig** (1835- ): b. Vienna, son of Ignaz, and his successor as head of the firm, which makes a speciality of concert grand pianos.

**BOSSI, Marco Enrico** (1861- ): b. Salò, Brescia, son and pupil of Pietro B., of Morbegno (1834-1896); studied in the Liceo Rossini, Bologna, and at Milan, under Ponchielli and others; *maestro di cappella* and organist at Como Cathedral, professor at the Cons. San Pietro a Majella, Naples; director Liceo Benedetto Marcello, Venice, Liceo musicale, Bologna, 1902-12; composed *Paquita*, 1-act opera (1881); *Il Veggente*, 1-act opera seria (1890); *L'Angelo della notte*, 4-act melodrama; *Giovanna d'Arco*, oratorio; also cantatas, masses, symphonic poem, overture, impromptu, etc., for orchestra, organ music, chamber music, piano music, vocal romances, etc., author of *Metodo di Studio per l'Organo moderno* (with G. Tebaldini, 1893). *Ref.*: III. 397; VI. 393.

**BOTE & BOCK**; Berlin music publishing house founded by EDUARD BOTE and GUSTAV BOCK, 1838, who bought the music business of Fröhlich & Westphal. Bote left the firm and after Bock's death his brother EMIL, then his son Hugo continued the business. G. Bock edited the *Neue Berliner Musikzeitung*.

**BOTSTIBER, Hugo** (1875- ): b. Vienna; studied with Fuchs at the Vienna Cons., with von Zemlinsky and with Rietsch and Adler; assistant at the Cons. library, 1896; secretary of the Konzertverein, 1900, of the K. K. Akademie der Tonkunst, 1905; grand secretary of the Konzerthaus-Gesellschaft, 1916; edited the *Musikbuch aus Österreich*, 1904-11; edited organ compositions of Pachelbel and piano

works of the Vienna masters for the *Denkmäler der Tonkunst in Österreich*; author of *Joseph Haydn und das Haus Artaria* (1908) and *Geschichte der Ouvertüre* (1913).

**BOTT, Jean Joseph** (1826-1895): b. Cassel, d. New York; studied with his father, M. Hauptmann, and Spohr; violinist and court conductor at Meiningen and Hanover; teacher in Magdeburg, Hamburg, New York; composer of two operas, violin concertos, a symphony, pieces for violin and piano, etc.

**BOTTA** (1) **Bergonzio di**. *Ref.*: X. 81f. (2) **Luca** (1884- ): b. Amalfi, Italy; dramatic tenor; studied with Vergine; début in Naples, 1911; has sung in Malta, Turin, Mantua, Verona, Barcelona, Buenos Ayres, Milan and Metropolitan Opera House, New York; Italian repertory.

**BOTTÉE DE TOULMON, Auguste** (1797-1850): b. Paris, d. there; abandoned the study of law for music; 'cellist, librarian at the Conservatoire and writer on the chanson in France, on Guido, and on musical instruments of the Middle Ages.

**BOTTESINI, Giovanni** (1821-1889): b. Crema, Lombardy, d. Parma; studied with Rossi, Vaccai, Piantanida, Ray; virtuoso on double-bass in Italy, Havana, the United States, and at Paris; founder of a quartet in Florence, opera conductor at Paris, London, etc.; composer of eight operas (prod. in Havana, Paris, Milan, Palermo, London, Turin); an oratorio, overtures, symphonies, compositions for double bass, quartet and songs. *Ref.*: IV. 127.

**BOTTICELLI**. *Ref.*: X. 45.

**BOTTRIGARI, Ercole** (1531-1612): b. Bologna, d. S. Alberto; author of treatises on musical theory pub. in Bologna and Ferrara under the pseudonym Alemanno Benelli. Translations, etc., by B. remained MS.

**BOUCHER, Alexandre-Jean** (1778-1861): b. Paris, d. there; virtuoso on the violin at the *Concerts Spirituels* at the age of six; soloist at the Spanish court (1787-1805); toured Holland, Germany, England, etc., composed two concertos for the violin.

**BOUCHERON, Raimondo** (1800-1876): b. Turin, d. Milan; author of several theoretical works and composer of church music; *maestro* at Milan cathedral. *Ref.*: II. 503 (footnote).

**BOUDOUSQUÉ** (19th cent.): manager of the New Orleans opera. *Ref.*: IV. 161ff.

**BOUHY, Jacques Joseph André** (1848- ): b. Pepinster, Belgium; dramatic baritone; studied at Cons. of Liège and Paris; début at Grand Opéra, Paris, 1871; also sang at Covent Garden; created title-rôle in Massenet's *Don César de Bazan* (1872), Escamille in *Carmen* and the High Priest in *Samson et Dalila*; director of the New York Cons., 1885-89; since 1907 singing teacher in Paris.



**BOURDELOT** (correctly **Michon**), **Pierre** (1610-1685): b. Sens, d. Abbey Macé; physician to the King, gathered material for a history of music, begun with his nephew **PIERRE BONNET** (1638-1708). The latter's brother **JACQUES** (d. 1724) finished it (Paris, 1714, 2nd ed. 1726).

**BOUILLY, Jean Nicholas**. *Ref.*: IX. 115, 117, 123.

**BOURGAULT-DUCOUDRAY, Louis-Albert** (1840-1910): b. Nantes, d. Paris; pupil of Ambroise Thomas at Paris Cons., won *grand prix de Rome*; professor of mus. history, Paris Cons., 1878. He wrote *Souvenirs d'une mission musicale en Grèce*, *30 Mélodies populaires de Grèce et d'Orient*, and *Études sur la musique ecclésiastique grecque*, composed 2 operas, a fantasy for orchestra, other orchestral works, a *symphonie* for female chorus and soli, *La Conjuración des Fleurs*, and many songs; also pub. *30 Mélodies populaires de la Basse-Bretagne*, with French translations. *Ref.*: VI. 392.

**BOURGOIS, Loys (Louis)** (1510-?) : b. Paris; disciple of Calvin, with whom he lived at Geneva 1545-57; first to harmonize the melodies to the French version of the Psalms, and pub. 3 collections in 4-6 parts at Lyons (1547) and Paris (1561). His treatise, *Le droit chemin de musique*, etc. (1550) proposed a reform, generally adopted in France, in the nomenclature of the tones according to the solmization-syllables. *Ref.*: I. 294.

**BOURGES, Jean-Maurice** (1812-1881): b. Bordeaux, d. Paris; critic and editor on the *Revue et Gazette musicale*; composed an opera, sonatas and trios for the piano, a *Stabal Mater*, vocal romances, etc.

**BOURNOVILLE, Antoine August** (19th cent.): reformer of the Danish ballet. *Ref.*: X. 104, 151, 152, 162f, 164f, 166, 168, 169.

**BOUSQUET, Georges** (1818-1854): b. Perpignan, d. St. Cloud; winner of the *grand prix de Rome* at the Conservatoire in 1838. Chef d'orchestre at the Opéra and the *Théâtre Italien*; critic on Paris journals, composer of church, chamber, and dramatic music.

**BOVERY, Jules** (correct name **Antoine Nicolas Joseph Bovy**) (1808-1868): b. Liège, d. Paris; composer and conductor in theatres at Lille, Lyons, Amsterdam, Antwerp, Douai, Rouen, Ghent, Paris; composer of operas, ballets, etc.

**BOWEN, York** (1884- ) : b. London; composer; fellow Royal Acad. of Music; has written 3 piano concertos, symphonic fantasy, a sonata and a concerto for viola, etc. *Ref.*: III. 441; VII. 598.

**BOWMAN, Edward Morris** (1848-1913): b. Barnard, Vt., d. New York; organist; studied with William Mason and J. P. Morgan in New York, with Bendel, Rohde, Haupt and Weitzmann

in Berlin, with Batiste in Paris, and with Bridge, Macfarren, Guilmant and Turpin in London; organist of various churches in St. Louis, Mo.; founded American College of Musicians, 1884; organist Peddie Memorial Baptist Church, Newark, 1887-94; professor and director department of music, Vassar College, 1891-95; organized and conducted Temple Choir, Brooklyn, 1895-1906, choir of Calvary Baptist Church, N. Y., 1906-13; author of 'Weitzmann's Manual of Musical Theory' (1877).

**BOYCE, William** (1710-1779): b. London, d. Kensington; pupil of Maurice Greene and Pepusch; organist St. Michael's, Cornhill; composer to the Chapel Royal and the king; conducted the festivals of the Three Choirs (Gloucester, Worcester, Hereford) in 1737. He held various organ positions, which he resigned to devote himself to issuing Greene's collection of 'Cathedral Music' (1760-78) in 3 vols. He also pub. 'Lyra Britannica' (several books of songs, cantatas, and duets), and wrote anthems and services, an oratorio, masques, dirges, odes, symphonies, a violin concerto, trio sonatas, etc. *Ref.*: VI. 472.

**BOYER, Louis - Joseph - Victor - Georges** (1850- ) : b. Paris; winner of the *Prix Rossini*; librettist for Chaumet, Massenet; critic for several Paris journals.

**BOYLE, George F.** (1886- ) : b. Sydney, N. S. W.; pianist and composer; studied with his parents and with Sydney Moss, later with Busoni in Berlin; toured Australia and New Zealand with Mark and Boris Hambourg, and Holland with Emma Nevada; recitals in England, Germany and Holland; professor of piano at Peabody Cons., Baltimore, from 1910; has composed 2 cantatas, a symphonic fantasy and other works for orchestra, a piano concerto, a piano sonata, 2 piano trios, a sonata for piano and 'cello, pieces for 'cello and piano, violin and piano, piano solo, and songs.

**BRADBURY, William Batchelder** (1816-1868): b. York, Me., d. Montclair, N. J.; studied with S. Hill, Lowell Mason, Moscheles, Böhme; teacher, conductor, piano manufacturer and editor of a large number of collections of music. He composed two cantatas. *Ref.*: IV. 222, 244f.

**BRADSKY, Wenzel Theodor** (1833-1881): b. Rakovnik, Bohemia, d. there; studied with Caboun and Pischek; singing teacher and composer to the Prussian court. He wrote six operas, produced at Dessau, Prague and Berlin and part songs, songs, etc. *Ref.*: III. 180.

**BRAGA, Gaetano** (1829-1907): b. Giulianova, Abruzzi, d. Milan; studied in Naples Cons.; 'cellist in Florence, Vienna, Paris and London, also toured

Europe; composer of eight operas, chamber music, 'cello compositions. He wrote a method for the 'cello.

**BRAGANZA, Duke of.** *Ref.*: II. 30.  
**BRAHAM, John** (1774-1856): b. London, d. there; studied with Leoni, Rauzzini, Isola; operatic tenor in Italy and London; composer of ballads and incidental dramatic music and creator of Hön in Weber's *Oberon* (1826).

**BRAHMA.** *Ref.*: X. 25.

**BRÄHMIG, [Julius] Bernhard** (1822-1872): b. Hirschfeld, n. Liebenwerde, d. Detmold; music teacher, composer for organ and piano; pub. a *Choralbuch und Ratgeber für Musiker bei der Auswahl geeigneter Musikalien*.

**BRAHMS, Johannes** (1833-1897): b. Hamburg, d. Vienna; son of a double-bass player in the Hamburg municipal theatre; studied with his father and Marxsen at Altona. He made his début at Hamburg as pianist, made a concert-tour with Reményi, the violinist, in 1853. Joachim, who heard him at Göttingen, sent him to Schumann, on whom B.'s talent made so deep an impression that he published an enthusiastic article, *Neue Bahnen*, in the *Neue Zeitschrift für Musik*, announcing B. as a new master. Hereupon 3 piano sonatas and 3 books of songs by B. were published. After a period as conductor of the orchestra of the Prince of Lippe-Detmold, he retired to Hamburg for further study. In 1862 he went to Vienna, and became conductor of the Singakademie (1863), spent the next five years in Hamburg, Zürich, Baden-Baden and elsewhere, and made concert-tours with his friend Stockhausen, returning to Vienna in 1860. He conducted the grand orchestral concerts of the Gesellschaft der Musikfreunde during 1871-74, then, after a sojourn near Heidelberg, made Vienna his home. B.'s honors include degrees of Mus. Doc. from Oxford, Dr. phil. from Breslau (1881), the Prussian order pour le mérite and membership in the Berlin Academy. He also had conferred on him the freedom of the city of Hamburg. B. is regarded as the foremost modern representative of classic composition, the legitimate heir of Schumann and, beside Wagner, the greatest German composer of his generation. Though in some respects the antithesis of Wagner, and as such championed by Hanslick, he was not personally hostile to him. He composed in every form except opera, and distinguished himself in every field.

His works include the following: For ORCHESTRA (INCL. CONCERTOS): Serenade in D, op. 11; Serenade in A, for small orchestra, op. 16; variations on a theme by Haydn, op. 56; 4 symphonies (No. 1, C min., op. 68; No. 2, D, op. 73; No. 3, F, op. 90; No. 4, E, op. 98); Academic Festival Overture, op. 80; Tragic Overture, op. 81; Hungarian Dances for

orch.; 2 piano concertos (D min., op. 15, and B-flat, op. 85); violin concerto in D, op. 77; concerto for violin and 'cello in C, op. 102. CHAMBER MUSIC: 4 trios (piano, violin and 'cello), 1 trio for piano, clarinet and 'cello, 1 trio for piano, violin and horn, 3 piano quartets, 3 string quartets, 2 string quintets, 1 piano quintet, 1 quintet for clarinet and strings, 2 string sextets. For PIANO: 3 sonatas (op. 1, 2 & 5); 3 sets of variations (op. 9, on a Schumann theme; op. 21, on an orig. and a Hungarian mel.; op. 24, on a Handel theme, w. fugue; op. 35, 28 var. or studies); 1 fantasy, op. 116, 6 sets of pieces (Intermezzi, Ballads, Romances, Rhapsodies, etc.); also 16 waltzes, op. 39, and variations on a Schumann theme for 4 hands. For VIOLIN, 'CELLO, CLARINET, ETC.: 3 violin sonatas, 2 'cello sonatas, 2 clarinet (or viola) sonatas. CHORAL WORKS. Female: Ave Maria (w. orch.), 4 songs (w. 2 horns and harp), Psalm xiii (w. organ or piano), 3 sacred choruses, 12 songs and romances a *cappella*. Male: *Rinaldo*, w. ten. solo and orch., Rhapsody, w. alto solo and orch. Mixed: Funeral Hymn (w. wind instr.), 7 *Marienlieder* (2 parts), sacred song for 4 solo voices and chorus (w. organ); 3 songs in 6 parts a *cappella*; 'A German Requiem' (w. soli and orch.), 'Song of Destiny,' 'Song of Triumph' (both w. orch.), 12 songs (2 sets), 2 motets, *Nänie* (Schiller), w. orch., *Gesang der Parzen* (w. orch.), 1 set of songs and romances, *Tapfelled*, and *Deutsche Fest- und Gedekensprüche* (double chorus). VOCAL ENSEMBLES: 13 canons, fem. voices (w. piano), 2 motets for 5 v., 5 part-songs for 4 men's v., *Liebeslieder* waltzes, 7 quartets w. piano (2 sets), *Neue Liebeslieder* waltzes; 16 duets (7 for S. & A., 4 for A. & Bar.), 4 ballads and romances for 2 v. w. piano, 5 romances and songs (1 or 2 v.), 3 motets, 4 & 8 voices, Gypsy Songs (w. piano). VOCAL SOLOS: 2 songs for alto w. viola & piano, *Vier Ernste Gesänge* for bass vs. piano, a large number of songs for diverse compasses; also 15 *Volks-Kinderlieder*. For ORGAN: Prelude and fugue in A min.; Fugue in A-flat min. *Ref.*: For life and work see II. 443ff; songs, V. 276ff; choral works, VI. 193ff, 292f; piano compositions, VII. 338ff; violin compositions, VII. 459f; chamber music (strings only), VII. 543ff; miscel. chamber music, VII. 578ff, 596ff; orch. music, VIII. 253ff, 596ff; mus. ex., XIII. 372, 375, 377; portrait, II. 450; caricature, VII. 238. For general references see *individual indexes*.

**BRAH-MÜLLER, Karl Friedrich Gustav** (1839-1878): b. Kritschen, near öls, Silesia, d. Berlin; studied with Geyer and Wüerst; teacher in Berlin; composer of several operettas, a string quartet, piano pieces, songs; pub. an Organ School (in three parts), etc.

**BRAMBACH** (1) **Kaspar Joseph** (1833-1902): b. Bonn, d. there; composer; studied with A. zur Nieden, at the Cologne Cons., and with Ferdinand Hiller at Frankfurt; teacher at Cologne Cons., 1858-61; musical director at Bonn, 1861-69; wrote a number of cantatas, choruses (with and without orchestra), an opera, a concert overture, a piano concerto, a piano sextet, a string sextet, 2 piano quartets, etc. (2) **Wilhelm** (1841- ): b. Bonn; philologist and prof. at Freiburg Univ.; head-librarian at Karlsruhe and author of five books on the music of the Middle Ages.

**BRAMBILLA** (1) **Paolo** (1786-1838): b. Milan, d. there; operatic composer in Milan and Turin. (2) **Marietta** (1807-1875): b. Cassona d'Adda, d. Milan; studied at Milan Cons.; singer and vocal teacher in Italy, Vienna, Paris and London; composer of songs. (3) **Teresa** (1813-1895): b. Cassona d'Adda, d. Milan; studied in Milan Cons., operatic singer in Milan, Naples, Spain, Paris and Venice.

**BRANCA, Guglielmo** (1849- ): b. Bologna; operatic composer, successful in productions in Florence, Naples, and Cremona.

**BRANCACCIO, Antonio** (1813-1846): b. Naples, d. there; studied at Naples Cons.; operatic comp.; produced about ten operas in Naples.

**BRAND, Michael** (19th cent.): 'cellist, organizer of Cincinnati (Ohio) Music Festival (1894). Ref.: IV. 193f.

**BRANDEIS, Friedrich** (1835-1899): b. Vienna, d. New York; composer; studied with Fischhoff, Karl Czerny and Ruffnatscha, and with Wilhelm Meyerhofer in New York; toured with concert troupes in the United States as pianist and conductor; organist in several New York churches; composer of orchestral works, vocal works for soli and chorus with orchestra, a piano trio, several sextets for flute and strings, piano pieces, songs, etc.

**BRANDENBURG** (1) **Ferdinand** (?-1850): b. Erfurt, d. Rudolstadt; violinist and dramatic composer in Leipzig. (2) **Hans**, German writer. Ref.: X. 202. (3) Margrave of. Ref.: VIII. 129.

**BRANDES** (1) **Emma** (1854- ): b. near Schwerin; studied with Aloys Schmitt; court pianist at Goltermann who became wife of Prof. Engelmann. (2) **Friedrich** (1864- ): b. Aschersleben; studied with Spitta, Beller-mann and Kretzschmar; became music critic of the *Dresdner Anzeiger*, 1895, conductor of the Dresdner Lehrer-gesangverein, 1898, musical director at Leipzig Univ., 1909; editor of the *Neue Zeitschrift für Musik* since 1911; composer of male choruses, songs and piano pieces.

**BRANDL** (1) **Johann** (1760-1837): b. Kloster Rohr, near Ratisbon, d. Karlsruhe; court Musikdirektor at Ba-

den; composer of 2 operas, oratorios, chamber music, etc. (2) **Johann** (19th cent.); Viennese composer of popular operettas.

**BRANDT** (1) **Marianne** (stage name for **MARIE BISCHOF**) (1842- ): b. Vienna; operatic contralto; pupil of Frau Marschner (Vienna Cons.) and Mme. Viardot-Garcia. Sang at Graz, Berlin Royal Opera and New York. Alternated with Materna as Kundry in Bayreuth (1886). Ref.: IV. 138, 140. (2) **Caroline**; singer; wife of C. M. v. Weber. Ref.: IX. 191.

**BRANDTS-BUYS, Jan** (1868- ): b. Zutphen; composer; studied with Schwarz and Urspruch at the Raff Cons., Frankfurt; has composed the operas *Das Veilchenfest* (1909), *Das Glockenspiel* (1913) and *Die drei Schneider von Schönau* (1916), a piano concerto, chamber music and songs.

**BRANDUS, DUFOUR et Cie**; music publishers in Paris. The firm was founded by Moritz Schlesinger in 1834 and assumed by Louis and Gemmy Brandus in 1846.

**BRANSCOMBE, Gena** (Mrs. John Tenney); b. Canada; contemp. American composer. Ref.: IV. 438f.

**BRANT, Johst vom** (16th cent.): composer of psalms, motets, sacred songs, etc., captain at Waldsachen, and governor at Liebenstein.

**BRASSIN** (1) **Louis** (1840-1884): b. Aachen, d. St. Petersburg; studied with Moscheles; concert pianist who toured with his brothers and then taught in the Stern Cons., Berlin, and at St. Petersburg. He composed two operettas, salon-pieces, songs, etc., also *École moderne du piano*, twelve *Études de concert*. (2) **Leopold** (1843-1890): b. Strassburg, d. Constantinople; court pianist at Coburg; teacher at Berne, St. Petersburg and Constantinople, composer of concertos and works for piano solo. (3) **Gerhard** (1844- ): b. Aachen; violinist, concert-master in Gothenburg, teacher in Berlin, conductor in Breslau and St. Petersburg, composer of violin solo compositions.

**BRATSCH, Johann Georg** (1815-1888): b. Zell, d. Aschaffenburg; musical director at Würzburg and Aschaffenburg.

**BRATTLE, Thomas** (17th-18th cent.): introduced the organ in America. Ref.: IV. 19; VI. 496.

**BRAUER, Max** (1855- ): b. Mannheim; studied with Lachner, Hiller, Jensen and de Lange; dir. of music at Kaiserslautern and at Karlsruhe; composed works for piano, violin, 'cello, and organ; also two operas and a suite for string orchestra, etc.

**BRAUNFELS, Walter** (1882- ): b. Frankfurt-a-M.; composer; studied with Kwast in Frankfurt, Leschetizky and Navratil in Vienna, Thuille in Munich; has composed the operas *Prinzessin Brambilla* (1909) and *Uleaspie-*

gel (1913), variations for orchestra, *Ariels Gesang* and serenade for small orchestra, *Offenbarung Johanns* for tenor, chorus and orchestra, songs and piano pieces.

**BREBOS, Gilles (Maitre Gilles)** (d. 1584): famous organ builder at Louvain and Antwerp; built 4 organs for the 2 choirs of the Escurial.

**BRECHER, Gustav** (1879- ): b. Eichwald, Bohemia; studied in Leipzig with Jadassohn, Hofmann, etc.; début as conductor at a Liszt-Verein concert there, 1897; became repetitor at the Municipal Theatre, Leipzig. 1898, conductor at the Vienna Court Opera, 1901, first Kapellmeister of municipal theatres in Olmütz, 1902, Hamburg, 1903; since 1911 of Cologne Opera; composer of a symphonic poem, a symphonic fantasy and many songs; author of a monograph on Richard Strauss and other musical essays.

**BREE, Jean Bernhard van** (1801-1857): b. Amsterdam, d. there; pupil of Bertelmann, artistic director of the 'Felix meritis' Society, founder of the Cecilia Society and director of the music school of the Society for the Advancement of Tonal Art; composer of an opera, *Sappho*, masses, cantatas, and instrumental music.

**BREIDENSTEIN, Heinrich Karl** (1796-1876): b. Steinau, Hesse, d. Bonn; dir. of music at the Univ. of Bonn, composer of a cantata and chorales, and author of a singing method.

**BREITKOPF & HÄRTEL**, firm of music publishers, founded in Leipzig by **Bernhard Christoph Breitkopf** (1695-1777) who set up a printing press in 1719 and began the publication of theological and historical works. His son, **Johann Gottlob Immanuel B.** (1719-1794) took over the business in 1745 and changed the name to B. C. Breitkopf & Sohn in 1765. He introduced separate movable music types; published the compositions of C. P. E. Bach, Graun, Hiller, Leopold Mozart, issued catalogues of printed music in six parts, of MS. music in four parts, and a thematic catalogue of MS. music, in five parts, with sixteen supplements (1762-87). He was succeeded by his own son **Christoph Gottlob B.** (1750-1800), who after a year turned the business over to his friend Gottfried Christoph Härtel (1763-1827), who changed the firm name to Breitkopf & Härtel. H. published the works of Mozart (17 vols.), Haydn (12 vols.), Clementi (13 vols.), and Dussek (12 vols.); started the *Allgemeine musikalische Zeitung* (1798) and made a number of improvements in printing, including the system of engraving music on pewter plates. In 1805 he was associated with the inventor, Sennefelder, in the introduction of lithography. He also started the first piano factory in central Germany. After his death the business

was carried on by his nephew **FLORENZ HÄRTEL** until 1835, when it was taken over by his eldest son, **HERMANN H.** (1803-1875) and a younger son, **RAYMOND H.** (1810-1888). These published works of Mendelssohn, Schumann, Chopin and others; brought out new editions of Schubert, Weber and Hummel; began the issue of a series of cheap editions of classical works; finished a complete critical edition in score and parts of the works of Beethoven (1866) and projected a similar edition of Mendelssohn; also published numerous historical, theoretical, critical biographical and other works on music. After Hermann's death, Raymond continued the business in association with **WILHELM VOLKMANN** (1837-96) and **DR. GEORG OSCAR IMMANUEL HASE**, grandson of Gottfried Härtel (1846). After Wilhelm Volkman's death, his son, **DR. LUDWIG VOLKMANN**, became head of the house. In recent years the house has published a whole series of complete editions of the great masters. See *Addenda. Ref.*: II. 134, 146, 147; III. 11.

**BREMA, Marie (Minnie Fehrmann)** (1856- ): b. Liverpool; mezzo-soprano; studied with Henschel and others; operatic début as Adrienne Lecouvreur, Oxford, 1891; sang Ortrud at Bayreuth, 1894; Wagner rôles with Damrosch company in the United States, 1895, and at Metropolitan Opera House, 1895-96; Fricka and Kundry at Bayreuth, 1896-97; varied rôles in Brussels, Paris and London; well known also as oratorio and concert singer; professor of singing at Royal College of Music, Manchester.

**BREMNER** (1) **Robert** (1720-1789): b. Scotland, d. London; pupil of Gemiani (violin); violinist and music teacher in Edinburgh; later music dealer and publisher there and in London, where he was succeeded by John Preston; pub. in collaboration with Le Chevardière of Paris and J. J. Hummel of Amsterdam; his publications include 'Periodical Overtures in 8 Parts,' 4-part church songs, 40 Scottish songs and duets (1757), Masonic Songs (1759), Scottish Reels, etc.; author of 'The Rudiments of Music' (1756). (2) **James** (18th cent.): American musical pioneer. *Ref.*: IV. 69, 85.

**BRENDEL, Karl Franz** (1811-1868): b. Stolberg, d. Leipzig; critic; studied with Wieck; editor from 1844 of Schumann's *Neue Zeitschrift für Musik* and editor of the *Anregungen für Kunst, Leben und Wissenschaft*; professor of musical history at the Leipzig Cons., and a founder and for years president of the *Allgemeiner deutscher Musikverein*; author of *Grundzüge der Geschichte d. Musik* (1848), *Geschichte der Musik in Italien, Deutschland und Frankreich von den ersten christlichen Zeiten*, etc. (1852), *Die Musik der Gegenwart u. die Ge-*

*sammilkunst der Zukunft* (1854), *Franz Liszt als Symphoniker* (1859), *Die Organisation des Musikwesens durch den Staat* (1865), *Geist und Technik im Klavierunterricht* (1867), besides many newspaper articles.

**BRENET, Michel** (1858- ): b. Lunéville; author of *Histoire de la symphonie à orchestre depuis ses origines* (prize-essay, 1882); *Grétry, sa vie et ses œuvres* (1884); *Deux pages de la vie de Berlioz* (1889); *Jean d'Okeghem* (1893); *La musique dans les processions* (1896); *Sebastien de Brossard* (1896); *Les oratoires de Carissimi* (1893); *La musique dans les concerts de femmes* (1898); *Claude Gounod* (1898), *Notes sur l'histoire du luth en France* (1899); *Les concerts en France sous l'ancien régime* (1900); *Additions inédites de Don Jumiilhac à son traité, etc.* (1902); *La jeunesse de Rameau* (1903); *Paestrina* (1905); *La plus ancienne méthode française de musique* (1907); *J. Haydn* (1909); *Notes sur l'introduction des instruments dans les églises de France* (1909); *Les Musiciens de la Sainte Chapelle du Palais* (1910); *Musique et musiciens de la vieille France* (1911); *Handel* (1913). Ref.: VIII. 285.

**BRENNER, Ludwig**, Ritter von (1833-1902): b. Leipzig, d. there; studied at Leipzig Cons., member of the St. Petersburg Imperial Orchestra; conductor of the Berlin symphony, and founder of the *Neue Berliner Symphoniekapelle*, 1870; conductor of Meyer's concert-orchestra at Breslau; composer of grand masses, overtures, symphonic poems, orchestral music, and 2 Te Deums.

**BRENTANO** (1) *Bettina*: friend of Beethoven. Ref.: II. 139f, 145. (2) *Maximilian*, friend of Beethoven. Ref.: VII. 575.

**BREOBRAHSHENSKAYA**: Russian ballerina. Ref.: X. 183, 185, 188.

**BRESSLER-GIANOLI, Clotilde** (1875-1912): b. Geneva, d. there; mezzo-soprano; student at the Geneva Cons. and with Sangiovanni, Giacosa and Ronconi at the Milan Cons.; operatic début at Geneva in *Samson et Dalila*; later sang in Milan, Brussels, Bordeaux, Lyons, at the Opéra Comique, Paris, where she made a sensation as Carmen; was with the San Carlos company in New Orleans and New York, at the Manhattan Opera House, 1906-08, at the Metropolitan Opera House, 1909-10, and with the Philadelphia-Chicago Opera Co., 1910-13; created several rôles in modern French operas.

**BRETHAL, Bertha Pierson** (1861- ): operatic soprano in Germany, U. S. and Italy; Wagner rôles.

**BRETON [y Hernandez], Tomás** (1850-): b. Salamanca; Spanish opera composer, who wrote the operas *Los Amantes de Tarnel* (1889), *Garin, Raquel and Farinelli*, also a number

of zarzuelas and orchestral pieces (*Andaluzas*, funeral march for Alfonso XII, polonaise, scherzo, etc.). Ref.: IX. 428.

**BRETZNER, C. F.**: librettist of Mozart's *Entführung*. Ref.: IX. 87.

**BREUNING, Stephan** (1774-1827): b. Bonn, d. Vienna; boyhood friend of Beethoven; his son, Moritz Gerhard von B., wrote *Aus dem Schwarzschanerhause*, which is a mine of information on the last days of Beethoven. Ref.: II. 133, 139, 142, 144.

**BREVAL** (1) *Jean-Baptiste* (1756-1825): b. department of the Aisne, France, d. Chamouille, near Laon; 'cellist in the Paris Grand Opera, and professor at the Conservatoire; composer of operas, symphonies, chamber music, 'cello concertos, etc.; author of a 'cello method. (2) *Lucienne [Bertha Brennwald]* (1870- ): b. Männdorf, Switzerland; studied at Paris Cons.; début at the Opéra as Selika in *l'Africaine*, 1892, and since then principal dramatic soprano there; sang in United States, 1900-01 and 1901-02, and at Covent Garden; created chief soprano rôles in Wagner dramas at the Opéra; also created leading rôles in Hoimes' *La Montagne noire*, Graud's *Fredgonde*, Vidai's *Burgonde*, Massenets' *Grisélidis*, Erlanger's *Fils de l'étoile*, Dukas' *Ariane et Barbe-Bleue*, Massenets' *Bacchus* and Bloch's *Macbeth*.

**BREVILLE, Pierre (Onfroy) de** (1861- ): b. Bar-le-Duc; composer; studied at Conservatoire with Dubois and César Franck; since 1889 professor of counterpoint at the Schola Cantorum; member of the examining committee for chamber music and composition at the Conservatoire; critic for *La France*, *La Revue internationale de Musique* and the *Mercur de France*; his compositions include the opera *Eros Vainqueur* (1910), *Sainte Rose de Lima*, for chorus, soli and orchestra, a 3-part mass with organ, string orchestra and harp, motets, sacred choral works, 2 suites for orchestra, *Une ouverture pour un drame* and overture to Maeterlinck's *La Princesse Malteine*, incidental music to Maeterlinck's *Sept Princesses* and Kalidasa's *Sakuntala*, choral works, an organ suite, piano pieces, etc.; with d'Indy and others completed César Franck's unfinished opera *Ghiselle*; author of *Sur les chansons populaires françaises* (1901).

**BREWER** (1) *John Hyatt* (1855-): American composer of church music, secular and sacred cantatas, etc. Ref.: IV. 358. (2) *Alfred Herbert* (1865- ): b. Gloucester; organist of various English churches, since 1897 of Gloucester Cathedral, conductor of choruses, festivals, etc.; composer of choral music, incl. an oratorio 'The Holy Innocents,' sacred and secular cantatas, odes, etc.; also orchestral and organ pieces, an operetta, 'Rosamond,' part-

songs, songs, church music, etc. *Ref.*: VI. 379.

**BRIARD, Étienne** (early 16th cent.): music printer at Avignon; distinguished for his use of round instead of angular note-heads. *Ref.*: I. 286.

**BRICCIALDI, Giulio** (1818-1881): b. Terni, d. Florence; member of the Academy of St. Cecilia at Rome, *maestro* at the court of Syracuse; concert flutist in England and America; composer of an opera, works for the flute; author of a method for the flute.

**BRIDGE** (1) [Sir John] **Frederick** (1844- ): b. Oldbury, Worcestershire, pupil of his father, J. Hopkins, and Sir John Goss. Became organist of Trinity Ch., Windsor, Manchester cathedral, Westminster Abbey. Mus. Bac. Oxon., 1868; professor of theory, Royal College of Music, 1890; King Edward professor of music, London Univ., 1902; examiner for music, Oxford Univ. He wrote cantatas, including 'Boadicea' (1880), 'Rock of Ages' (1885), and 'Callirhoë' (1888); 'The Repentance of Nineveh,' dramatic oratorio (1890); 'The Lord's Prayer' [after Dante] (1892); 'The Cradle of Christ' (1894); also 2 choral ballades, 2 oratorios, 'Mount Moriah,' 'Nineveh,' overture, anthems, part-songs, and songs. Pub. primers on Counterpoint, Double-counterpoint, Canon, and Organ-accompaniment of the Choral Service, also a 'Harmony' (w. Sawyer). *Ref.*: III. 421, 422; VI. 493. (2) **Joseph Cox** (1853- ): b. Rochester; brother of (1); studied with his brother and with Hopkins; organist of Chester cathedral since 1877; revived in 1879 the Chester Triennial Musical Festival, of which he was conductor until 1900; founder and conductor of the Chester Musical Society, 1883, and conductor of the Bradford Festival Chorus Society, 1887-90; since 1908 professor of music at Univ. of Durham; examiner in music to Durham, Oxford and London universities; composer of an oratorio, 2 cantatas, church services, a 'Requiem Mass,' an operetta 'The Belle of the Area,' a symphony, a string quartet, a sonata for cello and piano, songs, organ music, piano pieces, etc.

**BRIDGES, Robert**, poet. *Ref.*: VI. 210.

**BRIEGEL, Wolfgang Karl** (1626-1712): b. Germany, d. Darmstadt; organist Stettin; court cantor Gotha; Kapellmeister at Darmstadt; wrote much church music and instrumental pieces (1652-1709). *Ref.*: VII. 473.

**BRIGNOLI** (19th cent.): an Italian tenor, introduced to New York by Max Maretzek at the Academy of Music in 1855. *Ref.*: IV. 132.

[ten] **BRINK, Jules** (1838-1889): b. Amsterdam, d. Paris; studied with Heinze, Dupont, E. F. Richter; music director at Lyons; composer in Paris of two operas, an orchestral suite, a symphony, a concerto for the violin, etc.

**BRINSMEAD, John** (1814- ): b. Wear Gifford, North Devon; was the founder of a pianoforte manufacturing firm in London (1835); inventor of a 'perfect check repeater action,' pat. in 1868. His sons, Thomas and Edgar, were co-partners with him; Edgar pub. a pianoforte history in 1868 which was revised and republished eleven years later.

**BRISLER, Friedrich Ferdinand** (1818-1892): b. Insterburg, d. Berlin; studied at Berliu academy; taught at the Stern Cons., composed an opera, a symphony, etc., and wrote excellent arrangements of classics.

**BRISSON, Frédéric** (1821-1900): b. Angoulême, Charente, d. Orleans; teacher and dramatic composer in Paris; wrote salon pieces, an operetta, etc.

**BRISTOW** (1) **W. R.** (1803-67): b. England; conductor in New York. (2) **George Frederick** (1825-98): b. Brooklyn, N. Y., d. New York; violinist, organist and composer. Wrote 2 operas, 'Rip Van Winkle' and 'Columbus' (unfinished), 2 oratorios, symphonies, etc. *Ref.*: IV. 334.

**BRITO, Esteban de** (early 17th cent.): Portuguese director and composer.

**BRITTON, Thomas** (1651-1714): music patron; a pioneer of concert life in London; gave regular Sunday concerts at his house, featuring celebrated musicians (including Händel). *Ref.*: VII. 481.

**BRIXI, Franz Xaver** (1732-1771): b. Prague, d. there; studied with Segert; organist, cathedral Kapellmeister at Prague and composer of oratorios and a large number of grand and minor masses, one requiem and other church music.

**BROADWOOD AND SONS**: eminent London firm of piano manufacturers, was founded by Burkhard Shudi (correctly Tschudi) whose harpsichords became famous in England and on the Continent. His partner, son-in-law and successor, was **John Broadwood** (1732-1812), originally a cabinet-maker. They adopted the 'English mechanism' of Americus Backers after the latter's death in 1781, which was a development of the Cristofori invention, and henceforth their pianofortes were most highly esteemed. John B. was succeeded by **JAMES SCHUDI** and **Thomas Broadwood**, the latter by **Henry Fowler B.** (d. 1893), whose son **Henry John Tschudi B.** organized the firm into a limited company. *Ref.*: VII. 158.

**BROCKES, B. H.**: author of the text of Handel's *Passion*. *Ref.*: I. 425, 433, 480; VI. 244.

**BROCKWAY, Howard A.** (1870-): b. Brooklyn, N. Y.; studied in Berlin under Barth and Boise. Has taught and concertized in New York since 1895. Wrote chiefly works for

**Brod**

piano; also a symphony, orchestral scherzo, etc. *Ref.*: IV. 382f; mus ex., XIV. 271.

**BROD, H.** (1809-1839): b. Parls, d. there; oboist, conductor, professor at the Conservatoire.

**BRODSKY, Adolf** (1851- ): b. Taganrog, Russia; studied with Hellmesberger and at the Vienna Cons., violinist in the Hellmesberger quartet and the Imperial opera orchestra; professor at the Moscow Cons.; conductor of symphony concerts at Kieff; concert violinist in Parls, Vienna and London; professor of violin at Leipzig Cons. and professor and director at the Manchester Royal College of Music. *Ref.*: VII. 464.

**BROEKHOVEN, J. A.** (1852- ): b. Beck, Holland; professor in Cincinnati College of Music; composer of an orchestral suite, a grand overture, etc.

**BROGI, Renato** (1873- ): Italian opera composer. *Ref.*: III. 383.

**BROMMER, May.** See **APFERNI**.

**BRONS, Simon** (1838- ): b. Rotterdam; teacher and writer on musical subjects at The Hague, composer for orchestra, pianoforte and songs.

**BRONSART [von Schellendorf]** (1) **Hans** (1830-1913): b. Berlin; studied at the university and with Dehn, Kullak, Liszt; concert pianist in Germany, at Paris and St. Petersburg, conductor in Leipzig, Berlin and Hanover; intendant of the Weimar court theatre, 1887-95, composed a piano concerto, a Spring Fantasy for orch., 2 symphonies, a dramatic tone poem 'Manfred,' a cantata, string sextet, a trio and piano pieces. *Ref.*: III. 237. (2) **Ingeborg von** (1840-1913): b. St. Petersburg, d. Munich; studied with Liszt; pianist and comp. of merit; wrote pianoforte music of various descriptions and produced four operas. Her maiden name was Starck; she married (1) in 1862. *Ref.*: III. 237.

**BROOKS, Walter William** (1861-): composer; studied with Prout at the Royal Academy of Music; teacher of piano and voice at the William Ellis Endowed School, London, since 1889; contributor to and for a time editor of the 'Monthly Musical Record'; composer of an Allegro for orchestra, pieces for violin and piano, piano pieces, songs, part-songs, etc.

**BROOME, William Edward** (1868-): b. Manchester; composer; studied piano and organ with Roland Rogers at Bangor Cathedral; assistant organist there and organist of St. Mary's, 1883-90; conductor of Bangor Choral Society and Penrhyn Male Chorus, 1893; organist in Montreal, 1894-1905, and of Baptist Church, Toronto, since 1905; on staff of Toronto Cons.; composer of a dramatic cantata 'The Siege of Cardiff Castle' (1908), and much church music.

**BROR, Ernst** (1809-1886): b. Silesia, d. Tarnapol; 'cellist, organist, teacher

**Brownsmith**

of singing and composer of religious music.

**BROSCHI, Carlo** See **FARINELLI** (2).

**BROSIG, Moritz** (1815-1887): b. Fuchswinkel, Upper Silesia, d. Breslau; studied with Franz Wolf; music director and cathedral organist and Kapellmeister at Breslau; assistant director of the Royal Institute for Catholic Church Music; composer of offertories, graduals, instrumental masses, and twenty books of organ compositions; he wrote treatises on the organ, on chorales, on modulation, and on harmony. *Ref.*: VI. 321.

**BROUNOFF, Platon** (1863- ): b. Elizabethgrad, South Russia; studied at St. Petersburg Cons. under Rubinstein and Rimsky-Korsakoff; living in New York as teacher, pianist, etc., since 1892; composed an overture 'Russia,' 'Songs of Freedom,' an American Indian opera 'Ramona,' a music drama 'Xiolna,' etc., and collected Jewish folk-songs. *Ref.*: IV. 450.

**BROUSTET, Edouard** (1836- ): b. Toulouse; studied with Stamaty, Litolf, Ravina; toured St. Petersburg, Portugal and Spain; pianist in Toulouse where he comp. a concerto, trios, a quintet, and solos for the pianoforte, also a symphonie, concertante for the piano with orchestra.

**BROWN** (1) **William**; American musical pioneer. *Ref.*: IV. 66, 72. (2) **Robert** (1790-1873): b. Glasgow, d. Rockhaven; wrote on 'Elements of Musical Science' and counterpoint. (3) **Colin** (1818-1896): b. near Glasgow, where he lectured on music at Anderson's College; wrote 'Music in Common Things' (1874-6), constructed a Monoplytone (to combine overtones). (4) **James Duff** (1862- ): b. Edinburgh, librarian at Clerkenwell Library, London; wrote a dictionary of musicians (1886), etc., also with Stephen Stratton, British 'Musical Biography' (1897); collected songs and dances of all nations.

**BROWNE** (1) **Lennox** (19th cent.): authority on voice physiology; wrote 'Voice, Song and Speech' with Emil Behnke (q.v.). (2) **John Lewis** (1864-): b. London; organist; studied with his father and with S. P. Warren and F. Archer; organist Holy Name Cathedral, Chicago, 1888; organist and conductor of symphony concerts in San Francisco, 1892-98; organist of Sacred Heart Church, and conductor of the symphony orchestra, Atlanta, 1899-1907; musical director at John Wanamaker's, Philadelphia, 1908-10; organist and choirmaster of St. Patrick's and Our Lady of Sorrow's Church, Chicago; designed organ for Medinah Temple, Chicago; member of Royal Philharmonic Academy, Rome; composer of the opera *La Corsicana* (1903), sacred music, songs, organ and piano pieces.

**BROWNSMITH, J. Lemay** (1809-1866): b. Westminster, d. there; organist.

## Bruch

**BRUCH, Max** (1838- ): b. Cologne; pupil of his mother (*née* Almenröder), a singer, and Breidenstein at Bonn. He won the Mozart Foundation scholarship at Frankfurt, 1853, and studied with F. Hiller, Relnecke and Breuning. He prod. a symphony at Cologne at age of 14, and a setting of Goethe's *Scherz, List und Rache* (op. 1) in 1858. An opera, *Loreley* (composed to the libretto Geibel had written for Mendelssohn) appeared in 1864. His *Friithjof*, for male chorus, was prod. during 1864-65, and his now popular G min. violin concerto in 1867. In Berlin he produced his opera *Hermione* (1872) and the choral works *Arminius* and *Lied von der Glocke*, also the second violin-concerto (D minor). He also wrote *Odysseus*, for mixed chorus, and *Normannenzug* and *Leonidas* for male chorus, a cantata, *Das Feuerkreuz*, an oratorio *Moses*, a third violin concerto and 3 symphonies, also 2 string quartets and other chamber music, the popular *Kol Nidrei*, Hebrew melody for 'cello, piano pieces and songs. B. was Musikdirektor at Coblenz, 1865-67, court Kapellmeister at Sondershausen, 1867-70, conductor of the Stern Gesangverein, Berlin, 1878, of the Philharmonic Soc., Liverpool, 1880, the Orchestral Soc., Breslau, 1883-90; director of a Master School for Composition at the Berlin Academy, 1891-1910, when he retired. Ref.: III. xii, 93, 207ff; VI. 197ff; VII. 452, 465; VIII. 252; portrait, VI. 202; mus. ex., XIV. 40.

**BRUCKEN-FOCK, Emile van**: comp., a one-act music drama, *Seleneia* (1895), works for chorus, orch., etc.

**BRÜCKLER, Hugo** (1845-1871): b. Dresden, d. there; composer of songs (*Lieder aus Scheffel's Trompeter von Säckingen*, etc.), ballades, male choruses, etc.

**BRÜCKNER, Anton** (1824-1896): b. Ansfelden, Upper Austria, d. Vienna. The son of a country schoolmaster and orphaned in childhood, he taught himself in organ playing and counterpoint, with such remarkable success that he secured appointment as cathedral organist at Linz in 1855. He now became a pupil of O. Kitzler in composition and Sechter in counterpoint and succeeded the latter as court-organist at Vienna, also as professor at the Vienna Cons. He became Lektor of music at the Univ. in 1875 and received the honorary degree of doctor in 1891. He travelled to France and England, becoming known as one of the greatest organ virtuosi of his day. He was a friend and admirer of Wagner, whose influence is supposed to be strong in his work, which, however, is classic in form and frequently leans to the side of Brahms. He wrote 9 symphonies (No. 1, C min.; No. 2, C min.; No. 3, D min.; No. 4 ["Romantic"], E-flat; No. 5, B-flat; No. 6, A; No. 7, E; No. 8, C min., No. 9 [unfinished]), a *Te Deum*

## Brune

(1886), grand masses in D min., E min., and F min.; a *Requiem*; graduals, offertories, psalms; *Germanenzug*, and several other works for male chorus; a string quartet in F, and other chamber music. Ref.: II. 438; III. viii, ix, xiii, 201f, 219ff, 227; choral works, VI. 488; symphonies, VIII. 270ff; influence, VIII. 404, 411, 465; mus. ex., XIV. 31; portrait, III. 202; caricature, VIII. 270.

**BRÜCKNER, Oskar** (1857- ): b. Erfurt; studied with Grützmacher and Draeseke; 'cellist in concert tours over Germany, Russia, Poland and Holland; virtuoso on the 'cello at the Strelitz court; 'cellist in the Wiesbaden Royal Theatre and teacher in the conservatory there. His compositions include solo pieces for the 'cello, pianoforte works, songs and arrangements for the 'cello.

**BRUDIÉU, Juan** (16th cent.): Spanish priest and composer; cathedral conductor at Urgel and Barcelona; wrote madrigals.

**BRUHNS, Nikolaus** (1665-1697): b. Schwabstädt, Schleswig, d. Husum; studied with Buxtehude; organist at Copenhagen; composer for organ and piano and performer on the violin and organ (together!). Ref.: VII. 422.

**BRÜLL, Ignaz** (1846-1907): b. Prossnitz, d. Vienna; pupil of Epstein, Růnatscha and Dessoff, Vienna. Toured as pianist, then became professor of the Horák Institute, Vienna. He composed operas, *Die Bettler von Samarkand* (1864); *Das goldene Kreuz* (Berlin, 1875); *Der Landfriede* (Vienna, 1877); *Bianca* (Dresden, 1879); *Königin Mariette* (Munich, 1883); *Das steinerne Herz* (Vienna, 1888); *Gringoire* (1 act, Munich, 1892); *Schach dem König* (Munich, 1893); and *Der Husar* (Vienna, 1898), a very successful 2-act comic opera; also for orchestra, *Im Walde, Jagdouverture*, 3 serenades, overture to *Macbeth, Tanz-Suite*; 2 piano concertos, 1 violin concerto, a suite for piano and violin, sonatas for 'cello, 2 pianos, violin, piano pieces, part-songs, songs, etc. Ref.: III. 256; IX. 423.

**BRUMEL, Anton** (15th-16th cent.): Netherland composer contemp. with Josquin; at the court of the Duke of Sora in Lyons to 1505, when he went to Alfonso I. d'Este at Ferrara. Of his compositions 6 4-part masses, fragments of others, and motets were printed by Petrucci (1503-14), 3 masses by Antiquus (1516) and 1 each by Otts and Petrejus (1539); others in MS. in Munich, Vienna, etc.

**BRUNE, Adolf Gerhard** (1870-): b. Bakkum, near Hanover; studied with his father and at the Teacher's Seminary, Osnabrück; for five years organist in Peoria, Ill.; since 1898 teacher of piano and composition at the Chicago Musical College; composer of 3 symphonies, 2 symphonic poems, and other works for orchestra, 2 piano concertos and an organ concerto, a 6-part mass *a cappella*, choral works with



and without orchestra, 5 string quartets, other orch. works, a mass *a cappella*, chamber music, organ works, piano pieces, songs, etc.

**BRUNEAU, [Louis-Charles-Bonaventure-] Alfred** (1857- ): b. Paris; studied 'cello with Franchomme at the Conservatoire and won 1st 'cello prize, 1876, harmony with Savard, and comp. with Massenet, and won 1st prize, 1881, with his cantata *Sainte Geneviève*. He composed *Kérim* (Opéra-Populaire, 1887); *Le Rêve* (Paris, 1892); *L'Attaque du moulin* (Opéra-Comique, 1893); *Messidor* (libretto by Émile Zola) (Opéra, 1897). Of these *L'Attaque du Moulin* was the most successful by far. He also wrote 2 overtures, 2 symphonic poems, *La belle au bois dormant* and songs, *Lieds de France*, *Lieds en prose* (Mendès), etc. B. was critic for *Gil Blas*, 1893-95, for *Figaro* from 1895. He wrote on French opera, Russian music, etc. *Ref.*: III. viii, ix, 342ff; VI. 387; operas, IX. 462f.

**BRUNELLI, Antonio** (early 17th cent.): *maestro di cappella* at the Florentine court and composer of motets, canzonette and madrigals; author of a treatise on counterpoint pub. in Florence in 1610.

**BRUNETTI, Gaetano** (ca. 1740-1808): b. Pisa, d. Madrid; studied with Nardini; court musician in Spain and composer of symphonies, sextets, quintets, etc. His intrigues resulted in Boccherini's dismissal in Madrid.

**BRUNI, Antonio Bartolomeo** (1759-1823): b. Coni, Piedmont, d. there; studied with Pugnani and Spezzani; violinist and conductor in Paris; composer of operas, music for the violin; author of violin and viola methods.

**BRUNNER, Christian Traugott** (1792-1874): b. Brünlos, near Stollberg, d. Chemnitz; organist, director and composer of pedagogic piano pieces, pot-pourris for beginners, etc.

**BRUNSWICK, Countess Therese von**: friend of Beethoven. *Ref.*: II. 145.

**BRUYCK, [Karl] Debrois van** (1828-1902): b. Brünm, d. Waldhofen; abandoned the study of law for music, which he learned under Ruffnatscha; contributor to musical journals, author of a technical and æsthetic analysis of the 'Well-tempered Clavichord,' 'Robert Schumann' and 'The evolution of piano-forte music from Johann Sebastian Bach to Robert Schumann.'

**BRYENNIUS, Manuel** (early 14th cent.): last of the Greek theorists, wrote 'Harmonica,' in which he gathered and summarized the work of earlier writers.

**BRYNE, Albertus** (ca. 1621-after 1677): London organist at St. Paul's and Westminster.

**BUCHER, Karl** (1847- ): b. Kirberg, near Wiesbaden; author of *Arbeit und Rythmus* (1896). *Ref.*: (cited) L. 6, 96, 195.

**BUCHHALTER, Simon** (1881- ): b. Kieff, Russia; pianist; studied in New York with Paolo Gallico and Leopold Kramer, and in Vienna with Epstein and Stocker; toured United States, 1902-05, 1909-10, and 1912-13; head of piano department, Lindberg School of Music, Wichita, Kans., 1907; composer of an oratorio, the opera 'A Lovers' Knot,' a symphonic overture, piano pieces, songs, etc.

**BUCHHOLZ** (Berlin organ manufacturers) (1) **Johann Simeon** (1758-1825): b. Schlosswippach, near Erfurt, d. Berlin; founder of the firm. (2) **Karl August** (1796-1884): successor to his father. (3) **Karl Friedrich** (d. 1885): grandson and last organ builder of the family.

**BUCHNER, Adolf Emil** (1826-1908): b. Osterfeld, d. Erfurt; studied in the Conservatory of Leipzig; conductor at Meiningen and Erfurt; composed overtures, symphonies, chamber music, cantata, 2 operas, etc.

**BUCK** (1) **Dudley** (1839-1909): b. Hartford, Conn., d. Orange, N. J.; studied at the Leipzig Cons., under Plaiddy, Moscheles, Richter, Hauptmann and Rietz; organist of St. Jacob's, Chicago, St. Paul's, etc., Boston, and Trinity Church, Brooklyn, also conductor of the Apollo Club there and assistant conductor of the Thomas Orchestra; teacher of George W. Chadwick, Clarence Eddy and others. He composed church music, cantatas, a setting of Psalm 46 and organ pieces; also scenes from Longfellow's 'Golden Legend,' an overture 'Marmion,' a concerto for 2 horns, a symphony, 2 string quartets, songs, choral songs, a burlesque operetta 'Deseret' (1880) and an unperformed opera 'Serapis.' He also pub. 'Illustrations in Choir Accompaniment' and pedal studies for organ. His son

**Dudley B., Jr.**, is a well-known vocal teacher in New York. *Ref.*: IV. 345f; VI. 218ff, 498. (2) **Percy Carter** (1871-): b. West Ham, Essex; studied music at the Guildhall School of Music, London, also with Parry and Walter Parratt; Mus. D. Oxon., 1897; organist Wells Cathedral; professor of music at Dublin Univ. since 1910. He composed an overture, a piano quintet, a piano quartet, a string quartet, a violin sonata, piano pieces, a sonata and other pieces for organ, anthems, etc., and wrote (with Mee and Woods) 'Ten Years of University Music in Oxford' (1894), also (alone) 'Unfigured Harmony' (1911), 'Organ Playing' in 1912, and 'The First Year at the Organ.' *Ref.*: III. 429.

**BÜHLER, Franz** (1760-1824): b. Schneidheim, near Nördlingen, d. Augsburg; Benedictine monk; conductor at Augsburg cathedral; composed oratorio, church music, sonatas, organ preludes, and one opera; collected German songs and wrote theoretical brochures.

**BULL** (1) **John** (1563-1628): b. Somersetsbire, England; d. Antwerp; pupil of William Bliiheman in the Chapel Royal; organist Hereford Cathedral, 1582, and later 'master of the children.' Mus. Doc., Oxon., 1592. On Queen Elizabeth's recommendation, he was made professor at Gresham College (1596-1607). He became organist of the cathedral of Notre Dame at Antwerp in 1617. According to the list in Ward's 'Lives of the Gresham Professors,' he produced 200 compositions, some of which appeared in contemporary collections (exercises and variations for the virginals, some canons, and an anthem). A few are reprinted in Pauer's 'Old English Composers.' Ref.: I. 306; VI. 448, 449; VII. 19, 32; VIII. 125; mus. ex., XIII. 88.

(2) **Ole Bornemann** (1810-1880): b. Bergen, d. near there; violinist; pupil of Paulsen, but formed a style peculiarly his own. Went to Spohr in 1829, but left him and went to Paris (1831), where he came under Paganini's influence; made debut in 1832. Toured extensively, also in the U. S.; founded a national theatre at Bergen, but left the town because of disputes; attempted to establish a Norwegian colony in Pennsylvania, but lost heavily, and renewed concert activity. A past-master of all resources and tricks of technique, he was not a broadly educated musician, and seldom played any but his own pieces. He wrote 2 concertos, and many characteristic violin pieces. Ref.: VII. 452; VIII. 73.

**BULLARD, Frederick Field** (1864-1904): American composer; pupil of Rheinberger; published over 100 songs, part-songs, anthems, etc. Ref.: IV. 353.

**BULOW, Hans [Guido] von** (1830-1894): b. Dresden; d. Cairo, Egypt; pianist, conductor and critic; studied piano with Wieck and harmony with Eberwein, counterpoint with Hauptmann. In Berlin he became an ardent Wagner disciple, joined the master in Zürich, 1850-51, and learned conducting from him. He conducted in theatres at Zürich and St. Gallen, then studied with Liszt at Weimar. After two tours as pianist he became Kulak's successor at the Stern Cons., Berlin. He was made court pianist in 1857 and received a similar appointment in Munich through Wagner's influence, 1864, was court Kapellmeister, 1867-69, and dir. of the Music School. After a sojourn at Florence he became court Kapellmeister at Hanover and *Hofmusik-Intendant* at Saxe-Meiningen in 1880. After 1885 he taught at the Raff Cons., Frankfurt, and Klindworth's Cons., Berlin; directed the Philharm. Concerts at St. Petersburg and Berlin, and the Subscription Concerts at Homburg, which he founded. B. was not only a great technician, but a most remarkable interpreter, both

as pianist and conductor, and was endowed with a wonderful memory. He married (first) Cosima, the daughter of Liszt, whom he divorced and who then married Wagner. His second wife was Marie Schanzer, an actress. B. composed music to 'Julius Caesar,' a symphonic mood picture, orchestral character pieces, piano pieces and songs. He made fine transcriptions of Wagner and Berlioz, and edited Beethoven's Sonatas. Ref.: III. 18, 23, 235; VI. 344; VII. 44, 332, 342; VIII. 256; portrait, VIII. 310.

**BULSS, Paul** (1847-1902): b. Birkholz, d. Temesvar; studied with Engel; operatic baritone at Lübeck, Cologne, Cassel, Dresden and the Berlin court opera.

**BULTHAUPT, Heinrich Alfred** (1849-1905): b. Bremen, d. there; author of *Dramalurgie der Oper* (1887), *Karl Löwe*, etc. (1898) and other musical books, also librettos.

**BULWER-LYTTON**. Ref.: (Wagner's adaptation of 'Rienzi') II. 406; IX. 262.

**BUNGERT, August** (1846-1915): b. Mühlheim, d. Leutesdorf; studied with Kufferath, at the Cologne Cons. and with Mathias in Paris and later Kiel in Berlin; Musikdirektor in Kreuznach, lived in Berlin, near Genoa and Leutesdorf-on-the-Rhine. He wrote a piano quartet (prize of the Florentine Quartet, 1878), piano pieces, many songs, male quartets, overture *Tasso*, *Symphonia vitrix*, a symphonic poem, etc., for orch., a comic opera *Die Studenten von Salamanka* (Leipzig, 1884), a musico-dramatic tetralogy *Homersische Welt* (4 parts, 1898-1903); also a mystery, a 'Zeppelin' symphony, music to *Faust*, etc. Ref.: III. viii, 240, 268; V. 312; VI. 355f; IX. 420.

**BUNNET, Edward** (1834- ): b. Shipdam, England; organist articled to Dr. Buck at Norwich Cathedral, conductor of the Norwich Musical Union (1871-92); composer of cantatas, services, anthems, part-songs, and pieces for piano, organ, etc.

**BUNNING, Herbert** (1863- ): b. London; studied with Ferroni at Milan; composer of symphonic poems, overtures, orchestral suite, part-songs and an unpublished opera; conductor at London theatres.

**BUNTING, Edward** (1773-1843): b. Armagh, Ireland; d. Dublin; collected and published three volumes of Irish music gathered from the minstrel harpists.

**BUNYAN, John**. Ref.: IV. 12.

**BUONAMENTE, Giovanni Battista** (early 17th cent.): one of the first composers of sonatas for violin; Imperial court musician, ca. 1626, and chapel master of the Franciscan monastery of Assisi, ca. 1636; published 7 books of sonatas, symphonies and dances, some preserved in the Municipal Library of Breslau,

**BUONAMICI, Giuseppe** (1864-1914): b. Florence, d. there; studied with his uncle, G. Ceccherini, with von Bülow and Rheinberger; 1870-73 taught in Munich at the Conservatory; conductor of a chorus in Florence; founder of the Trio Society there; became professor of piano at the Royal Inst. of Music. Wrote a quartet, overture, piano pieces, etc., and edited 50 études of Bertini, special études for Beethoven study, Beethoven's sonatas; pub. 'The Art of Scale Study.'

**BUONGIORNO, Crescenzo** (1864-1903): b. Bonito, Province of Avellino, d. Dresden; composer; studied with Serrão at the Naples Cons.; his works include the operettas *Abukadabar* (1889), *Circe e Calipso* (1892), *La nuova Saltarella* (1894), and the operas *Etelka* (1887), *Das Erntefest* (1896), *Das Mädchenherz* (1901) and *Michel Angelo und Rolla* (1903).

**BUONI, Giorgio** (17th cent.): composed *Alettamenti da camera* for two violins and continuo (Bologna, 1693). Ref.: VII. 390.

**BUONONCINI.** See BONONCINI.

**BURANELLO.** See GALUPPI.

**BURBURE DE WESEMBEEK, Léon Philippe Marie, Chevalier de,** (1812-1889): b. Termonde, East Flanders, d. Antwerp; author of monographs on the ancient Antwerp music guilds of Saint Job and Saint Maria Magdalena; also on clavichord and lute makers in Antwerp after the 16th century, on the Belgian Cecilian Society, and on Haussens, Bosselet and Okeghem; also composed for orchestra, chamber music and church music.

**BURCHARD, Bishop of Worms.** Ref.: X. 129.

**BURCI.** See BURRIUS.

**BURCK, Joachim.** See BURCK.

**BÜRDE-NEY, Jenny** (1826-1886): b. Graz, d. Dresden; soprano; sang in Germany, Austria and England; retired from the stage 1867, and taught. In 1853 she married E. Bürde.

**BURETTE, P. J.** (1665-1747): b. Paris, d. there; professor of medicine in the University of Paris; wrote on Greek music, controverting the theory of the Greek knowledge of polyphony. Ref.: (cited on Greek dance) X. 63.

**BÜRGE, Konstantin** (1837-1909): b. Liebau, Silesia; d. Breslau; studied with Brosig and Kiel; taught pianoforte at Kullak Academy; composed overtures, chamber music.

**BÜRGER.** Ref.: II. 223; VII. 339.

**BURCK, Joachim Müller** (or Müller), called **J. A. Burgk** (ca. 1541-1610): b. Burg, d. Mülhausen; organist and Protestant composer of church music.

**BURGMELIN, J.,** pseudonym. See RICORDI, GIULIO.

**BURGMÖLLER** (1) **Johann Friedrich Franz** (1806-1874): b. Ratisbon, d. Beaulieu, France; wrote easy piano pieces. (2) **Norbert** (1810-1836):

brother of (1); b. Düsseldorf, d. Aachen; studied with Spohr and Hauptmann; pianist; composer of pianoforte concerts, a rhapsody, sonatas, a polonaise, quartets, etc.

**BURKHARD, Johann Andreas Christian** (early 19th cent.): author of a 'Dictionary of Music' (published at Ulm, 1832) and a 'Method of Thorough Bass' (1827).

**BURKHARDT, Max** (1871- ): b. Löbau in Saxony; composer and author; studied at Leipzig and Greifswald; conductor of the Liederkrantz in Cologne, 1899; musical critic, and lecturer on music at the Lessing Hochschule, Berlin, since 1906; composer of the opera *König Drosselbart* (1904) and *Das Moselgretchen* (1912), a symphony, choral works and songs; author of *Führer durch R. Wagners Musikdramen* (1909), *Führer durch die Konzertmusik* (1911), *Johannes Brahms: Ein Führer durch seine Werke* (1912).

**BURLEIGH** (1) **Ceell** (1885- ): b. Wyoming, N. Y.; violinist, composer and teacher; studied violin with Emil Sauret and Hugo Heermann at the Chicago Musical College and with Max Grünberg at Berlin; made concert tours in United States and Canada, 1907-09; pub. a number of pieces for violin and piano, including 'Ascension Sonata' (1914). Ref.: IV. 401. (2) **Harry:** b. Erie, Pa.; contemp. American song-composer of negro parentage; studied music at National Conservatory of Music, New York, 1892; baritone soloist at Bethesda Episcopal Church, Saratoga; St. George's Church, New York, since 1894; composed many songs ('Jean,' 'Deep River,' 'The Young Warrior,' etc.), some in negro folk-music style, also 'Saracen Songs,' etc. Ref.: IV. 443.

**BURMEISTER, Richard** (1860-): b. Hamburg; pianist; studied and travelled with Liszt; teacher in Hamburg Conservatory, director of pianoforte in Peabody Institute, Baltimore; composed piano concerto, symphonic fantasy, piano transcriptions, etc.

**BURNEY, Charles** (1726-1814): b. Shrewsbury, d. Chelsea; studied with Baker and with Dr. Arne; organist and musical historian, Mus. Doc.; composer of incidental dramatic music, violin concertos, cantatas, duets for the flute, etc. He travelled extensively in Europe and his historical criticism of the music of his day in Europe is his chief claim to fame. He wrote 'The Present State of Music in France and Italy' (1771), 'The Present State of Music in Germany, the Netherlands, etc.' (1773), and a most valuable 'General History of Music' in 4 volumes (1776-89); also an Italian essay on the music of papal chapel (by Palestrina, Allegri and Bai) (1784), articles for Ree's 'Encyclopaedia,' etc. Ref.: (quoted) I. 84f; (on 17th cent. opera) I. 377; (on madrigal by Festa) I. 276;

(on relation of music to poetry) II. 27; (on Viennese musical supremacy) II. 50; (on Stamitz) II. 64, 67; (travels of) II. 76, footnote; (description of Viennese) II. 80ff; (and Haydn) II. 89; (cited) VI. 72, 102f; VII. 43; 48, 108, 394, 408, 415.

**BURNS, Robert.** *Ref.*: V. 91, 95f, 113f; VI. 210.

**BURONI.** See **BORONI**.

**BURR, Willard** (1852- ): b. Ohio; studied at Oberlin Conservatory and with Haupt at Berlin; composer of a grand sonata for piano and violin, fugues, études, fantasies, string quartets, anthems, songs, etc.

**BURRIAN, Carl** (1870- ): b. Prague; operatic tenor; studied with Piwoda; début at Reval (1892); sang in Cologne, Hanover, Hamburg, Dresden, Vienna and New York; principal rôles include Tristan, Parsifal, Siegfried, Siegmund, Walter, Lohengrin and Tannhäuser. *Ref.*: IV. 155.

**BURROWS, John Freckleton** (1787-1852): b. London, d. there; pianist, organist and teacher in London; wrote 'Thorough Bass Primer' and 'Pianoforte Primer'; composed an orchestral overture, sonatas for piano with flute, 'cello or violin, piano diversissements, English ballads, etc.

**BURTIUS (Barci, Burzio), Nicolas** (1450-1518): b. Parma, d. there; wrote the *Musices opusculum*, which, pub. in Bologna by U. de Rugeris, is one of the oldest works containing printed mensural music.

**BURTON** (1) **Avery**: cathedral musician and composer in the reign of Henry VIII. (2) **Frederick Russell** (1861-1909): b. Jonesville, Mich.; d. Hopatcong, N. J.; author and composer; wrote 'Primitive American Music' and other works; composed dramatic cantatas ('Hiawatha,' etc.), ode for the 2nd inauguration of Pres. McKinley, songs, anthems, etc. *Ref.*: I. 39; IV. 347; V. 42.

**BUSBY, Thomas** (1755-1838): b. Westminster, d. Betonville, London; English organist, Mus. D., Cambridge, 1800; composer of an oratorio, odes, songs, etc., of conventional type; author of a 'General History of Music,' a 'Musical Grammar,' a music manual, etc.

**BUSCH, Carl** (1862- ): b. Germany; conductor of Kansas City Symphony Orchestra and composer of works for orchestra and for chorus and orchestra; also violin pieces and songs. *Ref.*: IV. 394f; mus. ex., XIV. 241.

**BUSI** (1) **Giuseppe** (1808-1871): Bolognese composer of excellent church music in the contrapuntal style; professor of counterpoint at the Liceo. (2) **Alessandro** (1833-1895): b. Bologna, d. there; 'cellist in the theatre orchestra which he later conducted; teacher of harmony, then professor of counterpoint at the Liceo; director of a school of singing and composer of church

music, romances, choral and orchestral symphony, an *Elegia funebre* for Rossini, etc.

**BUSNOIS, Antoine** (?]-1492): d. Bruges; singer in the Burgundian court chapel, 1467; composed chansons (3 printed by Petrucci), church music, still extant in manuscript. *Ref.*: I. 244, 245.

**BUSONI, Ferruccio Benvenuto** (1866- ): b. Empoli, near Florence; celebrated pianist composer; son of an Italian father (Fernando B., clarinetist) and a German mother (née Weiss, pianist), who taught him; made début at 8 in Vienna; toured Italy after further study with Remy in Graz. He went to Leipzig in 1886, taught in Helsingfors Cons., 1888-89, took Rubinstein prizes for composition and piano playing; became prof. in the Imp. Cons. at Moscow, 1890; professor of piano in the New England Cons., Boston, Mass., 1891-93; toured Europe, also U. S., and settled in Berlin. Composed songs, piano preludes, études, chamber music, orchestral suites, symphonic poems; also 'ballet scenes,' a *Konzertstück*, etc., for piano, and famous transcriptions of Bach's works. *Ref.*: III. xxi, 275; VI. 446, 492; VIII. 419; IX. 432; portrait, VII. 364.

**BÜSSER, Henri Paul** (1872- ): b. Toulouse; studied at Paris in the Niedermeyer School and the Conservatoire; winner of the Prix de Rome (1893); composer of 2 cantatas, an orchestral suite, a 3-act opera, etc. *Ref.*: III. 363.

**BUSSHOP, Auguste Guillaume** (1810-1896): b. Paris, d. Bruges; a self-educated and successful composer of cantatas, church and military music.

**BUSSINE, Romain** (1830-1899): b. Paris, d. there; singer; teacher at the Paris Conservatory; founder of the *Société nationale de musique*. *Ref.*: III. 287.

**BUSSLER, Ludwig** (1838-1900): b. Berlin, d. there; studied with various teachers in Berlin (Dehn, Wieprecht, and others); instructor in theory at the Ganz (later Schwantzer) and the Stern Conservatory; theatre conductor and music critic. He has published 11 books of theory, including a *Praktische musikalische Kompositionslehre, a Geschichte der Musik*, etc.

**BUSSMEYER** (1) **Hugo** (1842-): b. Brunswick; studied with Richter, Litolf and Methfessel; concert pianist; appeared in South America, New York, Paris; settled in Rio Janeiro; composer for the piano and author of *Das Heidenthum in der Musik*, published 1871. (2) **Hans** (1853- ): b. Brunswick; brother of Hugo; studied at Munich Royal School of Music and with Liszt; toured as pianist in South America, then returned to Munich, where he became teacher, then director in the Royal School of Music and founded (1879) a Choral Society.

**BUSTINI, Alessandro** (1876- ):

Italian opera composer; principal work, *Maria Dulcis*. *Ref.*: III. 383.

**BUTHS, Julius** (1851- ): b. Wiesbaden; studied with his father, Gernsheim, Hiller and Kiel; won the Meyerbeer scholarship; lived in Milan and Paris from 1873-74; conductor in Wiesbaden, Breslau, Elberfeld; director of the Düsseldorf Cons., 1902; composed chamber music, a piano concerto, etc.

**BUTT, Clara** (1873- ): b. Southwick, Sussex; contralto; studied at the Royal College of Music, with Bouby in Paris and Etelka Gerster in Berlin; début at Albert Hall, 1892; very successful in English festivals and concerts.

**BÜTTNER, Paul** (1870- ): b. Dresden; composer; studied with Draeske at the Dresden Cons.; teacher there, 1896-1907; his compositions include 3 symphonies, 2 symphonic fantasies, an overture to Grabbe's *Napoleoa*, *Saturnalia* for wind instruments and kettle-drums, sonatas for piano and violin, male choruses a *cappella* and with orchestra, and a 1-act opera *Anka*.

**BUTTSTEDT, Johann Heinrich** (1666-1727): b. Bindersleben, near Erfurt; d. Erfurt; studied with Pachelbel; organist at the Erfurt cathedral; composed church music and for clavichord and organ; wrote polemics defending the principles of solmization against Mattheson.

**BUTTYKAY, A.**: contemp. Hungarian composer; has written symphonic works and a children's opera, 'Cinderella.' *Ref.*: III. 199.

**BUUS, Jaques, or Jachet de** (16th cent.): Flemish composer, second organist at St. Mark's, 1541, organist of the Vienna court chapel, 1551-64; pub. 2 books *ricercari*, 2 books *canzoni francesi*, 1 book 4-part motets (1549), also madrigals. *Ref.*: VI. 417.

**BUXTEHUDE, Dietrich** (1639-1707): b. Helsingborg, Sweden; d. Lübeck, where he was organist at the Marienkirche from 1668, and estab-

lished the celebrated *Abendmusiken* (musical services made up of organ-music and concerted pieces for chorus and orchestra, held on Sunday afternoons from 4 to 5) in 1675. J. S. Bach walked 50 miles, from Arnstadt, to hear them. He was also distinguished as a composer, especially in the fugue and suite forms. Philipp Spitta has edited a complete edition of his organ works; those for other instruments or voices are mostly preserved in manuscript only. They include, as far as discovered, church cantatas, pub. in the *Denkmäler deutscher Tonkunst*, vol. xiv; 14 trio sonatas for violin, gamba and continuo (op. 1 and 2), 6 sonatas (2 violins, gamba and continuo; 1 violin, gamba and cont.; gamba, violone and cont.) pub. in the *Denkmäler*, vol. xi; 5 wedding arias, *Die fried- und freudenreiche Heimfahrt des alten Simeons* (1671, printed 1674), *Die Hochzeit des Lammes* (1678), *Castrum dotoris* and *Templum honoris* (1705). *Ref.*: I. 361, 451, 458, 471, 476; VI. 433f, 436; VII. 16; VIII. 284.

**BUZZOLA, Antonio** (1815-1871): b. Adria, d. Venice; studied with Donizetti; travelled in Germany and France; church and operatic composer; *maestro di cappella* at St. Mark's; produced 5 operas in Venice. *Ref.*: II. 503.

**BYRD** (or *Byrde, Bird, Byred*), **William** (1543-1623): b. London, d. there; pupil of Tallis, organist at Lincoln, member of the Chapel Royal; with Tallis obtained a patent for the exclusive printing and selling of music, which he retained after Tallis' death (1585). Of his own compositions he pub. *Cantiones sacrae* 5 v. (1575), 'Psalms, Sonnets and Songs,' etc., 3-6 v. (1588), 'Songs of sundrie natures' 3-6 v. (1589), 2 books *Sacrae cantiones* (1589, '91), 2 books *Gradualia oc sacrae cantiones* 3-6 v. (1607), 3 masses, 4 canons and instrumental music in the Fitzwilliam and other virginal books. *Ref.*: I. 305ff; IV. 4; VI. 75, 98, 136, 449; VII. 19; VIII. 124; mus. ex. XIII. 79.

## Caballero

**CABALLERO.** See FERNANDEZ-CABELLERO.

**CABEL**, or **Cabu** (1) **Édonard**: singer at Paris Opéra Comique and Lyrique. (2) **Marie-Joséphine-Dreulette** (1827-1885): b. Liège, d. Maisons Lafitte; studied at the Conservatoire after her marriage; operatic soprano in Paris, Brussels, Lyons, Strassburg, London and the French provinces; created *Dinorah*.

**CABEZON** (1) **Don Felix Antonio de** (1510-1566): b. Castrojeriz, Burgos, d. Madrid; blind performer on harpsichord and organ; chamber musician and instrumental composer to the king. *Ref.*: VI. 445. (2) **Hernando de**: son of Felix; editor of his father's manuscripts; himself a composer.

**CABLE**, **George W.** *Ref.*: IV. 307f.

**CABO**, **Francisco Javier** (1768-1832): b. Najera, near Valencia, d. Valencia; singer, organist and chapel-master at the cathedral there; composer of masses, vespers, etc., in old *a cappella* style.

**CACCINI** (1) **Giulio [il Romano]** (ca. 1550-1618): b. Rome, d. Florence, as singer to the Tuscan court. He studied singing and lute with Scipione della Palla. According to the manner of his time, he wrote contrapuntal madrigals, but he was soon influenced by the discussions of the *camerata* meeting at the Palazzo Bardi, and the experiments of V. Galileo (q.v.). Hence he began writing vocal soli in *stile rappresentativo*, which he sang with great success to his own accompaniment on the theorbo, and subsequently settings of dramatic scenes written by Bardi. His first attempt at a full *drama in musica* was *Il combattimento d' Apolloae col serpente*, text by Bardi; the next, with Peri (q.v.) *La Dafne* (1594), text by Rinuccini; then followed *Eurydice* (1600), text by Rinuccini; and *Il rapimento di Cefalo* (1600), text by Chiabrera, the first opera ever produced in a public theatre. He was also the author of *Le nuove musiche*, a series of vocal solos with figured bass (1601, 1607 and 1615), *Nove Arie* (1608), and *Fuggliotto musicale* (1614). With Peri, Caccini has the credit for creating the monodic style, and virtually the opera. It is difficult to fix their respective merits, and a great deal is no doubt due to others. *Ref.*: I. 329ff, 333ff, 366; II. 26; canzoni, V. 47ff, 154, 159; VI. 101; opera, IX. 9, 10, 13; mns. ex., XIII. 54; facsimile title page, illns., IX. 10. (2)

## Caffarelli

**Francesca**, daughter of (1); famous singer and composer of 1- and 2-part cantatas and two ballets. *Ref.*: I. 378. (3) **Septimia**, sister of Francesca, a noted singer, who aroused the admiration of Monteverdi.

**CADAUX**, **Justin** (1813-1874): b. Albi, France, d. Paris; pupil of the Conservatoire; composer of 6 comic operas.

**CADEAC**, **Pierre** (16th cent.): choir-master at Auch; church composer whose masses and motets were published in collections at Lyons, Venice and Paris.

**CADMAN**, **Charles Wakefield** (1881- ): b. Johnstown, Pa.; studied music with Steiner, von Kunits and Pauer; specialist in the field of Indian music, transcribing from phonographic records that of the Omahas, lecturing on and arranging Indian songs. He composed symphonic, orchestral and chamber music, a cantata for male chorus, songs, etc. *Ref.*: IV. 425ff; IV. 105.

**CADORE**, **Arturo**: contemporary Italian composer who has successfully produced 2 comic operas in Milan in 1898 and 1902.

**CADY**, **Calvin B.** (1851- ): b. Barry, Ill.; studied at Oberlin Cons. and Leipzig Cons.; taught at Oberlin Cons. 5 years; Univ. of Michigan 8 years; Chicago 6 years; Boston 10 years; lecturer at Columbia Univ. since 1907; at Institute of Musical Art, New York, since 1908; pub. 'Music-Education' (3 vols., 1902-07).

**CÆCILIA**: martyred about 230 and sainted by the Roman Church. Legend connects the invention of the organ with her. She has become the patron saint of music, and her name has been adopted by many singing societies. The oldest Cæcilian society was one founded by Palestrina in Rome; among others of renown is that of London, which produced the Handel and Haydn oratorios.

**CÆSAR**, **Julius** (17th cent.): English doctor who wrote catches published in 'The Pleasant Musical Companion.'

**CAFARO** (or **Caffaro**), **Pasquale** (1706-1797): b. San Pistrò, d. Naples; pupil of Leo, and his successor in Naples, Cons. della Pietà d. T.; composer of church music and operas, also oratorios, cantatas and a *Stabat Mater*. *Ref.*: I. 400; II. 6.

**CAFFARELLI** (correctly **Gaetano Majorano**) (1703-1783): b. Bari, d. San-

to-Dorato; famous male soprano, rival of Farinelli; studied with Cafaro, then with Porpora; noted in Italy, London, Paris and Vienna as one of the most brilliant coloratura singers of his time. *Ref.*: II. 4; V. 44.

**CAFFI, Francesco** (1780-1874): b. Venice, d. Padua; councillor at Milan; from 1827 student of musical history in Venice; author of monographs on Zarlino, Dragonetti, etc.; wrote an unfinished history of the theatre and composed a cantata.

**CAFFIAUX, Dom Philippe Joseph** (1712-1777): b. Valenciennes, d. Paris; Benedictine monk; wrote a history of music, printed 1756.

**CAGNIARD DE LA TOUR, Charles, Baron de** (1777-1859): b. Paris, d. there; improved the siren and made it an accurate gauge of vibrations.

**CAGNONI, Antonio** (1828-1896): b. Godiasco, Boghera, d. Bergamo; studied in Milan; *maestro di cappella* at Bergamo, Vigevano, and the Novaro Cathedral; produced about 20 operas with varying success. *Ref.*: II. 503 (foot-note); IX. 156.

**CAHEN** (1) **Ernest** (1828-1893): b. Paris, d. there; pupil of the Conservatoire, Parisian pianist, teacher and writer of operettas. (2) **Albert** (1846-1903): b. Paris, d. Cap d'Ail; studied with Clauss-Czarvady and Franck; composed 7 operas produced in Rouen, Brussels and Paris.

**CAHIER, Mme. Charles, née Walker**: b. Tennessee; contemporary operatic and concert contralto; studied with de Reszke and appeared at the opera of Nice, in the Vienna Royal Opera and at the New York Metropolitan Opera House.

**CAILLOT, Joseph** (1732-1816): b. Paris, d. there; baritone in the Comédie Italienne.

**CAIMO, Joffeo** (16th cent.): Milanese composer of madrigals and canzonets (pub. 1571, 1581, 1584).

**CAIN, Henri** (1859- ): b. Paris; painter and librettist.

**CAIX D'HERVELOIS** (early 18th cent.): virtuoso on gamba to the Duke of Orléans, Paris; composed for viol and flute.

**CALAH, J.** (1758-1798): English organist.

**CALAND, Elizabeth** (1862- ): b. Rotterdam; pupil of Deppes, whose method of instruction she adopted in her teaching in Berlin and advocated in her several books on method.

**CALDARA, Antonio** (1670-1736): b. Venice, d. Vienna; studied with Legrenzi; cellist at St. Mark's, Venice, Rome, Madrid, Vienna; assistant Kapellmeister in Vienna to Fux; composed 74 operas, 32 oratoric; masses, motets, cantatas, church music and instrumental pieces. Some of his vocal canzonis, such as *Come raggio di sol*, are still admired for their chaste melodic beauty

and expressiveness. *Ref.*: II. 479; V. 160; VIII. 139; IX. 20; mus. ex., XIII. 133.

**CALDICOTT, Alfred James** (1842-1897): b. Worcester, Eng., d. Gloucester; studied at the Cons. of Leipzig and the Univ. of Cambridge; taught in and later directed the Royal College of Music; opera conductor in an American tour and in London; composer of operettas, children's songs, etc.

**CALEGARI** (1) **Francesco Antonio** (early 18th cent.): Franciscan monk and conductor in Venice and Padua; wrote musical theory. (2) **Antonio** (1757-1828): b. Padua, d. there; produced 10 operas in Padua, Venice, Treviso, Modena; wrote a book on composition for laymen during his stay in Paris (about 1800-1802); organist and conductor at St. Anthony's; composer of 6 psalms, etc. (3) **Luigi Antonio** (ca. 1780-1849): b. Padua, d. Venice; nephew of Antonio; wrote 8 operas, one ballet and one cantata, produced in Padua, Venice, Rome, Parma and Vincenza.

**CALETTI-BRUNI**. See CAVALLI.  
**CALIGULA, Roman Emperor**. *Ref.*: X. 76.

**CALKIN, J. Baptist** (1827- ): b. London; pianist, organist, professor in the Guildhall Music School, composed church music, etc.

**CALL, Leonhard von** (1779-1815): d. Vienna; composer of part-songs and arrangements for flute and guitar with other instruments.

**CALLAERTS, Joseph** (1838- ): b. Antwerp; studied at the Brussels Cons., organist at the Cathedral of Antwerp, where also he taught in the Music School. He has written a prize symphony, a trio for pianoforte, and produced a comic opera in 1889. *Ref.*: VI. 470.

**CALLCOTT** (1) **John Wall** (1766-1821): b. London, d. Bristol; London organist; Mus. D. Oxon., 1800; lecturer at Royal Institute; composer of glees and catches; wrote 'A Musical Grammar' and the prospectus for a lexicon. (2) **William Hutchins** (1807-1882): son of John; b. London, d. there; composer of songs and anthems, which still retain popularity. (3) **John George** (1821-1895): b. London, d. Teddington; organist, composer of choruses, and accompanist to Leslie's choral society. (4) **William Robert Stuart**, son of William Hutchins (1852-1886): organist of distinction.

**CALLINET**. See DAUBLAINE & CALLINET.

**CALLIOPE**: Greek muse, the legendary mother of Orpheus and the patron of eloquence and heroic poetry.

**CALORI, Angiola** (1732-1790): b. Milan, d. there; soprano.

**CALSABIGI**. See CALZABIGI.

**CALVÉ, Emma de Roquer** (1863-): h. Decazeville, France; studied with Marchesi and Pugets; operatic soprano,

**Calvin**

whose début was made in *Hérodiade* (Brussels, 1854); has sung at the Italian and the Comique, Paris, in London and New York (both Metropolitan and Manhattan opera houses), where she was long the favorite 'Carmen.' She is the wife of Mario Gaspari (1912), an Officier d'Académie in Paris. *Ref.*: IV. 144, 146, 151.

**CALVIN**, the leader of the Reformed Church. *Ref.*: I. 294; VI. 95, 96.

**CALVISIUS, Sethus** (or *Seth Kallwitz*) (1556-1615): b. Gorschleben, Thuringia, d. Leipzig; studied at universities of Helmstadt and Leipzig; Musikdirektor at the Paulinerkirche, 1581; Thomaskirche and Nicolaikirche, 1594; wrote many valuable works on music; composed church music (pub. 1603-21).

**CALVOCORESSI, Michel-D.** (1877-): b. Marseilles; noted music critic, writer and lecturer in Paris on Russian music, Greek folk-songs, etc., translator of songs and librettos, writer on d'Indy, Liszt, Moussorgsky, etc.; professor at the Ecole des hautes études sociales; contributor to the London 'Musical Times.'

**CALVÖR, Kaspar** (1650-1725): b. Hildesheim, d. Clausthal; theorist; writer on church music.

**CALZABIGI, Raniero da** (1715-1795): b. Leghorn, d. Naples; poet; librettist for Gluck and with him responsible for the reformation of the opera and the return to the dramatic ideals of the Florentine *camerata*. *Ref.*: II. 18f, 26; IX. 42, 44, 45, 49.

**CAMARGO** (1) **Felix Antonio** (16th cent.): Spanish composer, born at Guadalajara; conducted at the cathedral at Valladolid and composed church music. (2) See **CUPIS**. (3) Mile., French ballet dancer. *Ref.*: X. 94, 99, 100.

**CAMARANO**, librettist to Verdi. *Ref.*: II. 490.

**CAMBERT, Robert** (ca. 1628-1677): b. Paris, d. London. He was a pupil of Chambonnières; organist at St. Honoré, Paris, and intendant of music to the queen-dowager Anne of Austria, 1666. In 1659 he prod. a *Pastorale* (text by Perrin) at the Château d'Issy and, in 1661, *Ariane, ou le mariage de Bacchus*. *Adonis* (1662) was not performed. In 1669 Perrin (q. v.) secured a patent to establish the *Académie royale de musique* (still existing as the Grand Opéra), and together with Cambert produced a real opera, *Pomone* (1671). Lully having secured the transfer of the patent in 1672, the second opera by Perrin and C., *Les peines et les plaisirs d'amour*, was never performed, but it was pub. with its predecessor in the *Chefs d'œuvre classiques de l'opéra français* (Breitkopf & Härtel). C. died as Master of the Music to Charles II. in London. *Ref.*: I. 405ff; IX. 23.

**CAMBINI, Giovanni Giuseppe**

**Campanari**

(1746-1825): b. Leghorn, d. Paris; operatic and ballet composer in Paris, where he was also theatre conductor. He was a prolific composer of symphonies and string quartets.

**CAMBIO, Perrisone** (16th cent.): Italian composer whose part-song settings show evidences of the new monodic style (chord-harmony). *Ref.*: V. 153.

**CAMERANA, Luigi** (1846- ): b. Piedmont; theatre conductor, Savona; produced 6 dramatic works, including an operetta, 2 operas, a melodrama, etc.

**CAMERLOHER** (1) **Placidus von** (ca. 1710-1776): b. Murnau, d. Freising; canon at Freising, where he composed 18 sinfonie da camera, trio sonatas, singspiele, an opera, oratorios, etc. (2) **Anton** ( -1743): composer of one opera and of chamber music in Munich; brother of Placidus.

**CAMETTI, Alberto** (1871- ): b. Rome; studied there at the Cæcilian Academy; organist and member of the Gregorian Society; wrote on Palestrina, Ferretti, Bellini, etc.; composed for church and secular music.

**CAMIDGE** (1) **John** (ca. 1735-1803): studied with Greene and Handel; organist at York Cathedral, writer of exercises for harpsichord. (2) **Matthew** (1758-1844): b. York, d. there; son of John, and successor to his position; composed sonatas and wrote a method. (3) **John** (1790-1859): son of Matthew (2), b. York, d. there; doctor of music, Cambridge, 1819; organist at York Cathedral, from 1842-1848, when a paralytic attack ended his career. (4) **Thomas Simpson**: son of John (3), organist in York, Swindon, Swansea, and successor to his father at the cathedral. (5) **John**: son of Thomas (4); organist at Beverley Minster.

**CAMMARANO**, librettist of *Trovatore*, etc. *Ref.*: II. 491; IX. 348.

**CAMPAGNOLI, Bartolomeo** (1751-1827): b. Cento, near Bologna, d. Neustrelitz; studied with Dall' Occa, Quastarobba and Nardini; director in Dresden and conductor at the Neustrelitz court chapel. His compositions are concertos for flutes, violin sonatas and concertos, caprices, duets, etc.

**CAMPANA, Fabio** (1819-1892): b. Leghorn, d. London; singing teacher and dramatic composer.

**CAMPANARI** (1) **Leandro** (1857-): b. Rogio, Italy; studied in Milan Conservatory; violinist of distinction in Europe and America; organized string quartet in Boston, professor of the violin in the New England Conservatory and in that of Cincinnati; from 1897 concert director and conductor, La Scala, Milan; wrote violin text-books. (2) **Giuseppe**: brother of Leandro; dramatic baritone and 'cellist. Played in the Boston Symphony Orchestra and in chamber music; sang



for years in Metropolitan Opera House, New York. *Ref.*: IV. 147.

**CAMPANINI (1) Italo** (1846-1896): b. Parma, d. Bigatto; tenor; studied with Grifflini, later with Lamperti; sang in Florence, 1871; London, 1872; toured United States in 1873, with Nilsson, 1879-80, and with Patti in 1894; sang leading rôles in various Italian operas. (2) **Cleofonte** (1860- ): b. Parma; studied at the Cons. there, 8 years; conducted *Carmen* in Parma, 1883; later at the Metropolitan Opera House, then in Milan and Naples; became conductor of Manhattan Opera House, New York, in 1906, and director of the Chicago Opera Company in 1910, which position he holds at present.

**CAMPARDON, Émile** (1834- ): b. Paris; archaeologist and historian; writer of 3 books on musical history (*Les spectacles des foires*, 1877, etc.).

**CAMPBELL, Alexander** (1764-1824): b. Tombea, Loch Lubnaig, d. Edinburgh; teacher of Sir Walter Scott; collector of Scotch folk-songs, composer of popular ballads, author of 'Conversation on Scotch Songs.' *Ref.*: VI. 211.

**CAMPBELL-TIPTON, Louis** (1877- ): b. Chicago; studied music in Boston and Chicago, also in Leipzig, 3 years; taught at the Chicago Musical College, 1900-05; privately in Paris since then; composed many piano pieces, a suite for piano and violin, songs, etc. *Ref.*: IV. 422f; port., IV. 408.

**CAMPELLA, Martianus Minucius Felix** (5th cent.): Carthaginian theorist.

**CAMPENHOUT, François van** (1779-1848): b. Brussels, d. there; violinist and operatic tenor in Belgium, Holland and France; composed 17 operas, church music, symphonies, etc.; noted for his composition of the national Belgian song, *Brabançonne*.

**CAMPIOLI, A. Gualandi, or Campiotele** (early 18th cent.): b. Germany. His parentage was Italian and he studied in Italy, returning to Berlin in 1708 as a male contralto. He sang in Hamburg, Dresden, London, etc.

**CAMPION, Thomas** (17th cent.): English writer of madrigals; published 5 books of airs and (1618) 'A New Way of Making Four Parts to Counterpoint.' *Ref.*: I. 385; VI. 141.

**CAMPIONI, Carlo Antonio** (ca. 1720-1793): b. Leghorn, d. Florence; *maestro di cappella* to the Tuscan court; composed for the church, also instrumental works, printed in London and Amsterdam.

**CAMPORESE, Violante** (1785-1839): b. Rome, d. there; concert soprano in Paris at the private concerts of Napoleon; in opera at La Scala, Milan, and at the King's Theatre, London.

**CAMPOS, João Ribeiro de Almeida de** (ca. 1770- ): b. Vizen, Portugal; conductor and professor of church singing in Lamego; wrote two elementary text-books.

**CAMPRA (1) André** (1660-1744): b. Aix (Provence), d. Versailles; was a pupil of Guillaume Poitevin; *maître de musique* at Toulon cathedral at 20; *maître de chapelle* at Arles, 1681; at Toulouse Cathedral, 1683-94, at the Jesuit collegiate church and Notre Dame, Paris. After successfully producing 2 operas, he became conductor of the royal orchestra. He then prod. successively *L'Europe galante* (1697), *Le Carnaval de Venise* (1699), *Hésione* (1700), *Aréthuse, ou la vengeance de l'amour* (1701), *Tancredi* (1702), *Les Muses* (1703), *Iphigénie en Tauride* (1704), *Télémaque* (1704), *Alcine* (1705), *Le Triomphe de l'amour* (1705), *Hippodamie* (1708), *Les Fêtes vénitienes* (1710), *Idoménée* (1712), *Les Amours de Mars et Venus* (1712), *Téléphe* (1713), *Camille* (1717), *Les Ages*, ballet-opera (1718), *Achille et Déidamie* (1712), operas bridging the gap between Lully and Rameau. He also wrote 3 books of cantatas, 5 books of motets, divertissements for the court at Versailles, etc. *Ref.*: VIII. 84; IX. 26. (2) **Joseph**: brother of André, player of the double bass at the Opéra; permitted the use of his name on his brother's first opera and ballet.

**CAMPS y SOLER, Oscar** (1837-): b. Alexandria, Egypt; of Spanish parentage; studied in Florence with Döhler and in Naples with Mercandante; concert pianist; settled in Madrid, where he has written songs, piano pieces, and a cantata; wrote also text-books and philosophical studies.

**CAMUSSI, Ezio** (b. 1833): contemp. Italian opera composer. *Ref.*: III. 383.

**CANAL, Abbate Pietro** (1807-1883): b. Crespano, Venesia, d. there; professor of classical languages at Padua; writer of musical biography and history.

**CANALE (or Canali), Floriano** (16th cent.): organist and composer of church music at Brescia.

**CANAVASSO (1) Alessandro**: composer of 'cello sonatas, lived in Paris, 1735-53. *Ref.*: VII. 591. (2) **Joseph**, brother of Alessandro, composer of sonatas for violin, viola, and 'cello, with bass.

**CANDEILLE (1) Pierre-Joseph** (1744-1827): b. Espaires, d. Chantilly; dramatic composer, few of whose compositions were produced. (2) (**Simons-C.**) **Amélie-Julie** (1767-1834): b. Paris, d. there; daughter of (1); soprano, whose début in 1782 was made in Gluck's *Iphigénie en Aulide*; actress, teacher and operatic composer in Paris. She wrote operas, trios, sonatas and fantasies for the piano, songs, etc.

**CANGE, Charles Dufresne, Sieur du** (1610-1688): b. Amiens, d. Paris; lawyer and lexicographer.

**CANNABICH (1) Christian** (1731-1798): b. Mannheim, d. Frankfurt; composer and conductor, studied under

## Canniciari

Stamitz, whom he succeeded in 1757 as concert-master and director of chamber music at the court of Karl Theodor in Mannheim. In 1778 he followed the court to Munich. Both here and in Mannheim Mozart was an intimate friend of his family. His compositions, including operas, ballets, about 100 symphonies, violin concertos, orchestral trios, quartets, and quintets, developed the style of Stamitz, broadening the form, and enlarging orchestral resources (obligato clarinets, also in low register, etc.). He lacked, however, the originality of his genial master. A symphony (B maj.) and an overture (C maj.) have been republ. in Riemann in the *Denkmäler der Tonkunst in Bayern*. Ref.: II. 67; VII. 413, 418, 420; VIII. 146, 147, 158. (2) **Carl** (1764-1806): b. Mannheim, d. Munich; son of (1); violinist, who succeeded his father as Kapellmeister at the court in Munich. He was a fine conductor, but as composer had only a mediocre talent. Ref.: VIII. 93.

**CANNICCIARI, Don Pompeo** (1670-1744): b. Rome, d. there; conductor and composer of the Roman school; collector of a large musical library, now lost.

**CANOBBIO, Carlo** (late 18th cent.): violinist in St. Petersburg, where he produced 2 ballets and composed 2 symphonies, 6 guitar and violin sonatas, arias, etc., as well as three other ballets for the Venetian stage.

**CANTOR, Otto** (1857- ): b. Kreuznach, Rhenish Prussia; London song writer.

**CANTU, Agostino** (1878- ): Italian opera composer. Ref.: III. 383.

**CAPEL-CURE**, [Rev.] E.: author of text of Elgar's 'The Light of Life.' Ref.: VI. 361.

**CAPELLA, Martianus Minneus Felix** (5th cent.): Carthaginian poet and scholar; wrote *Satyricon*, book 9 of which deals with musical theory.

**CAPELLI**. Pseudonym for APELL.

**CAPOCCI** (1) **Gaetano** (1811-1898): b. Rome, d. there; *maestro di cappella* of the Lateran; produced 2 oratorios in Rome (1833, '42). (2) **Filippo** (1840-): b. Rome; organist at the Lateran; composed for organ and one oratorio. Ref.: III. 397; VI. 491.

**CAPORALE, Andrea** (d. London, 1756): 'cellist.

**CAPOUL, Joseph Amédée Victor** (1839- ): b. Toulouse; studied at the Conservatoire; tenor in the Opéra-Comique, in New York and London; professor of operatic singing in New York National Conservatory; assistant director of the Opéra and director of the Opéra-Comique.

**CAPPA, Goffredo** (ca. 1647-1717): d. Saluzzo; eminent violin maker, pupil of Amati; founder of a school for violin making in Saluzzo.

**CAPRA, Marcello** (1862- ): b. Turin; abandoned the army for music,

## Cario

which he studied with Haberl, Haller and Renner; founded a music publishing firm in Turin; edits *Santa Cecilia*.

**CAPRI, Julius** (1837- ): b. Marseilles; studied at the Conservatory there; taught in St. Petersburg, wrote salon music, songs, one opera, produced in St. Petersburg, 1897.

**CAPRON, Henri** (18th cent.): pioneer musician in America. Ref.: IV. 66, 72.

**CAPUZZI, Giuseppe Antonio** (1753-1818): b. Brescia, d. Bergamo; studied with Tartini and Bertoni; violinist in Venice, London and concert leader at Bergamo; produced operas and ballets in Venice and Milan; wrote quartets and quintets for string instruments.

**CARACCIO** (or **Caravaccio**), **Giovanni** (ca. 1556-1626): b. Bergamo, d. Rome; conductor at Bergamo and Rome; composed madrigals, canzoni, psalms, magnificats, etc.

**CARACCIOLI, Luigi** (1849-1887): b. Adria, Bari, d. London; dramatic composer.

**CARADORI-ALLAN, Maria C. N.** (née de Mnnek), (1800-1865): b. Milan, d. London; soprano. Ref.: IV. 124.

**CARAFÀ DE COLOBRANO, Michele Enrico** (1787-1872): b. Naples, d. Paris; an officer in the Napoleonic army; after the defeat at Waterloo, he abandoned the army for music; composed nearly thirty operas, successfully produced in Italy, Vienna and Paris; taught at the Conservatoire; composed ballets, cantatas and church music.

**CARAMUEL DE LOBKOWITZ, Juan** (1606-1682): b. Madrid, d. Vigevano, Italy; Bishop of Vigevano; writer on Gregorian music and opponent of the use of solmisation.

**CARDON, Louis** (1747-1805): b. Paris, d. Russia; harpist, composer of sonatas for harp with violin, 2 harps, 2 concertante symphonies, for 2 harps and string orchestra, etc.

**CARDOSO, Manuel** (1569-1650): b. Fronteira, d. Lisbon[?]; sub-prior, chapel-master and composer of church music.

**CARESANA, Cristoforo** (1655- ): b. Tarentum; Neapolitan organist and composer of motets, hymns and *duetti da camera*.

**CARESTINI (Cusanino), Giovanni** (ca. 1705-1760): b. Monte Filatrano, near Ancona, d. there; male soprano; sang Rome, Prague, Mantua, London, Venice, Berlin and St. Petersburg.

**CAREY, Henry** (ca. 1690-1743): d. London; natural son of the Marquis of Halifax; composer of popular English ballads (100 of which he issued under the title of 'The Musical Century'), operettas, ballad-operas, etc. Chrysanther has proven him to be the composer of the tune of 'God Save the King.' Ref.: IV. 324; V. 171.

**CARIO, Johann Heinrich** (1736-

after 1800): b. Eckernforde, Holstein, d. there; trumpeter.

**CARISSIMI, Giacomo** (1604-1674): b. Marino, Papal States; d. Rome; composer; organist at the Cathedral of Tivoli and *maestro di cappella* at the Apollinaris church in Rome. He had great influence in the development of monody, especially in perfecting the recitative, and enriching instrumental accompaniment; his pupils included Scarlatti, Cesti, J. R. Keril, Christian Bernard, Krieger and M. A. Charpentier. He composed many oratorios, cantatas, and other sacred works of which many have been lost. The 15 oratorios that have been preserved (in the Paris Bibliothèque, Cons. Library, British Museum, Christ Church, Oxford, Berlin Royal Library) are as follows: 'Abraham and Isaac,' 'Balthisar,' *Diluvium universale*, *Extremum Dei iudicium*, *Ezechia*, *Felicitas beatorum*, *Historia divitis*, 'Jeptha,' 'Hob,' 'Jonas,' *Judicium Salomonis*, *Lamernatio damnatorum*, *Lucifer*, *Martyres*, *Vis frugis et pater familias*. Of the printed works (masses in 5 and 9 voices, etc., 1665, *Arion Romanus*, 1-5 voices, 1670, *Sacri concerti* in 2-5 voices, 1675) only a few copies remain, and single motets are to be found in collections issued between 1646 and 1693. *An ars cantandi* is preserved only in German translations. B. was the first to differentiate the oratorio from the opera and perfect the form of the cantata. Through his pupils he exerted an influence upon the development of opera, which though good in a purely musical sense, resulted in the degeneration of the opera as a music drama. Ref.: I. 386f; V. 160; VI. 230, 247; IX. 16, 18; mus. ex., XIII. 117.

**CARL, William Crane** (1865- ): b. Bloomfield, N. J.; studied with Warren, Schiller and Guilman; organist and conductor in New York, where he is also director of the Guilman Organ School; tours as concert-organist.

**CARLYLE, Thomas**, English writer. Ref.: II. 213; VI. 466; IX. 73.

**CARMEN, Johannes** (early 15th cen.): one of the 'three distinguished Parisian' masters mentioned in Martin Le Franc's *Champion des Dames* (c. 1440), the other two being Tapissier and Cesaris. Of his writings only one extended setting, *Pontifici decori speculi* (reprinted in Stainer's 'Dufay and His Contemporaries') is preserved.

**CARMENCITA**: Spanish dancer. Ref.: X. 210.

**CARMICHAEL, Mary Grant**: b. Birkenhead, Eng.; studied with Beringer, Bache, Hartvigson and Prout; composed an operetta, 'The Snow Queen,' songs, a suite for pianoforte, etc.; and translated Ehrlich's 'Celebrated Pianists of the Past and Present' (1894).

**CARNABY, William** (1772-1839): h. London, d. there; organ composer.

**CARNALL, Arthur** (1852-1904): b. Petersborough, d. Penge; organist at the latter place; composed an overture, quintets, etc.

**CARNEGIE, Andrew**, contemp. American capitalist; built Carnegie Concert Hall, New York; Pres. N. Y. Oratorio Society, etc. Ref.: IV. 211.

**CARNICER y BATLLE, Ramon** (1789-1855): b. Tarega, Catalonia, d. Madrid; studied in Urgel and Barcelona; conductor of Italian opera at Barcelona and Royal opera in Madrid; professor of composition at Madrid Conservatory; composed 9 operas, symphonies, church music, etc.

**CARO** (1) **Marco** (15th-16th cent.): composer of *frottole* at the court of Mantua. (2) **Paul** (1859- ): b. Breslau; studied there and at the Vienna Conservatory; composed 5 symphonies, sinfonietta, overtures, 2 operas, 2 cantatas, 2 serenades for string orchestra, symphonic poems, etc.

**CARON, Philippe** (15th cent.): contrapuntist in the style of his masters, Binchois and Dufay; composed masses and chansons, only a few of which still exist.

**CARPANI, Giuseppe Antonio** (1752-1825): b. Villalbesse, Como, d. Vienna; poet at the Viennese court; author of books on Haydn and Rossini; operalibrettist.

**CARPENTER, John Alden** (1876-): b. Illinois; studied at Harvard Univ., with Bernard Ziehn and Edward Elgar; engaged in business in Chicago. He composed notable songs (some with orchestra), a violin sonata, 'Adventures in a Perambulator' (suite for orchestra), a symphony, etc. Ref.: IV. 427f; portrait, IV. 408.

**CARPENTRAS** (II Carpentrasso). See GENET, ELEAZER.

**CARR** (1) **Benjamin** (18th cent.): composer of the first American opera, 'The Archers' (1796). Ref.: IV. 112. (2) **Frank Osmond** (1858- ): b. Yorkshire; Mus. Doc. and composer of dramatic music, including farces, burlesques and comic operas.

**CARRE, Albert** (1852- ): b. Strassburg; nephew of Michel C., the librettist; studied in the Lycée there; dir. theatre at Nancy, 1884; Cercle at Aix-les-Bains, 1885-90; succeeded Carvalho as dir. of the Opéra-Comique, which position he held from 1898 to 1912; composed for the stage. Ref.: II. 205; IX. 180, 238, 240, 246.

**CARRENO, Teresa** (1853- ): b. Caracas, Venezuela; studied with Gottschalk and Mathias; toured the United States, 1875; Germany, 1889-90; became court pianist to king of Saxony, 1893; has played in all the principal cities of Europe and America; composed a string quartet in B, brilliant piano pieces, and the Venezuelan national hymn. She was married successively to E. Sauret (q.v.), Giov. Tagliapietra

(baritone), E. d'Albert (q.v.) and Arturo Tagliapietra.

**CARRERAS, Rafael**: pub. *El Oratorio Musical* (1906). *Ref.*: VI. 232.

**CARRODUS, John Tipiady** (1836-1895): b. Braithwaite, d. London; virtuoso on violin which he studied in Stuttgart and London; concert violinist and conductor; teacher at the London National Training School; composer of violin solos, etc.

**CARROLL, Marcus H.**, contemp. Anglo-American clergyman and composer of songs, part songs, orch. pieces, etc. *Ref.*: IV. 354.

**CARSE, A. von Ahn** (1878- ): b. Newcastle-on-Tyne; writer of 2 symphonies (C and D), 1 concert overture; Prelude to 'Manfred,' 'The Death of Tintagiles,' and a cantata, 'The Lay of the Brown Rosary' (1902). *Ref.*: III. 443.

**CARTER, Thomas** (ca. 1735-1804): d. London; studied in Italy; organist, theatre conductor and dramatic composer; wrote incidental music, a concerto for bassoon and piano; sonatas for the piano, songs, etc.

**CARTESIUS**. See DESCARTES.

**CARTIER, Jean-Baptiste** (1765-1841): b. Avignon, d. Paris; studied with Viotti; accompanist to Marie Antoinette, violinist at Opéra, and in the royal chapel, 1804. He wrote variations and other violin music, also 2 operas. *Ref.*: VII. 407, 412, 428.

**CARULLI** (1) **Ferdinando** (1770-1841): b. Naples, d. Paris; guitar-player whose method is the foundation of modern guitar-playing; composed many works for his instrument; wrote a guitar method and a treatise on harmony (Paris, 1825). (2) **Gustavo** (1800-1877): son of (1); b. Leghorn, d. Boulogne; vocal composer and teacher; wrote an opera, songs and vocal exercises.

**CARUSO** (1) **Luigi** (1754-1822): b. Naples, d. Perugia; *maestro di cappella* at Perugia Cathedral; composed 69 operas, 5 oratorios and church music. (2) **Enrico** (1873- ): celebrated operatic tenor; b. Naples, studied under Gnglielmo Vergine; début in *L'Amico Francesco* at Theatre Nuovo, Naples, 1894; has sung in Milan, St. Petersburg, Moscow, Warsaw, Rome, Berlin, Paris, London, New York, etc.; Italian and French repertoire. He created principal tenor rôle in 'The Girl of the Golden West' (Puccini). *Ref.*: III. 374; IV. 149, 155; IX. 485.

**CARVALHO (Carville), Léon** (1825-1897): b. in a French colony, d. Paris; noted impresario; managed various operas in Paris from 1872 to 1887; Opéra-Comique from 1876; married Mlle. Miolan, famous soprano, 1853.

**CARVALHO-MIOLAN, Caroline-Marie-Félix** (1837-1895): b. Marseilles, d. near Dieppe; studied at the Conservatoire; début at the Opéra-Comique, 1849; sang leading rôles in many of the principal operas.

**CARY, Annie Louise** (1842- ): b. Wayne, Kentucky; studied in Boston and Milan; concert and operatic contralto at Copenhagen, Hamburg, Stockholm, Brussels, London, New York, St. Petersburg and the United States.

**CASALI, Giovanni Battista** (ca. 1715-1792): b. Rome, d. there; conductor at the Lateran; composed in the style of the Roman School; wrote 4 operas and 3 oratorios.

**CASALS, Pablo** (1876- ): b. Vuedrell, Spain; brilliant cellist and composer. He studied with Garcia, Rosereda and Breton; in 1897 he accepted a professorship at the Conservatory of Barcelona; toured extensively in Europe and U. S., where he appeared frequently in conjunction with Harold Bauer, the pianist. His works include 'cello and violin pieces with piano, orchestral works and *La Vision de Fray Martin*. He married Susan Metcalfe, English singer. *Ref.*: portrait, VII. 596.

**CASAMORATA, Luigi Fernando** (1807-1881): b. Würzburg, d. Florence; studied law and music; composed unsuccessful ballet and opera, then wrote church-music. He founded the Royal *Istituto musicale fiorentino* and published a history of its origin. Besides critical and historical essays, he wrote compositions for voice and instruments and published a manual on harmony.

**CASATI, Gasparo** (d. 1643); Novara; chapel master of the cathedral there, and composer of church music.

**CASELLA** (1) **Pietro** (13th cent.); earliest composer of madrigals; friend of Dante. (2) **Alfredo** (1883- ): b. Turin; studied at the Paris Conservatoire; professor there, 1912-15; professor at the Liceo musicale di S. Cecilia since 1915; composed a large amount of chamber music, orchestral works, piano pieces and songs. *Ref.*: III. xxi.

**CASERTA, Philippe de** (15th cent.): Neapolitan theorist; wrote on measured music; one treatise published in Conssemaker's *Scriptores*.

**CASINI, Giovanni Maria** (1670-after 1714): b. Florence, where he was cathedral organist from 1703. He pub. *Canzonetti Spirituali*, motets, organ pieces, etc. He advocated the re-introduction of the old modes and constructed a clavier with 31 notes to the octave.

**CASELL, Guillaume** (1794-1836): b. Lyons, d. Brussels; singer and teacher.

**CASSIODORUS, Magnus Aurelius** (5th cent.): theoretician at Syllaecum, Lucania; his *Institutiones Musicale* was printed in the *Scriptores* of Gerbert. *Ref.*: (cited) I. 135, 148.

**CASTAN, Armand de** (1834-1897): b. Toulouse, d. New York; operatic baritone; sang at the Opéra, London Italian opera, and in New York. His repertoire, which was extensive, in-

cluded bass and baritone rôles, among them *Mephistopheles*.

**CASTELLI, Ignaz Franz** (1781-1862): b. Vienna, d. there; poet at the court, editor of a musical journal which he founded; composer, librettist of Weigl's *Schweizerfamilie* and other operas.

**CASTELMARY.** Pseudonym of CASTAN, ARMANDO DE.

**CASTIL-BLAZE [Blaze], François Henry Joseph** (1784-1857): b. Cavailon (Vaucluse), d. Paris; pupil of his father, H. SEBASTIEN BLAZE (1763-1833), a notary but also active as composer and poet. C.-B. studied law in Paris and attended the Conservatoire; in 1820 he left the law and settled in Paris as musical litterateur and critic of the *Revue de Paris*, *Journal des Débats*, etc., for which he wrote historical articles (in part pub. separately). He also wrote *L'Opéra en France* (1820, 1826); *Dictionnaire de musique moderne* (1821, 1825; repub. with additions by Mées, 1828); *Chapelle-musique des rois de France* (1832); *Physiologie du musicien* (1844); *Molière musicien* (1852, 2 vols.); *Théâtres lyriques de Paris* (1847-56, 3 vols.); *Sur l'Opéra français* (1856); *L'art des vers lyriques* (1858). He translated German and Italian opera texts (*Don Giovanni, Figaro, Freischütz, Barbieri, Euryanthe*, etc.) into French. His son is Henry Blaze de Bury (q. v.). Ref.: (quoted) X. 80f, 93, 100, 131.

**CASTILLON, Alexis de** (Vicomte de Saint-Victor) (1838-1873): b. Chartres, d. Paris; was pupil of Massé, then César Franck. Together with Dnpare and Saint-Saëns, C. was a founder of the *Société nationale de musique*, but an early death put an end to his creative activity. His works are among the first serious orchestra and chamber music written by Frenchmen. They include Symphonic Sketches, two 'Suites,' an overture, a piano concerto and other piano pieces, much music for strings alone and with piano, and songs. Ref.: III. xviii, 212f.

**CASTRUCCI, Pietro** (1689-1752): b. Rome, d. Dublin; violinist, pupil of Corelli; leader of Handel's opera orchestra in London, 1715. C. was the inventor of the *violetta marina*, resembling the *viol d'amore* in tone. Handel in *Orlando* wrote an aria, accompanied by two *violetta marine* (played by C. and his brother Prospero). C. wrote violin concertos, and 2 books of violin-sonatas. Ref.: VIII. 87. (2) **Prospero** (d. London, 1760): violinist in the Italian Opera, wrote 6 soli for violin and bass.

**CATALANI (1) Angelica** (1779-1849): b. Sinigaglia, d. Paris; celebrated operatic soprano whose voice ranged up to *g<sup>'''</sup>*, was very flexible and capable of brilliant bravura singing. She made her début at Venice, 1795, then sang at La Pergola, Florence, La Scala, Milan,

1801, and Lisbon, where she married an attaché of the French embassy. In Paris she sang only in concert. Her London début was made at the King's Theatre, 1806, and she is said to have earned there £16,700 in one year. She returned to Paris after 7 years to manage the Théâtre Italien, from which she retired, 1817, and toured Europe 10 years, living in Florence after 1828. Ref.: II. 185. (2) **Aifredo** (1854-1898): b. Lucca, d. Milan; studied with his father and F. Magi; later at the Paris Cons. and at Milan Cons.; wrote operas, orchestral and piano pieces, chamber music, etc.

**CATEL, Charles-Simon** (1773-1830): b. L'Aigle, Orne; d. Paris; studied at the Paris École Royale du Chant (later the Conservatoire), where he was accompanist and professor; professor of harmony at the Conservatoire, 1795; wrote a *Traité d'harmonie* (pub. 1802, used at Conservatoire 20 years); member of Academy, 1815; wrote operas, cantatas, chamber music, etc.

**CATELANI, Angelo** (1811-1866): b. Gastalla, d. S. Martino di Mugnano; studied at Naples Cons.; later with Donizetti and Crescentini; conductor of Messina opera, *maestro di cappella* at the cathedral and court at Modena; wrote 3 operas, also a musical history.

**CATENHAUSEN, Ernst** (1841-): b. Ratzeburg; conductor and composer. **CATHERINE**, Empress of Russia. Ref.: II. 15, 16, 40; III. 41; X. 141.

**CATOIRE, Georg Lvovitch** (1861-): b. Moscow; was a pupil of Klindworth and Willborg in that city; afterward of Rüfer in Berlin and Liadoff in St. Petersburg. C. lives in Moscow and has thus far published a symphony (C min., Op. 7); a symphonic poem, *Mzyri* (after Lermontoff); a cantata, *Russalka*; a trio, violin sonatas, a string quartet, a piano concerto, piano pieces, songs and choruses. Ref.: III. 154; VI. 396.

**CATRUFFO, Giuseppe** (1771-1851): b. Naples, d. London; composer of operas.

**CAUROU, François-Eustache dn** (1549-1609): b. Gerberoy, d. Paris; singer, conductor and superintendent of music at Paris court; composed church-music.

**CAVACCIO, Giovanni** (ca. 1556-1626): b. Bergamo, d. Rome; *maestro di cappella* at Bergamo, composer of church music, madrigals, canzonets, etc.

**CAVAILLÉ-COLL, Aristide** (1811-1899): b. Montpellier, d. Paris; famous organ-builder, which profession his father, Dom HYACINTHE C.-C. (1771-1862), also followed. C.-C. built the organ at St. Denis, 1833; also those of St. Sulpice, Madeleine, and other Paris churches, as well as in Belgium, Holland and various parts of France. The system of separate wind-chests with different pressures for the low, medium, and high tones, also the *flûtes octavi-*

antes are his inventions. He pub. *Études expérimentales sur les tuyaux d'orgue* (1849); *De l'orgue et de son architecture* (1856), and *Projet d'orgue monumental pour la Basilique de Saint Pierre de Rome* (1875). Ref.: VI. 407, 411.

**CAVALIERI** (1) **Emilio de'** (ca. 1550-1599): d. Florence, as Inspector-General of Art and Artists to the Tuscan court. He was one of the originators of the *stile rappresentativo* (accompanied monody) and his oratorio, *Rappresentazione di anima e di corpo* (Rome, 1600), is the first application of that style to sacred music. He also wrote *Il Satiro* (1590), *Disperazione di Filene* (1590), and *Gioco della cieca* (1595), which are among the very first operatic attempts. Ref.: I. 328f, 334f, 385; VI. 100, 101 (footnote), 244f, 227; VIII. 82; IX. 8, 16, 21f; mus. ex., XIII. 55. (2) **Lina** (1874- ): b. Rome; operatic soprano; début at Royal Theatre, Lisbon, as Nedda in *I Pagliacci*; has sung in Naples, Warsaw, London, New York, etc.

**CAVALLI, Francesco** (real name **Caletti-Bruni**) (1602-1676): b. Crema, d. Venice; son of a *maestro* at Crema named Caletti and surnamed Brunni, and protégé of a Venetian nobleman, Federigo Cavalli, whose name he adopted. He was engaged as singer at S. Marco in 1617 and 1628, and second organist in 1640, and first organist in 1665, becoming *maestro* in 1668. His *Giason* (Venice, 1649) went the rounds of Italy; *Serse* (Venice, 1654) was chosen for the marriage festivities of Louis XIV (1660), and with *Ercolo amante* the hall of the Tuileries was inaugurated. C. also composed a fine Requiem and other church music. He studied with Monteverdi and wrote 41 operas, which developed his master's style in the direction of melodic freedom and consequent decline of dramatic significance. Ref.: I. 346, 380ff, 407; II. 181; V. 159f; VII. 6; IX. 14, 15, 23, 29, 67; mus. ex., XIII. 61.

**CAVALLINI, Ernesto** (1807-1873): b. Milan, d. there; performer on clarinet and composer for that instrument.

**CAVALLO, Peter** (1819-1892): b. Munich, d. Paris; organist in various Paris churches.

**CAVENDISH, Michael** (late 16th cent.): English composer.

**CAVOS, Catterino** (1776-1840): b. Venice, d. St. Petersburg; studied with Bianchi; *maestro di cappella*, Imperial Theatre, St. Petersburg, and conductor of Russian opera there, composed Russian, Italian and French operas, cantatas, ballets, choruses, etc. See Adenda. Ref.: III. 41; IX. 380, 382.

**CAYLUS, Anne Claude Philippe de Tubières, Comte de** (1692-1765): b. Paris, d. there; writer on ancient music (Paris, 1752).

**CECILIA.** See **CÆCILIA.**

**CELEGA, Nicolo** (1844-1906): b. Polesella, d. Milan; studied at Milan Cons.; composed operas, symphonic poems, instrumental pieces, transcriptions, etc.

**CELESTINE I, Pope.** Ref.: I. 143.

**CELESTINO, Elligio** (1739-1812): b. Rome, d. Ludwigslust; conductor at the court there; teacher in London and composer of sonatas for violin and bass, duos for 'cello and violin.

**CELLER, Ludovic** (psend. for Louis Leclercq) (1828- ): b. Paris; pub. *La semaine sainte au Vatican* (1876), *Les origines de l'opéra et le Ballet de la Reine* (1868), *Molière-Lully: Le mariage forcé [Le Ballet du roi]* (1867), *Les décors, les costumes et la mise en scène au XVIII<sup>e</sup> siècle* (1869).

**CELLES, Dom Jean François Bedos de** (1706[?]-1779[?]): b. Caux, d. St. Maur; Benedictine monk; author of *L'Art du facteur des orgues* (Paris, 1766-1778), and an account of the new organ at St. Martin de Tours in *Mercur de France* (Jan. 1762). Ref.: VI. 445.

**CELLIER, Alfred** (1844-1891): b. Hackney, London, d. there; studied with T. Helmore; conductor in Belfast, Manchester, London; composer of a mass, 14 operettas, an opera, 'Pandora,' a symphonic suite, popular songs, etc.

**CEREZO, Sebastian:** Spanish dancer. Ref.: X. 109.

**CERNOHORSKY.** See **CZERNOHORSKY.**

**CERONE, Domenico Pietro** (b. Bergamo, 1566): singer at the courts of Spain and Naples; pub. *El melopeo*, etc. (1613), and *Regole necessarie*, etc. (1609). Ref.: VIII. 69f.

**CERRETO, Scipione** (1551-ca. 1632): b. Naples, d. there; pub. treatises on musical theory (2 pub., 1 MS.) at Naples; lutenist and composer.

**CERRITO, Fanny,** ballerina. See **SAINT-LÉON.** Ref.: X. 158f.

**CERTON, Pierre** (ca. 16th cent.): choir master in Paris; contrapunctist and composer of masses, magnificats, chansons, motets, etc., included in collections by Ballard, Attaignant, and Phalèse; pupil of Joaquin.

**CERÙ, Domenico Agostini** (b. Lucca, 1817): musical amateur whose profession was engineering; pub. biography of Boccherini and a History of Music in Lucca.

**CERVANTES:** the author of *Don Quixote*. Ref.: VIII. 400; X. 145.

**CERVENÝ.** See **CZRVENÝ.**

**CERVETTI.** See **GELINEK.**

**CESI, Beniamino** (1845-1907): b. Naples, d. there; studied at Naples Cons. and privately; taught at the Naples Cons. and at the St. Petersburg Cons.; editor of *L'Archivio Musicale*; concertized in Italy, also Paris, Cairo, Alexandria, etc.; composed 60 piano pieces, songs, opera and a piano method.

**CESTI, Marc' Antonio** (1620-1669): b. Arezzo, d. Venice; was a pupil of Carissimi at Rome; *maestro di cappella* to Ferdinand II de' Medici, Florence, 1646; tenor in the papal choir, 1660; Vice-Kapellmeister at the Vienna court, 1666-69. His operas include *Orontea* (Venice, 1649), *La Dori* (ib., 1663), both of which were very successful. He also prod. *Il principe generoso* (Vienna, 1665), *Il pomo d'oro* (ib., 1666), *Tito* (Venice, 1666), *Nettuno e Flora Festeg-gianti* (ib., 1666), *Semiramide* (ib., 1667), *Le Disgrazie d'Amore* (ib., 1667), *Argene* (1668), *Genserico*, and *Argia* (ib., 1669). With C. is supposed to have begun the degeneration of the opera into a mere 'concert in costume' since he transmitted the Caris-simi formalism to the stage (*da capo* aria, etc.). He also wrote madrigals, songs, etc., and transferred the cantata, perfected by Carissimi, to the stage. Ref.: I. 328f; VI. 105; IX. 15f, 67.

**CHABRAN, Francesco** (18th cent.): b. Piedmont; aroused enthusiasm in Paris and London as violiu vlr-tuoso; composed violin sonatas and can-tatas.

**CHABRIER, Alexts Emmanuel** (1841-1894): b. Ambert, d. Paris; studied piano with Ed. Wolff, and theory and composition with T. A. E. Semet and Aristide Hignard. *L'étoile*, his first operetta, was produced 1877 (after various unsuccessful operatic attempts which were not staged). More im-portant were his grand operas, *Gwen-doline* (Brussels, 1886), and *Le roi malgré lui* (Paris, 1887). The first act of his uncompleted opera, *Briséis*, was first presented at a Lamoureux concert in 1897. C.'s rhapsody *España*, for orchestra, is a favorite reper-tory number. He also wrote piano pieces. C. was choral director at the *Chateau d'Eau*, 1884-85, and aided Lamoureux in the rehearsing of *Tris-tan und Isolde*. Ref.: III. viii, ix, xviii, 2, 286, 341; V. 354; VII. 353, 366; VIII. 427f; IX. 443, 454, 457; mus. ex., XIV. 83; portrait, III. 298.

**CHADWICK, George Whitfield** (1854- ): b. Lowell, Mass.; American composer; pupil of Eugene Thayer at Boston, and Reinecke and Jadassohn in the Leipzig Cons.; later of Rheinberger in Munich. He became organist of the South Congreg. church, and teacher of harmony, composition and orchestration at the New England Cons., in Boston. In 1897 he succeeded Faelten as director. He also conducted the Worcester Music Festival. His compositions include 3 symphonies, 7 over-tures, symphonic poem sketches, fan-tasy, suite, 5 string quartets, a piano quartet, choral works with orch., an opera 'Judith,' a comic opera 'Tabasco,' songs, etc.; pub. a 'Harmony' (1898). Ref.: IV. 248f, 311, 337f, 357, 462; VI. 221, 381, 464; VII. 589; mus. ex., XIV. 212, 215; portrait, IV. 342.

**CHALIAPINE, Theodore** (1873-): b. Kazan, Russia; operatic bass; joined an opera company at 17; has sung in St. Petersburg, Moscow, Paris, Lon-don, New York, etc., leading rôles in *Boris Goudunoff*, 'Ivan the Terrible,' 'Prince Igor,' *La Khovanstchina*, *Mefistofele*, etc. Ref.: IX. 398.

**CHAMBERLAIN, Houston Stewart** (1855- ): contemp. aesthetician and writer, authority on Wagner. He pub. *Das Drama Richard Wagners* (Leip-zig, 1892), and *Richard Wagner* (Munich, 1896). The latter has been translated into English by G. A. Hight (London, 1897). Ref.: (cited) IX. 259, 296.

**CHAMBERLYN** (ca. 1509): English organ builder. Ref.: VI. 405.

**CHAMBONNIÈRES, Jacques Champion** (17th cent.): chamber-cem-balist at the French court; composer of clavecin compositions and teacher of many famous pupils, among them the elder Couperins, d'Anglebert, Le Bègue, etc. Ref.: I. 375; VI. 442; VII. 27, 32, 33, 104.

**CHAMINADE, Cécile-Louise-Steph-anie** (1861- ): b. Paris; pianist and composer; studied with Lecouppay, Savard, and Marsick, and composition with Godard. She composed a ballet-symphonic *Callirhoe* (1888), a sym-phonie-lyrique, *Les Amazones* (1888), 2 orchestral suites, a Konzerstück for piano and orchestra and a great num-ber of piano pieces, some of which have become very popular; also many songs. Ref.: V. 318; VII. 342.

**CHAMPEIN, Stanisias** (1753-1830): b. Marseilles, d. Paris; studied with Peccico and Chavet, Paris; com-posed church music, 2 operettas and 40 operas before 1792; after that date he wrote 15 operas, none of which were produced.

**CHAMPINGTON, J.** (16th cent.): English organ maker.

**CHAMPION, Jacques.** See CHAM-BONNIÈRES.

**CHAMPS, Ettore de** (1835-1905): b. Florence, d. there; was educated as a pianist and composer, wrote several operas, skits (*farse*) and ballets; and in addition composed masses and other church music.

**CHANDOS, Duke of.** Ref.: I. 433f.

**CHANNAY, Jean de** (16th cent.): Avignon music printer.

**CHANTAVOINE, Jean** (1877- ): b. Paris; studied with Friedländer, 1898, 1901-02; music critic on the *Revue Hebdomadaire* since 1903; on *Excelsior* since 1911; has been editor of *L'Année Musicale* and *Les Maîtres de la Musique*; wrote *Musiciens et Poètes* (Paris, 1912).

**CHAPI y LORENTE, Ruperto** (1851-1909): b. Villena, d. Madrid; studied at the Madrid Cons.; later in Rome on a grant from the Spanish Academy; wrote several operas, but is especially well known for his zar-zuelas, of which he has written 155.

**CHAPMAN** (1): English masque writer. *Ref.*: VI. 141. (2) **William Rogers** (1855- ): b. Hanover, Mass.; chorus-leader and conductor in New York and New England; conductor of the Maine Music Festivals; composer of church music, choral works, songs, etc.

**CHAPPELL & CO.**: music publishing house of London, founded in 1812 by **Samuel Chappell**, **CRAMER**, the pianist, and **LATOUR**. **William C.** (1809-1888), son of Samuel, succeeded his father in 1834; established the 'Antiquarian Society,' 1840; pub. collections of music, songs and an unfinished history of music.

**CHAPPLE, Samuel** (1775-1833): b. Crediton, Devon, d. Ashburton; blind organist and pianist; composed piano-forte sonatas with violin accompaniment, anthems, songs, a glee, etc.

**CHAPUIS, Auguste - Paul - Jean - Baptiste** (1862- ): b. Dampierre-sur-Salon; studied under Dubois, Massenet and César Franck; took the Rossini prize, 1885; organist at Notre-Dame-des-Champs. 1882-87, and at Saint-Roch since then; professor of harmony at the Conservatoire since 1894; inspector-general of musical instruction of the schools in Paris since 1895; wrote dramas, cantatas, oratorios, instrumental pieces, choruses, organ music and a treatise on harmony.

**CHARD, G. W.** (ca. 1765-1849): English organist and composer.

**CHARLEMAGNE**. *Ref.*: V. 131; VI. 17f, 400.

**CHARLES** (1) **I**, King of England. *Ref.*: X. 84. (2) **II**, King of England. *Ref.*: VI. 90; X. 119, 145. (3) **VIII**, Emperor of Germany. *Ref.*: II. 64. (4) **IX**, King of France. *Ref.*: VI. 57. (5) **X**, King of France. *Ref.*: II. 188. (6) **XI**, King of France. *Ref.*: VII. 375.

**CHARLIER, Theodore** (1876- ): virtuoso on trumpet.

**CHARPENTIER** (1) **Marc-Antoine** (1634-1702): b. Paris, d. there; pupil of Carissimi in Italy; *maitre de chapelle* to the Dauphin in Paris, which he lost through Lully's machinations; *maitre de chapelle* to Mlle. de Guise; then at the Jesuit collegiate church and monastery, and finally of the Sainte-Chapelle; for a time also intendant to the Duc d'Orléans. He wrote 16 operas and other stage music, also several *tragédies spirituelles*, masses, motets, pastorales, drinking-songs, etc. C., aggrieved by Lully, avoided the latter's style, probably to his own prejudice, though Fétis considers him superior to Lully in learning. *Ref.*: I. 410. (2) **Gustave** (1860- ): b. Dieuze; composer; studied violin with Massart, harmony with Pessard, composition with Massenet at the Conservatoire, where he took the *grand prix de Rome* in 1887. C. first became known through his orchestral suite, *Impressions d'Italie*, sent to the Cons. from Italy, fol-

lowed by *La vie du poète*, for *soll*, chorus and orchestra, after Baudelaire; *Impressions fausses*, for chorus and orchestra, after Verlaine; *Louise*, an opera (1900); *Julien*, a lyric drama (1913). *Ref.*: II. 439; III. viii, ix, 348ff; VIII. 429f; IX. xiii, xiv, 253, 443, opera, IX. 464ff; portrait, III. 298.

**CHATTERTON, J. B.** (1805-1871): b. Norwich, d. London; harpist and composer to the court.

**CHAUMET, William** (1842-1903): b. Bordeaux; winner of the Cressent and the Rossini prizes; composer of two comic operas, a lyric drama, compositions for orchestra and for piano, songs, etc.

**CHAUSSON, Ernest** (1855-1899): b. Paris, d. Limay near Mantes; was a pupil of Massenet and César Franck at the Conservatoire. C. held for a long time office of secretary of the *Société nationale de musique*. His compositions have awakened interest because of their distinction and individuality: among them are a symphony in B flat; a symphonic poem, *Vivaine*; hymns from the *Rig-Veda* for chorus and orchestra; *Poème de l'amour et de la mer* (song with orchestra); a violin concerto; a string quartet (unfinished); a lyric scene, *Jeanne d'Arc*, some incidental music to plays; also the operas *Hélène* and *Le roi Arthus* (Karlsruhe, 1900; Brussels, 1903), a number of songs and piano pieces and some motets. *Ref.*: III. viii, ix, xiii, 308; songs, V. 355; chamber music, VII. 552, 589; symphony, VIII. 430f; opera, IX. 454.

**CHAUVET, Charles-Alexis** (1837-1871): b. Marnes, d. Argentan; studied with Benoist and A. Thomas; organist in Paris churches; composer of organ music and famed for his improvisations on the organ.

**CHAVANNE, Irene von** (1868- ): b. Graz; studied at the Vienna Cons.; alto at the Dresden Court Opera from 1885; royal chamber singer, 1894.

**CHEESE, G. J.** (18th cent.): London organist and writer.

**CHELARD, Hippolyte-André-Jean-Baptiste** (1789-1861): b. Paris, d. Weimar; studied under Fétis, Gossec and Douren; took the *grand prix de Rome* in 1881; then studied with Bainsi, Zingarelli and Paësiello; prod. an opera in Naples, 1815. His opera 'Macheth,' prod. in Paris 1827, was not successful, but when given in Munich, 1828, won him an appointment as Kapellmeister; wrote other operas for Munich and conducted German opera in London, 1832-33; prod. operas in Munich and Weimar up to the year 1844.

**CHELIUS, Oskar von** (1859- ): b. Mannheim; studied under Steinbach, Reiss and Jadassohn; entered the army and became major-general in 1911; was military attaché at St. Petersburg, 1914; wrote operas and sacred music, piano pieces and songs.



**CHENEY, Moses E.** (19th cent.): American singing teacher; organizer (with E. K. Prouty) of first American musical 'convention.' *Ref.*: IV. 244.

**CHERNIAVSKY (1) Leo** (1890-): b. Odessa; violinist; studied with Auer, later in Vienna and London. (2) **Jan** (1892- ): b. Odessa; brother of (1); pianist; studied with Mme. Essipoff and later with Leschetizky. (3) **Michel** (1893- ): b. Odessa; brother of (1) and (2); 'cellist; studied with Versbilovitch and later under Popper. The brothers toured Russia, 1900; Germany, Holland and France, 1904; Vienna, London and the provinces, 1906; United States and Canada, 1916.

**CHERUBINI, [Maria] Luigi [Carlo Zenobio Salvatore]** (1760-1842): b. Florence, d. Paris. His father, a cellist, was his first teacher; later he studied with Bart. and Alex. Felici, Bizarrì and Castrucci, and finally Sarti, to whom he was sent by Leopold II of Tuscany (later Emperor). After several youthful works he prod. the opera *Quinto Fabio* (Alessandria della Paglia, 1780). This, unsuccessful, was followed by *Armida* (Florence, 1782), *Adriano in Siria* (Leghorn, 1782), *Mesenzio* (Florence, 1782), a revised version of *Quinto Fabio* (Rome, 1783), *Lo Sposo di tre e marito di nessuna* (Venice, 1783), *Idalide* (Florence, 1784) and *Alessandro nelle Indie* (Mantua, 1784), which were successful. In 1784 he brought out 2 operas in London (where he was composer to the king for a year), *La finta principessa* (1785), and *Giulio Sabino*. After a year in Paris, he prod. *Ifigenia in Aulide* at Turin; then returned to Paris and failed with a French opera *Démophon* (Opera, 1788). After Leonard's establishment of a licensed Italian opera (Théâtre de la foire) at St. Germain, C. conducted there until 1792. His next opera, *Lodoiska* (1791), began the evolution of a different style, akin to that of the French opéra comique composers. In 1795 C. became, with Méhul and Lesueur, inspector of the new Conservatoire. Meantime he prod. *Elisa, ou le voyage au mont St. Bernard* (1794), and *Médée* (1797), followed by *L'Hotellerie portugaise* (1798), *La Punition* (1799), *La Prisonnière* (1799, w. Boieldieu), and *Les deux journées* (1800, considered his operatic masterpiece), also *Anacréon, ou l'amour fugitif* (1803), and the ballet *Achille a Scyros* (1804). Troubles with Napoleon and financial difficulties induced him to accept the commission to set an opera for Vienna. Hence *Faniska* was brought out (with great success) in 1806 at the Kärnthnerthor Theatre. When Napoleon occupied Vienna he returned to Paris and wrote *Pimmaglione* (1809), *Crescendo* (1813), *Les Abécédrages* (1814), 2 others in part, and after a protracted retire-

ment turned his attention chiefly to church music, composing his famous 3-part mass in F, a symphony, an overture and a Hymn to Spring for the London Philharmonic Society. After losing his post in the Conservatoire he was made superintendent of the Royal Chapel, and in 1816 returned to the Cons. as professor of composition, and was its director, 1821-41. His works include 1 symphony, 1 overture, 11 marches, 11 dances, etc., 6 string quartets, 1 string quintet; 1 sonata for 2 organs, 6 piano sonatas, 1 grand fantasia, 1 minuet, 1 chaconne, and other piano music, 1 ballet, 17 cantatas, many single arias, romances, nocturnes, duets, etc.; 14 choruses, 4 sets of solfeggi, 11 solemn masses, 2 requiems, many Kyries, Glorias, Credos, etc., 1 oratorio, motets, hymns, graduals, etc., 1 Magnificat, 1 Miserere, 1 Te Deum, 4 litanies, 2 Lamentations, 20 antiphones, etc., most of the larger ecclesiastical works with orchestral accompaniment. His last opera was *Ali Baba* (1833). *Ref.*: II. 40ff; V. 49f; VI. 324, 333f; VII. 411; VIII. 101; IX. xi, 111, 112, 113ff, 123, 205, 225; mus. ex., XIII. 215, 216; portrait, VIII. 166.

**CHESNIKOFF, P. G.**: contemp. Russian composer of church music. *Ref.*: III. 143; 161.

**CHEVÉ, Émile [Joseph Maurice]** (1804-1864): b. Douarnenez, Finisterre, d. Paris; physician who married NANNIE PARIS (d. 1868), and jointly with her and her brother AIMÉ PARIS (1798-1866, b. Finisterre, d. Paris) pub. a series of treatises on Pierre Galin's method of elementary music teaching, including *Méthode Galin-Chevé-Paris, Méthode élémentaire d'harmonie* (1846), *Méthode élémentaire de musique vocale* (1844, 6th ed., 1854, transl. into German), *Exercices élémentaires de lecture musicale à l'usage des écoles primaires* (1860), and thus became one of the chief exponents of the method. The methods are based largely on the use of numbers instead of notes, and the movement of a stick on a blank staff known as the *métoplast*. C.'s son Armand continued the method with compromising modifications, also edited periodical *L'avenir musical* and wrote a *Rapport sur l'enseignement du chant* (1881).

**CHEVILLARD, Camille** (1859- ): b. Paris; studied piano with Georges Mathias; self-taught in composition. He was assistant conductor of the Lamoureux Concerts till 1897 when he succeeded Lamoureux as chief conductor. His compositions include 1 symphonic ballade, *Le chêne et le roseau*, 1 symphonic poem, and 1 symphonic fantasy, 1 string quintet, 1 quartet, 1 trio, a violin sonata, piano pieces, etc. *Ref.*: III. 285, 363; VIII. 487.

**CHEZY, Helmine (or Wilhelmine) [Christine] von** (1783-1856): b. Berlin, d. Geneva; wrote the play *Rosamunde*,

## Chlabran

for which Schubert wrote incidental music and the libretto of Weber's *Euryanthe*. Ref.: IX. 121, 200, 202.

**CHIABRAN.** See CHIABRAN.

**CHIAROMONTE, Francesco** (1809-1886): b. Sicily, d. Brussels; studied under Donizetti; prod. the opera *Fenicia* at Naples in 1844; professor of singing at the Royal Cons.; prod. *Caterina di Cleves*, 1850; became chorus-master at the Théâtre Italien, Paris, 1858; held a similar position in London and then became professor in the Cons. at Brussels, 1871. Besides operas he wrote an oratorio, 'Job' (1884), and a singing method.

**CHICKERING & SON:** celebrated American firm of piano makers, founded in Boston, 1823, by Jonas Chickering (1798-1853). His son, Thomas E. C. (1824-1871), became Chevalier of the Legion of Honor and took the first prize for pianos at the Paris Exposition, 1867.

**CHILESOTTI, Oreste** (1848- ): b. Bassano, Italy; flutist and cellist; contributor to the *Gazzetta Musicale* and other papers; lectured throughout Italy on musical subjects; wrote many valuable books, especially on old lute music, pub. 1883 to 1911.

**CHITTENDEN, Kate** (1856- ): b. Hamilton, Ontario, Canada; pianist and teacher; taught in London, Stamford, Conn., New York and Vassar College; president of Metropolitan College of Music, and dean of the faculty of American Institute of Applied Music. Ref.: IV. 255.

**CHOP, Max** (nom de plume M. Charles) (1862- ): b. Greussen, Thuringia; abandoned law for the study of music; has written books of songs and ballads, 2 piano concertos, 2 suites for orchestra; pub. *Zeitgenössische Tondichter* (2 vols., 1888-90) and a work on the history of music (Berlin, 1912); also various 'guides,' etc.

**CHOPIN.** [FRANÇOIS] **Frédéric** (1810-1849): b. Zelazowa Wola, near Warsaw, d. Paris; son of a teacher in the Warsaw Gymnasium (French by birth), and a Polish mother. He was educated at his father's private school, studied piano with the Bohemian pianist, Albert Zwyny, theory with Joseph Elsner. He first played and improvised in public at 9, and subsequently he appeared as a pianist in Berlin, Danzig, Dresden, Leipzig, Prague, etc. His first opus (a Rondo) was pub. in 1825, though he had earlier written some polonaises, mazurkas and waltzes. His piano concertos, several mazurkas, nocturnes, rondos, etc., followed soon after. He now visited as a pianist Vienna, Munich, and Paris on his way to London, but remained in Paris to make it his home. Everywhere he was acclaimed as a master of his instrument, and he quickly won the friendship of men like Liszt, Berlioz, Meyerbeer, Bellini, Nourrit, Balzac, and

## Chorley

Heine. He was eagerly sought as a teacher, chiefly by members of the French and Polish aristocracy; and every year he gave concerts to the musical élite, but generally preferred playing in salons before selected circles to public appearances. As composer, too, he was received with high favor, and Schumann's 'Hats off, gentlemen! A genius!' with which he greeted the *La et darem la mano* variations, voiced the general opinion. In many quarters he was the subject of fanatic adulation. C. in 1836 met Mme. Dudevant, the novelist (George Sand) and their subsequent liaison was to prove an unfortunate circumstance in the life of the over-sensitive artist. After an attack of bronchitis which he suffered, Mme. Dudevant accompanied him to Majorca, where she nursed him, but the disease developed into consumption, and, after parting from Mme. D. in 1844, C. visited England twice in search of health. He succumbed in 1849, leaving an imperishable memory both as a great composer and the reformer of pianoforte technique, the first exploiter of the instrument's resources in a characteristic manner. His compositions comprise 74 opus numbers and 12 works without numbers, as follows: PIANO AND ORCHESTRA. 2 concertos (E min., op. 11; F min., op. 21); *Don Giovanni* Fantasia, op. 2; *Krakowiak*, Rondo, op. 14; *Polonaise* in E-flat, op. 22; and a Fantasia on Polish airs. FOR PIANO WITH OTHER INSTRUMENTS. Duo concertant on themes from *Robert le Diable*; *Introd. et Polonaise*, op. 3, and Sonata, op. 65, for piano and cello; piano trio in C min., op. 8; a Rondo for 2 pianos in C, op. 73. PIANO SOLO. *Allegro de concert*, op. 46; 4 *Ballades*, op. 23, 38, 47, 52; *Barcarole*, op. 60; *Berceuse*, op. 57; *Boléro*, op. 19; 3 *Ecossaises*, op. 72; 12 *Grandes Études*, op. 10; 12 *Études*, op. 25; 3 *Études*; 4 *Fantasies*, 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 B min.; Variations on *Je vends des scapulaires*, op. 12; *Variation dans l'Hexameron*. VOCAL. 16 Polish Songs, op. 74. Ref.: For life and work see II. 256ff, 291, 365, 314ff; for songs, V. 256; for piano compositions, VII. 55, 132, 207, 250ff, 284, 305, 333, 342, 367, 428; mus. ex., XIII. 339, 340, 341, 343; portraits, II. 312; VII. 268. For add. references see individual indexes.

**CHORLEY, Henry Fothergill** (1801-1872): b. Blackley Hurst, Lancashire,

d. London; music critic of the London 'Athenaeum,' 1833-71. He travelled much and had a broad knowledge of music, but his criticism is not of great value. He wrote 'Musical Manners in France and Northern Germany' (3 vols., 1841), 'Modern German Music' (1854, 2 vols.), 'Thirty Years' Musical Recollections' (2 vols., 1862), 'Autobiography, Memoir, and Letters' (2 vols., 1873), 'National Music of the World' (1880, ed. by Hewlett), 'Handel Studies' (1859), and 'Prodigy, a Tale of Music' (1866); also librettos, and translations (Gonnod's *Faust*, etc.). *Ref.*: II. 485; VI. 79, 183, 253; X. 156.

**CHORON, Alexandre - Etienne** (1772-1834): b. Caen, d. Paris; student of the theory and practice of music; edited and published musical works and compositions; became director of the Opéra, 1816; re-opened the Conservatoire; pub. a historical dictionary of musicians (1810-11), a *Méthode élémentaire de musique et de plainchant* (1811), various other books on method, a musical encyclopædia (8 vols., 1836-38), and many other works.

**CHOUQUET, Adolphe - Gustave** (1819-1886): b. Havre, d. Paris; taught music in America, 1840-60, then in Paris; won the *prix Bordin* twice for a history of music from the 14th century to modern times (1873) and a study of dramatic music in France (printed 1873); conservator of instruments at the Cons. from 1871.

**CHRISTIAN FREDERICK VIII,** King of Denmark. *Ref.*: 309.

**CHRISTIANI, Elise** (1827-1853): b. Paris, d. Tobolsk; cellist; made début in Paris, 1845; Mendelssohn wrote a *Lied ohne Worte* for her.

**CHRISTY, Edwin T.**: Amer. 'negro' minstrel. *Ref.*: IV. 361f.

**CHRYSANDER, Friedrich** (1826-1901): b. Lüththen, Mecklenburg, d. Bergedorf; critic, editor and historian; editor of the *Allgemeine musikalische Zeitung*, 1868-71; co-editor (w. Philipp Spitta and Guido Adler) of the *Vierteljahrsschrift f. Musikwissenschaft*, from 1885. He edited two *Jahrbücher für musikalische Wissenschaft* (1863, 1867), containing important papers by various writers, and wrote, besides important articles on Music Printing, the Hamburg Opera, etc., pamphlets on the Minor Key in Folk-song, the Oratorio and a monumental biography of Handel (1858-1894). He was one of the founders of the Leipzig Händel-Gesellschaft, superintended the great Handel edition, has edited Bach's clavier works (1856), and Carissimi's oratorios in the *Denkmäler der Tonkunst*. *Ref.*: I. 437, 444; VII. 53; IX. 33.

**CHRYSANTHOS OF MADYTON** (19th cent.): archbishop of Durazzo, Albania; taught church music in Constantinople, wrote 'Introduction to the Theory and Practice of Church Music,' 1821, and 'Great Theory of Music,'

1832, in which he simplified the prevailing method of notation.

**CIAMPI, Legrenzo Vincenzo** (1719- ): b. near Piacenza; indirectly a founder of the French comic opera, as his *opera buffa, Bertoldo alla corte (Bertoldo Bertoldini e Cacaseno)*, first prod. in Vienna and Piacenza (1749 and 1750), and brought to Paris in 1753, was imitated by Favart in his *Ninette à la cour* and a whole progeny of similar works (also in Germany). C. prod. in all 23 operas (Venice, Naples, etc., 1737-73); went to London in 1748 and prod. a number of operas there; also pub. church music, including masses, and instrumental works (6 violin concertos, 6 organ concertos, 12 trio sonatas, 10 violin sonatas with continuo, piano sonatas). *Ref.*: IX. 81.

**CICERO. Ref.**: (quoted) X. 72.

**CICOGNANI, Giuseppe** (1870- ): contemp. Italian opera composer. *Ref.*: III. 384.

**CIFRA, Antonio** (ca. 1575-ca. 1636): b. Rome, d. Loreto; composer of the Roman school; studied with Palestrina and Nanini; *maestro di cappella* at the German College, Loreto, 1610-20; at the Lateran 2 years; for the Archduke Carl of Austria, 1822; pub. much church music, including motets, psalms, masses, antiphones, litanies, madrigals, etc. (1600-38).

**CILÉA, Francesco** (1866- ): b. Palmi, Calabria; was a pupil of Cesti and Serrão, and composer of the operas: *Gina* (Naples, 1889); *Tilda* (Florence, 1892); *L'Artesiana* (Milan, 1896); *Adrienne Lecouvreur* (Milan, 1902); and *Gloria* (Milan, 1907). Has also written chamber music and is now director of the conservatory at Palermo. *Ref.*: III. 369.

**CIMAROSA, Domenico** (1749-1801): b. Aversa, near Naples, d. Venice, being a poor orphan, C. received his early training from Polcano, at the charity school of Minorites, then at the Conservatorio di S. Maria di Loreto, singing under Manna and Sacchini, counterpoint under Fenaroli, composition under Piccini. In 1770 he prod. an oratorio, *Giuditta*, in Rome; in 1772 his first opera *Le Stracanzze del Conte* at Naples. His first success came with *La finta pargina*, prod. at the Teatro Nuovo, Naples, in the following year. In the next 29 years he wrote nearly 80 operas; and he soon became a rival of Paësiello, bringing out operas alternately in Rome and Naples and becoming renowned all over Europe. In 1789 he agreed to go to St. Petersburg as Paësiello's successor, and proceeded triumphantly from court to court. In St. Petersburg he stayed 3 years and he there produced 3 operas, besides 500 pieces of music for the court and nobility. The severe climate drove him to Vienna, where Emperor Leopold made

## Cipollini

him Kapellmeister at 12,000 florins a year. Here he brought out *Il Matrimonio segreto*, his masterpiece, in 1733 and with it for the time eclipsed all rivals, including Mozart. Excepting the latter's operas, *Matrimonio* is the only one of all the mass of stage works produced in this period that has survived to the present day. It was performed 67 times in Naples in 1793, and was followed by *Gli Orazi e Curiazi* in Venice. C. had begun another opera, *Artemisia*, when he suddenly died. He had some time before (1798) been imprisoned for revolutionary activities and saved from execution only by the clemency of King Ferdinand. It was rumored that he was finally poisoned by order of Queen Caroline of Naples, but a posthumous examination disposed of the charge. P. is known to have written 76 operas, of which the comic ones (*opere buffe*) are the best. In his *Il Fanatico per gli antichi Romani* (1777) he introduced for the first time vocal ensembles into the dramatic action. He also wrote 7 symphonies, 2 oratorios, several cantatas, masses, psalms, motets, requiems, arias, cavatinas, a great variety of other vocal works, solfeggi, etc. *Ref.*: II. 15; IX. 39, 69, 130, 131f, 380.

**CIPOLLINI, Gaetano** (1857- ): b. Catanzaro, Italy; dramatic composer; studied with Francesco Coppia; composed many vocal romances, piano pieces, operettas, lyric comedies, a melodrama and an opera.

**CISNEROS, Eleonora de** (*née Broadfoot*) (1880- ): b. New York; dramatic mezzo-soprano; studied with Mme. Celli, New York, and later with Jean de Reszke and Trahadello in Paris; début as Amneris in *Aida* in Philadelphia, 1900; sang in Milan and in Trieste; also appeared in Rio de Janeiro, Lisbon, Covent Garden, London, the Vienna Opera and at La Scala, Milan; made a concert tour of Belgium and Germany, 1908, and accompanied Melba on a tour of Australia, 1911; member of the Manhattan Opera Company, and Chicago Opera Company since 1910.

**CLAASSEN, Arthur** (1859- ): b. Stargard, Prussia; studied music at Weimar; conductor of theatres in Göttingen and Magdeburg; conducted the Arion in Brooklyn for 25 years, also the Liederkranz in New York; founded the San Antonio Symphony Society, 1910; pub. 'Festival Hymn,' 'Waltz-Idyll,' songs and choruses.

**CLAPISSON, Antoine-Louis** (1808-1866): b. Naples, d. Paris; violinist and composer; member of the Institute of France, 1854; professor of harmony at the Conservatoire, 1861; composed 21 comic operas and many songs.

**CLAPP, Philip Greeley** (1888- ): b. Boston; studied music at Harvard Univ.; composer of a symph. poem, a symphony, an orchestral prelude, a

## Claussen

string quartet, piano pieces, songs, etc.; instructor in Music at Harvard (1911-12), Middlesex School (1912-14), etc.; director of music, Dartmouth College, since 1915. *Ref.*: IV. 390.

**CLARI, Giovanni Carlo Maria** (1669-1754): b. Pisa, d. Pistoja; *maestro di cappella* there; wrote famous *Duetti e Terzetti da camera* (1720); also masses, psalms, other church music, 11 oratorios, and an opera.

**CLARK, Rev. Frederick Scotson** (1840-1883): b. London, d. there; studied music in Paris and London; organist of Exeter College, Oxford; then studied in Leipzig and Stuttgart; founded London Organ School, 1873; composed many pieces for the organ and harmonium as well as sacred music, songs, etc.

**CLARKE** (1) **Jeremiah** (ca. 1670-1707): b. London, d. there; chorister in the Chapel Royal; Master of the Children at St. Paul's, 1693; organist of the Chapel Royal, 1704; wrote incidental music to plays and was joint composer of the operas 'The World and the Moon' and 'The Island Princess' (1699). (2) **John (Whitfield-Clarke)** (1770-1836): b. Gloucester, d. Homer, n. Hereford; organist at Ludlow, Armagh, Dublin, organist and choirmaster of Trinity and St. John's Colleges, Cambridge, later at Hereford; professor of music, Cambridge, from 1821. Mus. D. Cantab. and Oxon. He wrote an oratorio, 'The Crucifixion and the Resurrection' (1822); cathedral services and anthems, glees, songs, chants, etc.; and edited the vocal works of Handel (1809). *Ref.*: VI. 473f. (3) **James Hamilton Smece** (1840-1912): b. Birmingham, England; d. Banded; organist of Queen's College, Oxford, 1866; conducted operas in Paris and London; first conductor of the Carl Rosa Company in 1893; musical director of the Lyceum Theatre from 1878; pub. more than 400 works, including incidental music for some of Shakespeare's plays, operettas, cantatas, church music, songs and instrumental music. (4) **Coningsby**; contemp. English song-writer. *Ref.*: III. 443.

**CLARUS, Max** (1852- ): b. Mühlberg-on-Elbe; Kapellmeister in various theatres, including the Victoria, Berlin; became court Musikdirektor in 1890; has directed many choral societies; composed a number of choruses; prod. several operas and ballets.

**CLAUSSEN** (1) **Wilhelm** (1843-1869): b. Schwerin, d. there; studied at the Stern Cons., Berlin, and with Schaffer; won the Meyerheer Scholarship with an overture; composed piano pieces and songs. (2) **Julia** (1879-): b. Stockholm; studied music at the Royal Academy of Music there and with Professor Friedrich, Berlin; début at the Royal Opera in Stockholm, 1903; sang in Covent Garden, 1914;

member of the Chicago Opera Company since 1913.

**CLAVE, José Anselmo** (1824-1874): b. Barcelona, d. there; founder of singing societies in Spain modelled on the French 'Orphéons'; composed songs, choruses and zarzuelas.

**CLAXTON, Philander D.**, American educator. *Ref.*: IV. 242f.

**CLEGG, Edith**: b. London; contralto; studied with Klein in London and Bouhy in Paris; début in opera, London, 1906; has sung at Covent Garden and toured Germany as a lieder-singer.

**CLEMENS, Jacob** (called **Clemens non Papa**, to distinguish him from Pope Clement VII, who was a good player of several instruments): eminent 16th-cent. contrapuntist of the Netherland school. He was first chapel master to Emperor Charles V at Vienna, and wrote 11 masses, many motets, chansons, etc. *Ref.*: I. 304; *mus. ex.*, XIII. 40.

**CLEMENT, Franz** (1784-1842): b. Vienna, d. there; Kapellmeister at the Theater an der Wien, Vienna, 1802-11 and 1813-18, in the interim leader at Prague, under Weber; later travelled with Mme. Catalani for several years. He wrote 6 concertos and 25 concertinos for violin, overtures, quartets, piano concertos, and 1 opera, *Le trompeur trompé*. *Ref.*: VII. 444, 451, 456.

**CLEMENT (1) Felix** (1822-1885): b. Paris, d. there; student of musical history in Paris, was organist and choirmaster at the Church of the Sorbonne; assisted in the establishment of the Institute for Church Music; pub. *Chants de la Sainte-Chapelle* (1849; 3rd ed., 1875); wrote several methods and other works on the history of music. (2) **Edmond** (1867-): b. Paris; studied music at the Conservatoire; début at Opéra-Comique, 1889; sang there for 21 years; has sung in most of the principal cities in Europe; at the Metropolitan Opera House, 1909-10; with the Boston Opera Company, 1911-13.

**CLEMENT, Pope**. *Ref.*: VII. 89; IX. 22.

**CLEMENT of ALEXANDRIA**. *Ref.*: quoted, I. 141.

**CLEMENT y CAVEDO** (1810-[?]): b. Gandia, Spain; organist and teacher of music; pub. a text-book of music, *Gramatica Musical*; composed an opera, a zarzuela and songs.

**CLEMENTI, Muzio** (1752-1832): b. Rome, d. Evesham, England; son of a goldsmith and musical amateur. He was taught by Antonio Brunoni, *maestro di cappella* in a Roman church, and the organist Condicelli; subsequently he studied composition with Carpani and singing with Sartarelli, still later he finished his training in an English patron's home in Dorsetshire. At 9 he secured an organist's post in competition with maturer players. At 18,

a thoroughly equipped pianist, he took London by storm. Three piano sonatas dedicated to Haydn (op. 2) were pub. in 1773 and earned the praise of C. P. E. Bach. C. was cambalist-conductor of the Italian Opera, 1777-80, and toured on the continent from 1781. In Vienna he met Mozart in competition, which was undecided, though C. afterwards imitated M.'s style, which was expressive rather than brilliant, thus acknowledging the master's superiority. For 20 years C. remained in London (1782-1802) except for a season in Paris; he taught, published his compositions and established a successful piano-factory and publishing house (now Collard's), and incidentally became rich. He travelled for a time with his pupil, John Field (q.v.), who was but one of a number of distinguished ones, including Cramer, Moscheles, Kalkbrenner, and Meyerbeer. His compositions (which were also a lucrative source of income) include symphonies and overtures for orchestra; 106 piano sonatas (46 with violin, 'cello, or flute); 2 duos for 2 pianos; 6 piano duets; fugues, preludes and exercises in canon-form, toccatas, waltzes, variations, caprices, *Points d'orgue*, etc. (op. 19); also an *Introduction à Part de toucher le piano, avec 50 leçons*, etc. His *Gradus ad Parnasum* (1817), a great collection of études, is still one of the acknowledged classics of piano pedagogy. It has been edited by Bülow and others. *Ref.*: II. 106 (footnote), 163; VII. 64, 98, 100, 112, 117, 119f, 143, 157; portrait, VII. 110.

**CLEMM, John** (18th cent.): early American organ builder. *Ref.*: VI. 496.

**CLEONICA**, Greek dancer. *Ref.*: X. 70.

**CLEONIDES** (2d cent.): a Greek writer on music whose treatise, *Introductio harmonica*, was for many years thought to be the work of Euclid.

**CLEOPATRA**. *Ref.*: (as dancer) X. 17f.

**CLÉRAMBAULT, Louis Nicholas** (1676-1749): b. Paris, d. there; composer; organist successively at the churches of St. Jacques, St. Louis, St. Cyr, and St. Sulpice; composed pieces for clavecin and organ, besides numerous cantatas. *Ref.*: VI. 444.

**CLEVE, Halfdan** (1879- ): b. Kongsberg, Norway; studied in Christiania and Berlin; pianist; composer of 4 piano concertos, piano pieces and songs with orchestra.

**CLIFFE, Frederick** (1857- ): b. Lowmoor, Yorkshire; organist at Wyke Parish Church at the age of 11; studied under Prout, Stainer and others; organist of the Bach Choir, 1888-94, and accompanist at Covent Garden and other London theatres; professor at the Royal Academy of Music, 1901; toured Australia 1898; South Africa 1900 and 1903; composed a symphony in C minor, 1889, one in E minor,

1892, a symphonic poem, a concerto for violin and orchestra, songs and church music.

**CLIFFORD, Rev. James** (1622-1698): b. Oxford, d. London; Senior Cardinal of St. Paul's; pub. 'A Collection of Divine Services and Anthems...' (1664).

**CLIFTON** (1) **John Charles** (1781-1841); b. London, d. Hammersmith; studied with Bellamy and Wesley; taught and conducted in Bath, in Dublin and in London; invented the 'Eidomusicon'; prod. an opera 'Edwin' in Dublin (1815); pub. glees, songs, a theory of harmony and a 'Selection of British Melodies.' (2) **Chalmers** (1889- ): b. Jackson, Miss.; studied at Harvard University and Cincinnati Cons.; also with Vincent d'Indy and Gédalge in Paris; conductor of the Cecilia Society, Boston, since 1915; orchestrated 20 of MacDowell's piano pieces; composed piano sonatas, songs, etc. (MS.); contributor to 'The Art of Music.' Ref.: IV. 442.

**CLIQUEOT, François-Henri** (1728-1791); b. Paris, d. there; French organ-builder in partnership with Pierre Dallery after 1765.

**CLOSSON, Ernest** (1870- ): b. St. Josse ten Noode, near Brussels; assistant curator of museum at the Cons. in Brussels, professor there since 1913; has written many musical and folkloristic studies, the latter under the nom de plume Paul Antoine.

**CLOUGH-LEIGHTER, Henry** (1874- ): b. Washington, D. C.; composer; studied at Columbia and Trinity (Toronto) universities; organist of several churches in Washington and Providence; instructor in musical ethics and theory, Howe School of Music, Boston (1900-1901); editorial staff, Oliver Ditson Co., Boston (1901-1908); editor-in-chief, Boston Music Co. (G. Schirmer, Boston), since 1908; has composed numerous songs, cycles, cantatas and large choral works; piano *Novelletten* and studies; pub. theoretical and technical works. Ref.: IV. 436f.

**CLUER, John** (d. London, 1729): English publisher and engraver of music; pub. Handel's *Suites* (1720), 9 of his Italian operas (1723-29) and a collection of opera songs.

**COATES, Eric**; contemp. English song-writer. Ref.: III. 443.

**COBB, Gerard Francis** (1838-1904); b. Nettlestead, England; d. Cambridge; studied music in Dresden; president of Cambridge Music Society, 1874-84; chairman of the Board of Music Studies, 1877-92; composed much sacred music, songs and ballads, also instrumental pieces.

**COCCHI, Gioacchino** (ca. 1715-1804): b. Padua, d. Venice; taught there; wrote 42 operas for Rome, Naples, Venice and London, where he conducted concerts and taught; also 2 oratorios, etc.

**COCCHIA, Carlo** (1782-1873); b. Naples, d. Novara; pupil of Balente, Fenaroli, and Paisiello at Naples; became a prolific writer of operas; travelled through Italy, to Lisbon and London, to produce his almost 40 operas. He was *maestro* at Novara cathedral when he died. He also wrote masses, other sacred music, arias, duets, etc. Ref.: II. 503 (footnote).

**COCCON, Nicolò** (1826-1903); b. Venice, d. there; pianist; organist and composer; pub. much sacred music, including an oratorio, *Saul*, masses, a sacred melodrama, also 2 operas and an operetta.

**COCKS (Robert) & Co.**: London firm of music publishers established in 1823. In 1898 the business was transferred to Augener & Company. Their catalogue of publications contains 16,000 items.

**COENEN** (1) **Johannes Meinardus** (1824-1899): b. The Hague, d. Amsterdam; studied with Lübeck at Hague Cons.; conducted the orchestra of the Dutch Theatre, Amsterdam, 1864; municipal musical director; founded the Palais Orchestra; composed cantatas, ballet music, symphonies, an opera and various instrumental works. (2) **Franz** (1826-1904): b. Rotterdam, d. Leyden; studied with Vieuxtemps and Molique; gave tours as concert violinist; director in the Amsterdam Cons. to 1895; composed cantatas, a symphony, quartets and other works. (3) **Willem** (1837- ): b. Rotterdam; brother of (2); pianist, teacher and composer; the first musician to introduce Brahms' chamber music into England; wrote an oratorio 'Lazarus' (1878), piano music, songs, masses, etc.

**COERNE, Louis Adolphe** (1870-): b. Newark, N. J.; composer; studied under J. K. Paine, Franz Kiesel, and Rheinberger; director of German-American singing societies and organist in churches; associate professor of music, Smith College (1903-1904), director Cons. of Music, Olivet College (1909-1910); director School of Music, Univ. of Wisconsin (1910-15); professor of music, Connecticut College (1915-). He wrote 'Evolution of Modern Orchestration' (1908) and composed a symphonic poem 'Hiawatha'; operas, 'A Woman of Marblehead' and 'Zenobia' (Bremen, 1905-06); melodrama, 'Sakuntala'; Swedish Sonata for violin and piano; masses, choral works, etc. Ref.: IV. 343; mus. ex., XIV. 274.

**COFFEY, Charles** (18th cent.): adapted Jevon's 'The Devil of a Wife' (1686) into the ballad opera 'The Devil to Pay,' with melodies by Lord Rochester, Colley Cibber and others, which made a sensation in London, Berlin and New York. Ref.: II. 8f; IX. 79.

**COHAN, George M.**: contemp. Amer. comedian and composer of musical comedies. Ref.: IV. 463.

**COHEN** (1) **Jules-Émile-David** (1835-1901); b. Marseilles, d. Paris; studied at the Conservatoire; taught there; chorus-master at the Opéra, 1877; composed many songs and piano pieces, also 4 operas, 3 cantatas and several masses, symphonies and oratorios. (2) See LARA, ISIDORO DE.

**COINI, Jacques:** contemp. stage manager active at Met. Opera House, New York. *Ref.*: IV. 157.

**COLASSE, Pascal** (1647-1709): b. Rheims, d. Versailles; pupil of Lully, whom he assisted by writing out the choral and orchestral parts of his operas from the figured bass and melody. He was afterwards accused of appropriating scores which his master put aside as incomplete. He became *maître de la musique* in 1683, royal chamber musician in 1696. A favorite of Louis XIV., he was privileged to produce operas at Lille. There the theatre burned, his opera *Polyxène et Pyrrhus* (1706) failed, and his mental powers were disrupted. He wrote 10 operas, including *Les noces de Thétys et Pélée* (1689), also sacred and secular songs. *Ref.*: IX. 26.

**COLBRAN, Isabella** (19th cent.): singer, wife of Rossini. *Ref.*: II. 184f.

**COLBURN, George** (1878- ): b. Colton, N. Y.; studied at the American Conservatory of Music, Chicago; taught there 1903-15, also at Northwestern Military Academy, 1902-15; cond. various musical societies; composed masques and pageants, incidental music and other works.

**COLE, Rossetter Gleason** (1866-): b. Clyde, Mich.; studied composition in Berlin under Max Bruch; has been professor of music at Ripon (Wis.) College, Grinnell College and University of Wisconsin; professor of music Columbia University Summer Sessions (1908- ). Has composed cantatas, Ballade for cello and orchestra, Fantasia Symphonique and Rhapsody for organ, numerous other compositions for voice, piano, organ, chorus and orchestra; also accompaniments for recitations. *Ref.*: IV. 384; VI. 384f, 501; mus. ex., XIV. 256.

**COLERIDGE-TAYLOR, Samuel** (1875-1912): b. London, d. Thornton Heath; was son of a negro physician of Sierra Leone and of an Englishwoman; became choirboy at St. Mary Magdalen, Croydon; went to Royal College of Music in 1890; and in 1898 was teacher there and conductor of a string orchestra. He took a prize in 1893 and studied four years with Charles Villiers Stanford. C. has written a number of important works, among them a symphony in A min. (1896); chamber music; pieces for violin and piano; pieces for piano solo, a number of songs ('Southern Love Songs,' 'Seven African Romances'), and choral music, for which he is best known, including 'Hiawatha's Wedding' (1898); *Los Gilanos*, a cantata-operetta; 'A Tale of Old Japan';

and an oratorio, 'The Atonement' (1903). In addition he wrote an operetta, 'Dreamlovers'; music to *Herod* (an orchestral suite); and an 'African Suite' for piano. *Ref.*: III. 437; VI. 215f, 370f; mus. ex., XIV. 186; portrait, VI. 202.

**COLLAN, Karl** (1828-1871): Finnish composer. *Ref.*: III. 100.

**COLLET, Henri** (1885- ): b. Paris; studied with Thibaut and Barès in Paris, and later with Olmeda in Madrid; composed *El Escorial*, a symphonic poem, also songs and instrumental music; wrote books and essays on 16th cent. music, etc.

**COLLINS:** (1) writer of odes. *Ref.*: VI. 141. (2) **Lottie** (19th cent.): English dancer. *Ref.*: X. 189, 192f.

**COLOMBI, Giuseppe** (1635-1694): b. Modena, d. there; *maestro di cappella* of Modena Cathedral, instrumental composer (*sinfonie da camera*, suites, sonatas, etc.).

**COLONNA, Giovanni Paola** (1637-1695): b. Bologna, d. there; studied with Filipuzzi, Carissimi, Benevoli and Abbatini; *maestro di cappella* of San Petronio; composed much church music, 11 oratorios and 3 operas.

**COLONNE, Édouard** (correctly **Judas**) (1838-1910): b. Bordeaux, d. Paris; conductor; pupil of Girard and Sauzay in violin, and of Elwart and Thomas in composition at the Conservatoire. He founded the famous Concerts du Chatelet in 1874 and in these produced the gigantic works of Berlioz, as well as many by modern German composers. He also directed the official concerts at the Exposition of 1878, and was conductor at the Opéra, 1892. His work is being continued under other conductors by the orchestra bearing his name.

**COLUMBI, Vincenzo** (16th cent.): Ital. organ builder. *Ref.*: VI. 405.

**COMBARIÉU, Jules-Léon-Jean** (1859- ): b. Cahors, Lot; studied Paris; also with Spitta, Berlin; became professor at the lyceum *Louis-le-Grand*, Paris; and is now professor of the history of music at the Collège of France and member of the *Conseil supérieur des beaux arts*. C. has attracted attention through his musico-aesthetic writings, especially *Essai sur l'archéologie musicale au XIX<sup>e</sup> siècle et le problème de l'origine des neumes* (1896, awarded prize by Academy); *La musique, ses lois, son évolution* (1906); *Histoire de la Musique* (Des origines à la mort de Beethoven, 2 vols., 1913, 1914). C. also edited the *Documents, mémoires et vœux* of the 1900 International Music Congress at Paris and has contributed many essays of value to periodicals (*Revue philosophique*, *Revue de Paris*, etc.). *Ref.*: I. 410; VIII. 57.

**COMBS, Gilbert Reynolds** (1863-): b. Philadelphia; noted organist and choirmaster in several Philadelphia

churches; founded Broad Street Cons., Philadelphia, 1885; director there since that date.

**COMER, Thomas** (19th cent.): Boston musical pioneer. *Ref.*: IV, 188.

**COMETTANT, John-Pierre-Oscar** (1819-1898): b. Bordeaux, d. Montvilliers; studied at the Conservatoire; directed a private musical institute for 20 years; wrote many books on the history of music and musicians published between 1860 and 1895; also composed piano pieces and songs.

**COMMER, Franz** (1813-1887): b. Cologne, d. Berlin; studied in Cologne, and at Berlin with A. W. Bach (organ), A. B. Marx and Rungenhagen (composition). He was charged with the arrangement of the library of the Royal Inst. for Church Music, made important historical researches, and edited collections of old music which include *Collectio operum musicorum, Bataworum seculi XVI.* (12 vols.); *Musica sacra XVI, XVII seculorum* (26 vols.); *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* (16th-18th cent., 2 vols.). He founded, with Küster and Kullak, the Berlin Tonkünstlerverein, was Royal Musikdirektor, Professor, Senator of the Berlin Academy and president of the Gesellschaft für Musikforschung. He composed music for Aristophanes' 'Frogs,' and Sophokles' 'Elektra'; masses, cantatas, and choruses; was choirmaster at the (Cath.) Hedwigs-kirche and vocal teacher at several schools. *Ref.*: VI, 425 (footnote).

**COMPENIUS** (1) **Heinrich** (b. Nordhausen, 1540): organ builder; built the cathedral organ at Magdeburg (1604), etc. He composed *Christliche Harmonia a 5* (1572). (2) **Esajas**: son of Heinrich (1), was also a famous organ builder in Brunswick, and invented the organ stop called *Duiflôte*.

**COMPÈRE, Louis** (late 15th cent.): b. Flanders, d. St. Quentin; chorister, canon and chancellor of St. Quentin Church; noted contrapuntist. Only twenty-one of his motets exist in collections (pub. 1501, 1503, 1519, 1541).

**CONCONE, Giuseppe** (ca. 1810-1861): b. Turin, d. there; vocal teacher in Paris, 1832-48; at the time of his death organist of the court choir at Turin. He is famous as the composer of excellent solfeggi, issued in 5 vols. (*50 Lezioni, 30 Esercizi, 25 Lezioni, 15 Vocalizzi, and 40 Lezioni per Basso*). He also wrote 2 operas, vocal scenes, duets and songs.

**CONFUCIUS.** *Ref.*: X, 33, 38.

**CONINCK, Jacques-Félix de** (1791-1866): b. Antwerp, d. near Brussels; pianist; founded the 'Société d'Harmonie'; comp. concertos and sonatas for piano.

**CONRADI** (1) **Johann Georg** (17th cent.): Kapellmeister at Öttingen; one of the earliest German opera composers; prod. operas for the Hamburg

theatre, 1691-1693. (2) **August** (1821-1873): b. Berlin, d. there; composer, for many years a friend of Liszt; at Weimar; Kapellmeister at Steffin, Berlin, Düsseldorf and Cologne; prod. operas in Berlin between the years 1847 and 1868.

**CONRIED, Heinrich** (1855-1909): b. Bielitz, d. Meran. He was an actor at the *Burgtheater*, Vienna, in 1873; came to the German Theatre in New York, 1878; succeeded Amberg as manager of the Irving Place Theatre, 1892; and assumed the direction of the Metropolitan Opera House in 1901 as Grau's successor; the first to produce *Parsifal* outside of Bayreuth (1903-04 at the Metropolitan Opera House, New York). *Ref.*: IV, 149ff.

**CONSOLO, Federigo** (1841-1906): b. Ancona, d. Florence; violin virtuoso; studied with Giorgetti in Florence, Vieuxtemps in Brussels, also with Fétis and Liszt; wrote 'Oriental Suites,' 'Hebraic Melodies' and concertos for both violin and piano; also pub. a work on the modern notation of neumes.

**CONSTANTINE.** See KONSTANTINE.

**CONTI** (1) **Francesco Bartolommeo** (1681-1732): b. Florence, d. Vienna, where he was first theorist, then composer to the court. He wrote 16 operas, incl. *Don Chisciotte in Sierra Morena* (Vienna, 1719; Hamburg, 1722); also 13 *feste teatrali* (screnades), 9 oratorios, and over 50 cantatas. (2) (called *Contini*), **Ignazio** (1699-1759): b. Florence, d. Vienna; son and successor of Francesco (1). He wrote oratorios, cantatas, masses, serenades, etc., of little merit. (3) **Gioacchino** (surnamed *Gizziello* after his teacher, Domenico Gizzi) (1714-1761): b. Arpino, d. Rome; was celebrated as sopranoist all over Italy, also in London, where he made common cause with Handel against the opposition. He also sang in Madrid, Lisbon, etc. (4) **Carlo** (1797-1868): b. Arpino, d. Naples; pupil of Tritto, Fenaroli and Zingarelli at Naples; later of Simon Mayr. He was professor of counterpoint (1846-58), and later vice-director of Naples Cons., and taught Bellini, Buonamici, Lillo, Florimo, Marchetti, Andreolini, etc. He composed 11 operas, incl. *L'Olimpia* (Naples, 1829); also church-music, songs, etc. (5) Prince, 18th cent. French amateur. *Ref.*: II, 68. (6) **Giacinto** (1815-1895): b. Brescia, d. there; violinist and composer; pupil of his father, **Defendente C.**; director of ballet, then of opera, at Brescia. He composed duets and symphonies for his pupils in the Istituto Filarmonico Venturi.

**CONVERSE** (1) **Charles Crozat** (1832- ) : b. Warren, Mass., pupil of Richter and Plaidy at Leipzig Cons., lawyer; composed under the pen name of Karl Redan, an 'American Concert-overture' (on 'Hail Columbia') for orch.



(1869); *Fest-Ouverture* (1870); 6 German Songs (Leipzig, 1856); a cantata, vocal quartets, etc., 2 symphonies, 2 oratorios, several overtures, quartets, and quintets for strings, chorals, etc. (in MS.). *Ref.*: IV. 357. (2) **Frederick Shepherd** (1871- ): b. Newton, Mass.; pupil of Royal Academy of Music, Munich; taught harmony at New England Cons.; assistant professor of music, Harvard Univ., 1904-07. He composed a fantasy for orch. ('The Mystic Trumpeter'), a symphonic poem ('Ormazd'), 2 operas, 'The Pipe of Desire' (1906, perf. in Boston and New York), and 'The Sacrifice'; cantatas, piano music, songs, etc. *Ref.*: IV. 154, 227, 377ff; VI. 383f; mus. ex., XIV. 277; portrait, IV. 368.

**COOK** (1) [Capt.] **James**. *Ref.*: I. 16f, 23. (2) **Will Marion**: contemporary American (negro) composer. *Ref.*: IV. 443f.

**COOKE** (1) **Benjamin** (1734-1793): b. London, d. there; pupil of Pepusch and his master's successor as conductor at the Academy of Ancient Music; later choirmaster, lay-vicar, and organist (1762) of Westminster Abbey; organist of St. Martin's-in-the-Field, 1782. Mus. D., Cantab. and Oxon. He composed glees, canons and catches, for which he took several Catch Club prizes, also odes, instrumental concertos, church music, organ and harpsichord pieces. *Ref.*: VI. 472. (2) **James Francis** (1875- ): b. Bay City, Michigan; studied music in various conservatories in United States and Europe; organist and teacher of music in Brooklyn; director of the Brooklyn Institute of Arts and Sciences since 1907; has contributed articles to German musical magazines; editor of 'The Etude'; pub. piano pieces and songs, author of 'A Standard History of Music' (1910), and 'Great Pianists on Piano Playing' (1914).

**COPERARIO**, **John** (17th cent.): composer of music for masques, etc. *Ref.*: X. 84.

**COPIOLA**, **Galeria**, Roman dancer. *Ref.*: X. 77.

**COPPET**, **Edward J. de** (1855-1916): b. New York, d. there; founder of the Flonzaley Quartet, composed of Adolfo Betti, 1st violin, Alfred Ponchon, 2d violin, Ugo Ara, viola, and Ivan d'Archangeau, 'cello, who since 1902 have given chamber-music concerts in Europe and United States.

**COPPOLA**, **Pietro Antonio** (1793-1877): b. Sicily, d. Catania; studied at the Naples Cons.; contemporary and rival of Rossini; prod. 15 operas between the years 1816 and 1850; his first successful one, *Nina pazza per amore*, was prod. in Rome, 1835; conducted Lisbon Royal Opera, 1839-42; also composed much church music.

**COQUARD**, **Arthur** (1846-1910): b. Paris, d. Noirmoutier, La Vendée; composer; pupil of César Franck; professor

of music at the Institut National des Jeunes Aveugles; music critic for *Le Monde*, *L'Echo de Paris*, etc. His compositions include the operas *L'épée du roi* (in 2 acts, prod. Angers, 1884), *Le mari d'un jour* (1886), *L'oiseau bleu* (1894), *La Jacquerie* (1st act by Lalo, 1895), *Jahel* (1900), and *La troupe Jolicoeur* (1902); songs with piano, *Chant de l'épée* for baritone and orchestra (1876), an orchestral suite, a legend for violin, a 'cello serenade, etc. *Ref.*: II. 471; V. 319.

**CORDANS**, **Bartolommeo** (1700-1757): b. Venice, d. Udine; *maestro* at Udine cathedral; comp. a great amount of church music; prod. 3 operas in Venice, 1729-31.

**CORDELLA**, **Giacomo** (1783-1847): b. Naples, d. there; studied with Fenaroli and Paisiello; professor of solfeggio at the Naples Cons.; comp. many operas, 19 of which were produced in Naples.

**CORDER** (1) **Frederick** (1852-): b. London; composer, teacher; curator of the Royal Acad. of Music (of which he is a fellow) since 1890; founded Society of British Composers (1905) and the publishing firm of Charles Avison (1906); has composed choral works, an opera, 'Nordisa,' and numerous works for orchestra, songs, etc. *Ref.*: III. 421. (2) **Paul** (1879- ): b. London; studied at the Royal Academy of Music; professor of harmony and composition there, 1907; comp. several operas, an overture, a ballet and other music.

**CORELLI**, **Arcangelo** (1653-1713): b. Fusignano, n. Imola, d. Rome; was a pupil of Giov. Batt. Bassani in violin, and of Matteo Simonelli in counterpoint. After travelling and holding various positions C. came under the patronage of Cardinal Pietro Ottoboni, in Rome, at whose palace his concerts were highly esteemed. His first work was published in 1863. Also famous as teacher, he gathered such eminent pupils as Baptiste Anet, Geminiani, Locatelli, and G. and L. Somis. After repeated overtures made by the king, C. went to the court of Naples, and gave a very successful concert, but on his second trip failed to please, and otherwise lost the king's favor. He returned to Rome, mortified, and found a mediocre violinist, Valentini, in his place of favor with the public, which disappointment caused his decline and retirement. C. not only laid the foundation of good violin technique, but established the classic standard in violin composition. His *Concerti grossi*, the greatest of his works, were pub. shortly before his death. Many works pub. under his name are spurious, but the following are accepted as authentic: 12 *Suonate a tre, due violini e violoncello, col basso per l'organo*, op. 1 (1683); 12 *Suonate da camera a tre, due violini, violoncello, e violone o cem-*

*balo*, op. 2 (1685); 12 *Suonate a tre, due violini e arciliuto col basso per l'organo*, op. 3 (1690); 12 *Suonate da camera a tre, due violini e violone o cembalo*, op. 4 (1694); 12 *Suonate a violone e violone o cembalo*, op. 5 (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 (1712). C.'s works have been frequently reprinted, more recently in editions by Pepusch (op. 1-4, and op. 6, London); and by Joachim, (op. 1 and 2, in Chrysander's *Denkmäler*). Ref.: I. 375, (life) 394ff, 446, 452, 472; II. 51; III. 385; VII. 6, 37, 93, 389, 392, (works) 396ff, 412, 427, 428, 480, 481; VIII. 85; mus. ex., XIII. 90; portrait, VII. 398.

**COREY, Newton J.** (1861- ): b. Hillsdale, Michigan; organist of the Fort St. Presbyterian Church; musical editor of 'Saturday Night,' contributor to 'The Etude'; has given many lecture recitals.

**CORNELIUS, Peter** (1824-1874): b. Mayence, d. there; began life as an actor; then studied with Dehn at Berlin (1845-52), and went to Weimar to join Liszt's circle, being an ardent champion of Wagner and contributing frequently to the *Neue Zeitschrift für Musik*. Liszt produced his opera, *Der Barbier von Bagdad*, in Weimar in 1858, but it encountered such bitter opposition that it caused Liszt's departure from the town. The work was later successfully prod. in Dresden, Coburg, Hamburg, and elsewhere. Joining Wagner, C. followed the master to Munich (1865), and there became reader to King Ludwig II., and professor of harmony and rhetoric at the Royal Music School. He prod. another opera, *Der Cid*, at Weimar in 1865; a third, *Gunlöd*, based on the *Edda*, remained unfinished and was completed by Lassen (prod. Strassburg, 1892). C. also wrote a song cycle, duets (sop. & bar.), *Weihnachtslieder* (op. 8), *Trauerchöre* for male voices (op. 9), and *Lyrische Poeten* (1861). C. wrote the text for his operas, and was a talented poet and translator. Ref.: II. 380f; III. viii, 235f, 239, 245; V. 298, (songs) 302ff; IX. xiv, (opera) 418f, 420, 497; mus. ex., XIII. 350.

**CORNELIUS SEVERUS**, Roman poet (18th cent. B. C.). Ref.: VI. 399.

**CORONARO (1) Gaetano** (1852-1908): b. Vicenza, d. Milan; violinist and composer; studied with Faccio at the Milan Cons.; professor of harmony and composition there; prod. 3 operas, also wrote some instrumental music. (2) **Antonio** (1860- ): b. Vicenza; brother of (1); prod. 2 operas, *Scili* (1880) and *Falco di Calabria* (1903). (3) **Gellio Benvenuto** (1863- ): b. Vicenza; brother of (1) and (2); pianist and composer;

studied at the Liceo Rossini, Bologna, where he won the first prize with the opera *Jolanda*, prod. at the Milan Cons., 1889. His other works include a dramatic sketch, *Festa a Marina* (Venice, 1893) and 3 other operas prod. in Milan and Messina; comp. masses, songs, piano pieces, etc.

**CORRE, Joseph** (18th cent.): Amer. musical pioneer. Ref.: IV. 67.

**CORRI, Domenico** (1744-1825): b. Rome, d. London; studied with Porpora; prod. 2 operas; founded a music publishing house, 1797; pub. a musical dictionary (1798), other musical text-books, and much vocal music.

**CORSI, Jacopo** (b. ca. 1560): Florentine nobleman and patron of art, in whose palace, as in that of his friend Bardi, were held the memorable meetings of the *camerata* (incl. Peri, Caccini, Emilio de' Cavalieri, Galilei, Rinuccini, etc.) which inaugurated the era of monody and originated the opera. As a skillful player on the *gravicembalo*, C. himself assisted in the performance of the new music. Ref.: I. 329ff; IX. 8.

**CORTECCIA, Francesco Bernardo** dl (early 16th cent.-1571): b. Arezzo, d. Florence; was organist at San Lorenzo, 1531; *maestro di cappella* to Duke Cosimo the Great, 1541-71. Of his compositions 9 pieces, in 4, 6, and 8 parts (Venice, 1539); 3 books of madrigals (1545, '47, '47); Responses and Lessons (1570): 32 Hymns in 4 parts; *Canticorum liber primus* (1571), have been preserved. His intermedias to dramas are notable. Ref.: VII. 376.

**CORTESI, Francesco** (1826-1904): b. Florence, d. there; studied with Rossini; vocal teacher, conductor and composer; prod. operas in Rome, Florence and Trieste from 1852 to 1881.

**CORTOPASSI, Domenico** (b. 1875): Italian opera composer. Ref.: III. 384.

**CORTOT, Alfred-Denis** (1877- ): b. Nyon, Switzerland; studied at the Conservatoire, Paris; specialized in the study of Wagner's works; conducted the French première of *Götterdämmerung*, 1902; toured France, Germany, England and other European countries; professor at the Conservatoire since 1907.

**COSSMANN, Bernhard** (1822-1910): b. Dessau, d. Frankfurt; noted 'cellist; member of the Opéra orchestra, Paris, 1840; professor at the Moscow Cons., 1866, and later professor of 'cello at the Frankfurt Cons.

**COSSOUL, Guilherme Antonio** (1828-1880): b. Lisbon, d. there; 'cellist, composer and teacher; director of the Cons. at Lisbon after 1863; comp. several comedies, much church music and instrumental music.

**COSTA (1) [Sir] Michael** (originally *Michele*) (1808-1884): b. Naples, d. Brighton, England; studied under Zingarelli; composed for the theatre in Naples; sent by Zingarelli to Eng-

land in 1829, and there spent the rest of his life. He was operatic conductor in London; director of the Philharmonic Society and the Sacred Harmonic Society; conductor of the new Italian opera, Covent Garden; conducted Birmingham, Bradford, Leeds and Handel Festivals; was director of music, composer and conductor at Her Majesty's opera; composed operas, oratorios, etc. *Ref.*: VI. 139, 283f. (2) **CARTO** (1826-1888): b. Naples, d. there; teacher of theory in the Cons. at Naples. (3) **MARLO** (1838- ): b. Taranto; wrote two pantomimes and a number of popular songs, mostly in the Neapolitan dialect. *Ref.*: VII. 401.

**COSYN, Benjamin** (17th cent.): English composer of lessons for virginals. His name is given to a virginal-book containing 95 pieces for virginals by himself, Orlando Gibbons and others. *Ref.*: VII. 18.

**COTTA, Johann** (1794-1868): b. Ruhla, d. Willerstedt; comp. *Was ist des Deutschen Vaterland?*

**COTTLOW, Augusta** (1878- ): b. Shelbyville, Illinois; concert pianist; début Chicago, 1888; studied in Berlin, 1896; toured Europe; appeared at the Worcester Festival, 1900; soloist with the Boston Symphony Orchestra, 1902.

**COTTO** (or **Cottonius**), **Johannes** (11th-12th cent.): early writer on music, whose treatise *Epistola ad Fulgentium* reprinted in Gerbert's *Scriptores*, contains valuable information on the beginnings of notation and on solmisation. *Ref.*: I. 172f.

**COTTON, John**. *Ref.*: IV. 17, 20f.

**COUCY, Regnault, Chatelain de**, d. Palestine, 1192; troubadour who accompanied Richard Cœur de Lion to the Holy Land. Of his poems (MSS. of which are in the Bibliothèque Nationale) several modern versions have been pub., of which the *Chansons du Chatelain de Coucy*, by Francisque-Michel (Paris, 1830), is the most valuable.

**COUPERIN** (1) **Louis** (1630-1665): d. Paris; *dessus de viole* to Louis XIII; died as organist of St. Gervais. Composed 3 suites of clavecin pieces (MS.). (2) **François Sieur de Crouilly** (1631-1701): brother of (1); pupil of Chambonnières; was organist of St. Gervais, 1679-98. Wrote *Pièces d'orgue constantes en deux messes*, etc. (MS.). (3) **Charles** (1638-1669): organist at St.-Gervais as successor to his brother François (2), 1665. (4) **François** (surnamed **le Grand**, because of his superiority in organ-playing) (1668-1733): b. Paris, d. there; son of Charles (3). He was a pupil of the organist, Louis-Jacques Thomelin; successor to his uncle François (2) at Saint-Gervais, 1698; *claveciniste de la chambre du roi, et organiste de sa chapelle*, 1701. C. is acknowledged by eminent critics to be the first great

composer for the harpsichord specifically, since, unlike his predecessors, he wrote only for that instrument; thus he may be regarded as the founder of a new art. His manner of writing was peculiar because of his effort to reproduce the pieces as he played them, with all the ornaments, etc. He pub. 4 *Livres de pièces de clavecin* (Paris, 1713, 1716, 1722, and 1730), of which the third contains 4 *concerts à l'usage de toutes sortes d'instruments; Les Gouts réunis, ou Nouveaux Concerts, etc.* (1724); *L'Apothéose de l'incomparable, etc.* [Lulli]; *Leçons des ténèbres à une et deux voix; L'art de toucher du clavecin* (1717), also trios. *Ref.*: I. 398, 410ff, 485; II. 60, 351; VII. 3, 36, 41, 51ff, 63, 86, 207, 267f, 398, 484; VIII. 285; mus. ex., XIII. 100, 102; portrait, VII. 116. (5) **Nicholas** (1680-1748): b. Paris, d. there; son of (2); organist of St. Gervais. (6) **Armand-Louis** (1772-1789): b. Paris, d. there; son of (5); organist to the king, of St. Gervais, St. Barthélemy, Ste.-Marguerite, and one of the four organists of Notre-Dame. He was a brilliant virtuoso, and wrote much technically good but otherwise mediocre music (sonatas, trios, church-music). (7) **Elisabeth-Antoinette** (née **Blanchet**), wife of Armand-Louis (6), was a remarkable organist and clavecinist, who played up to the age of 81. (8) **Pierre-Louis** (d. 1789): assistant to his father, Armand-Louis (6) at St. Gervais. (9) **Gervais-François** (d. after 1823): son of Armand-Louis (6) and his successor at St. Gervais. He was the last of the famous family, but hardly did justice to the great tradition.

**COUPPEY**. See **LE COUPPEY**.

**COURTOIS, Jean** (early 16th cent.): noted contrapuntist; comp. motets, masses and psalms.

**COURVOISIER, Karl** (1846- ): b. Basel; violinist; studied at Leipzig Cons. and in Berlin; conductor of the Düsseldorf Theatre orchestra; taught at Liverpool since 1885; comp. a symphony, concertos and other instrumental music; has pub. various books on violin technique.

**COUSSEMAKER, Charles-Edmond-Henri de** (1805-1876): b. Bailleul, Nord, d. Bourbourg; famous music historian and editor; studied law at Paris with Pellegrini and harmony with Payer and Reicha, later counterpoint with V. Lefebvre at Douai. He composed some music in leisure hours, but pub. only some songs and romances. While acting as judge in Hazebrouck, Dunkerque, and Lille he pursued historicomusical research. Among his highly valuable publications are: *Mémoire sur Huchald* (Paris, 1841); *Notices sur les collections musicales de la bibliothèque de Cambrai, etc.* (1843); *Essai sur les instruments de musique au moyen âge*

(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 de XII<sup>e</sup> et XIII<sup>e</sup> siècles* (1864), and *Scriptores de musica medietati, nova series* (1864-76, 4 vols.), intended to supplement Gerbert's *Scriptores*. He also edited *L'art harmonique aux XII<sup>e</sup> et XIII<sup>e</sup> siècles* (1865), and *Œuvres complètes d'Adam de la Halle* (1872).

**COUSSER.** See KUSSER.

**COUWENBERGH, H. V.:** author of articles on the organ. *Ref.:* VI. 409.

**COWARD, Henry** (1849- ): b. Liverpool; conductor; lecturer on music at Sheffield University; conductor of Sheffield Musical Union, Leeds Choral Union, Huddersfield Festival Choral Society, Newcastle and Gateshead Choral Society, and various festivals; has composed cantatas, anthems, glees, etc.; *Mus. Doc.*, Oxon. *Ref.:* III. 422; VI. 368.

**COWEN, [Sir] Frederic Hymen** (1852- ): b. Kingston, Jamaica; English composer; was a pupil of Benedict and Goss in London; of Hauptmann, Moscheles, Reinecke, Richter, and Plaidy, at Leipzig, and Kiel at Berlin. He was director of the Edinburgh Academy of Music in 1882; conductor of the Liverpool Philharmonic, 1887; mus. director of the Melbourne Centennial Exhibition (1888-9); conductor of the Liverpool Philharmonic, and of the Manchester Concerts. He composed 2 operettas, 4 operas, 3 oratorios ('The Deluge,' 'Ruth' and 'The Veil'), 8 cantatas and other choral works, 6 symphonies, 4 orchestral suites, 3 overtures, an Indian Rhapsody, a sinfonietta, a ballet suite, a piano concerto, a piano Konzertstück, a piano trio, a piano quartet, over 300 songs and piano pieces. *Ref.:* III. xiv, 415, 418; V. 327; VI. 314, 369f.

**CRABBE, Armand** (1884- ): b. Brussels; dramatic baritone; studied at the Brussels Cons.; début at the Kursaal, Ostend; sang at Covent Garden, Metropolitan Opera House, also in Philadelphia and Boston.

**CRAEN, Nikolaus** (16th cent.): singer in Bruges (1504); composer of motets, some few of which are preserved.

**CRAIG, Gordon.** *Ref.:* (cited) X. 214.

**CRAMER** (1) **Johann Baptist** (1771-1838): b. Mannheim, d. London, where he lived since infancy. He was his father's pupil in violin, piano and harmony, but later stud. with Benser Schroeter, Clementi and C. F. Abel, and was chiefly self-taught as a composer. He travelled as piano virtuoso, beginning in 1788, playing in most European capitals. Together with Addison he established a music-publish-

ing house (now Cramer & Co.), in 1828, managing it until 1842. He spent much time in Paris in his later years. His writings include *Grosse praktische Pianoforte-Schule*, in 5 parts, of which the last contains the great 84 Études (op. 30), of which Bülow edited a fine selection of fifty, and A. Henselt another selection, with accompaniment of a second piano. These études are still considered a technical classic. *Die Schule der Fingerfertigkeit* (op. 100) is also a valuable part of the same work. He also composed 7 piano concertos, 105 piano sonatas, and many other piano pieces; 1 piano quartet (op. 28), and 1 piano quintet (op. 61). *Ref.:* II. 259; VII. 64, 132, 176, 178, 285, 318. (2) **Karl Friedrich** (1752-1807): b. Quedlinburg, d. Paris; professor at Kiel. He pub. *Flora* (piano pieces and songs), *Polyhymnia* (operas in piano score), and the *Magazin für Musik* (1783-89), all with critical prefaces; also a *Kurze Übersicht der Geschichte der französischen Musik* (1786), and transl. Rousseau's writings into German. (3) **Wilhelm** (1745-1799): b. Mannheim, d. London; was a pupil of Stamitz the elder, and Cannabich, a member of the Mannheim orchestra, 1761-72, and conductor of the King's Band in London; later leader at the Opera, Panthéon and other concerts in Paris; also conducted the Handel Festivals (1784 and 1787), and the Gloucester Festival (1799). He wrote 8 violin concertos, trios and violin solos. *Ref.:* VII. 418. (4) **Franz:** b. Munich, 1786; flutist, nephew of Wilhelm; first flute in the Munich orchestra and composer of flute concertos, variations, etc.

**CRANACH, Lucas** (16th cent.): German painter. *Ref.:* VI. 427.

**CRANG & HANCOCK** (18th cent.): London organ builders.

**CRANZ, August Heinrich** (1789-1870): founder of music publishing firm in 1813 at Hamburg. It was extended by his son **Alwya** (b. 1834) and his grandson, **Oskar**, until to-day it has branches in Vienna, Brussels, London and Leipzig.

**CRAYWINCKEL, Ferdinand Manuel de** (1820- ): b. Madrid; from 1825 an inhabitant of Bordeaux, where he studied with Bellon and became a composer of masses, motets and other church music.

**CRECQUILLON (or Créquillon), Thomas** (?-1557): b. near Ghent(?), d. Bethune; an eminent contrapuntist; *maestro* to Charles V of Spain ca. 1544-47; later canon at Namur, Termonde and Bethune. He wrote masses, motets, cantiones, and 4-, 5- and 6-part *chansons*, which rank high among the music of the period. *Ref.:* VI. 421.

**CRESCENTINI, Girolamo** (1766-1846): b. Urbania, d. Naples; mezzosoprano; début in Rome, 1783; professor of singing in the Royal Cons. of

Naples, 1816; pub. collections of ariettas, and a treatise on vocalization.

**CRESENT, Anatole** (1824-1870): b. Argenteuil, d. Paris; lawyer and music dilettante who left 100,000 francs as a fund for a prize to be given every three years to the writer of the libretto and score of an opera (prix Cressent).

**CRISTOFORI, Bartolommeo** (incorrectly called Cristofall and Cristofani) (1653-1731): b. Padua, d. Florence; inventor of the first practical hammer-action for keyboard-instruments. After working in Padua as a *clavicembali* maker, he removed to Florence about the year 1690, when he had (according to Maffei) already made 3 *graveembali col piano e forte*, which had, instead of the usual jack plucking the strings with quills, a row of little hammers striking the strings from below. The hammer-action was adopted in principle by Gottfried Silbermann, the Streichers, and by Broadwood, because of which it is called the 'English' action. The new instrument was named *Piano-forte* by its inventor. C. was made instrument-maker to Prince Ferdinando de' Medici in 1716, and on the latter's death, custodian of the court collection of instruments by Cosimo III. Ref.: VII. 155.

**CRIVELLI** (1) **Arcangelo** (1546-1617): b. Bergamo; tenor singer in Papal Chapel, 1583; comp. masses, psalms and motets. (2) **Giovanni Battista** (?-1682): b. Scandiano, d. Modena; *maestro di cappella* to the court of Ferrara, also at Modena and Bergamo; pub. motets and madrigals. (3) **Gaetano** (1774-1836): b. Bergamo, d. Brescia; famous tenor; sang on all the principal stages of Italy, also in Paris and London. (4) **Domenico** (1793-1857): b. Brescia, d. London; composer.

**CROCE, Giovanni della** (surnamed 'il Chiozotto') (ca. 1560-1609): b. Chioggia, d. Venice; pupil of Zarlino; chorister and (1603) *maestro* at San Marco. He composed a number of important works, including *Sonatas a 5* (1580); *a 8* (2 vols., 1509, 1590); *madrigals a 5* (2 vols., 1585, 1588); *Triacca musicale* (caprices, or humorous songs in Venetian dialect, *a 4-7*), his most popular work, containing famous examples of descriptive (program) music (cf. Jannquin), experienced 4 editions (1597-1609); also *madrigals a 5-6* (1590, 1607); *Cantiones sacrae a 8, canzonette a 4* (1595); masses; Lamentations, Magnificats, Vesper psalms, etc. A selection of his church-music entitled *Musica sacra, Penitentials for 6 voices*, with English words, was pub. in London (1608). Ref.: VI. 70.

**CROCHE, Monsieur**, pen name for Claude Debussy. Ref.: III. 332.

**CROES, Henri Jacques** (1705-1786): b. Antwerp, d. Brussels; violinist, church conductor in Antwerp, Ratisbon

and Brussels, composer of instrumental and church music.

**CROFT** (or **Crofts**), **William** (1678-1727): b. Nether-Eatington, Warwickshire, d. Bath; chorister in the Chapel Royal, under Dr. Blow; Gentleman of Chapel Royal, 1700, and later organist (at first jointly with J. Clarke); organist of Westminster Abbey, Master of the Children, composer to the Chapel Royal in 1708. He wrote anthems, violin sonatas, flute sonatas, etc. His *Musica sacra* (30 anthems, 2 vols., 1724) was the first church music engraved on plates in England. Ref.: VI. 451.

**CROGER, T. R.** Ref.: (cited) VIII. 478.

**CROISEZ, Alexander** (1816- ): b. Paris; composer and writer.

**CROMER** (1) **José Antonio** (1826-1888): b. Lisbon, d. there; solo flutist at the San Carlo Theatre, teacher of flute at the Conservatory. (2) **Raphael José** (1828-1884): b. Lisbon, d. Cascaes; performer on the clarinet, the saxophone and the oboe.

**CROMWELL, Oliver.** Ref.: IV. 13; VI. 452.

**CROTCH, William** (1775-1847): b. Norwich, d. Taunton; English organist and composer; became assistant to Dr. Randall, organist of Trinity and King's Colleges, Cambridge, at age of 11; organist of Christ Church, Oxford, 1790, of St. John's College and professor of music, Oxford Univ. (1797); music lecturer at the Royal Institute, London (1820); principal of the Royal Academy of Music (1822); composed oratorios, anthems, chants, glees, fugues and concertos for organ, pianoforte pieces, etc., and wrote several theoretical works. Ref.: VI. 474.

**CROUCH, Frederiek Nicolls** (1808-1896): b. London, d. Portland, Maine; cellist and singing teacher; comp. 2 operas and wrote songs, including 'Kathleen Mavourneen.'

**CROWEST, Frederiek J.** (1860-): b. London, England; writer and editor; planned and edited 'Master Musicians' and the 'Music Story Series'; author of numerous books on music; general manager and editor Walter Scott Publishing Co., Ltd. Ref.: VI. 252.

**CROWNE, John** (17th cent.): English masque writer. Ref.: X. 83.

**CRÜGER, Johannes** (1598-1662): b. Gross-Breesen, n. Guben, d. Berlin; composer of chorales; student at Wittenberg, 1620; pupil of Paulus Homberger at Ratisbon; organist of the St. Nikolauskirche, Berlin, from 1822. Among his famous chorales are *Jesu, meine Freude*; *Jesus, meine Zuversicht*; *Nun dankt alle Gott*, etc. He also pub. several celebrated collections of chorales and valuable theoretical works, including *Synopsis musica* (1630; enlarged 1634); *Praecepta musicae figuralis* (1625); and *Questiones musicae practicae* (1650). Ref.: VI. 86.

**CRUVELLI** (1) **Friederika Marie** (1824-1868): b. Westphalia, d. there; dramatic contralto; sang in London, 1851. (2) **Johanne Sophie Charlotte** (1826-1907): b. Westphalia, d. Monaco; sister of (1); début as contralto in Venice, 1847; sang at the Opéra, 1854. She married Count Vigier, 1856.

**CSERMAK** (1771-1822): Hungarian composer. *Ref.*: III, 188.

**CUCUEL, Georges** (1884- ): b. Dijon; studied at the Sorbonne; sent to Italy by the government for musical research, 1914; pub. *Études sur un orchestre, La Poupinière et la musique de chambre au XVIII<sup>e</sup> siècle* (1913), and *Les créateurs de l'opéra français* (1914).

**CUI, César Antonovitch** (1835-): b. Vilna; composer; is a graduate of the Engineering Academy of St. Petersburg, and professor of fortification there; studied music with Moniuszko and Balakireff; musical editor of the 'St. Petersburg Gazette' (1864-1868); contributed to the Paris *Revue et Gazette* a series of articles entitled *La musique en Russie* (pub. in book form, 1880). His compositions include the operas 'The Prisoner in the Caucasus' (1857), 'The Mandarin's Son' (1859), 'William Ratcliff' (1868), 'Angelo' (1876), 'The Filibuster' (1889), 'The Saracen' (1889), 'Mamzelle Fifi' (1900), 'Matteo Falcone' (1903), 'The Captain's Daughter' (1913); 2 scherzi and 4 suites for orchestra; a string quartet, over 200 songs, and salon pieces for piano, 'cello and violin. *Ref.*: III, xvi, 131ff, 157; V, 366; VII, 330, 331; VIII, 461, 251, 457f; IX, 398, 412f.

**CULBERTSON, Sasha** (1893- ): violinist, studied with Suchorukoff and Ševčík; after her début in Vienna (1908) she toured Europe and America.

**CULP, Julia**: b. Amsterdam; studied at the Cons. there and with Etelka Gerster; contemp. mezzo-soprano, especially successful as an interpreter of Lieder (Schubert, Schumann, Franz, Brahms, Wolf, Strauss and contemp. composers) in European and American tours, made in conjunction with her accompanist, Coenraad V. Bos. *Ref.*: portrait, V, 364.

**CULWICK, James C.** (1845-1907): b. Bromwich, d. Dublin; in 1881 he became organist at the Royal Chapel in Dublin, taught in Alexandra College there, composed church music, works for organ and piano, a dramatic cantata, etc. He wrote two books on the study of music (1882), 'The Work of Sir R. Stewart' (1902), and a pamphlet on the first production of the 'Messiah.'

**CUMMINGS, William Hayman** (1831-1915): b. Sidbury, England; d. London; tenor, organist and teacher; founder of the Purcell Society; pub. a 'Biographical Dictionary of Musicians' (1892); comp. a cantata, sacred music and songs.

**CUPIS** (1) [de Camargo], Fran-

çois (1719-ca. 1764): b. Brussels, d. Paris; violinist in orchestra of Paris Opéra and composer of violin sonatas. (2) **María Anna de**: b. Brussels, 1710; sister of François (1); dancer. (3) **Jean Baptiste** (ca. 1741-after 1794): b. Paris, d. Italy; 'cello virtuoso, travelled and performed in orchestra of the Opéra. He wrote methods for 'cello and viola, and composed sonatas and solos for his instrument.

**CURCI, Giuseppe** (1808-1877): singing teacher and dramatic composer.

**CURRY, Arthur Mansfield** (1866-): b. Chelsea, Mass.; Boston teacher and conductor, whose overture 'Blomidon' was produced at the Worcester Festival (1902), a symphonic poem by the Boston Symphony (1911).

**CURSCH-BÜHREN, [Franz] Theodor** (1859-1908): b. Troppau, d. Leipzig; conductor, editor of the *Chorgesang* and critic for the *Tageblatt*; comp. Singspiele, choruses and instrumental pieces.

**CURSCHMANN, Karl Friedrich** (1804-1841): b. Berlin, d. Langfuhr, near Danzig; abandoned law for music, which he studied with Hauptmann and Spohr. He wrote a one-act opera (prod. in Cassel, 1828), but is best known for his many songs, the quality and popularity of which rivalled those of Abt. *Ref.*: III, 19; V, 256.

**CURTI, Franz** (1854-1898): b. Kassel, d. Dresden; gave up the study of medicine for music; comp. a number of operas prod. between years of 1887 and 1898.

**CURTIS, Natalie**: b. New York City; writer and lecturer on folk music; studied in New York, Berlin and Paris; also at the 'Wagner-Schule' in Bayreuth; has pub. collections of songs.

**CURWEN** (1) **Rev. John** (1816-1880): b. Yorkshire, England; d. near Manchester; founded the Tonic Sol-fa College in 1862 and pub. numerous books relating to the system. (2) **John Spencer** (1847-1916): b. Plais-tow, d. London; president of the Tonic Sol-fa College, 1880; pub. musical studies and 'Memorials of John Curwen,' 1882.

**CURZON, Emanuel-Henri-Parent de** (1861- ): b. Havre; music critic on the *Gazette de France* since 1889, editor of *Guide musical* and *Bulletin de la Société de l'histoire du théâtre*; has written numerous works on musical subjects, including a biography of Mozart (1914).

**CUSANINO**. See CARESTINI.

**CUSCINA, Alfred** (1881- ): contemp. Italian opera composer. *Ref.*: III, 384.

**CUSINS, Sir William George** (1833-1893): b. London, d. Remonchamps, Ardennes; studied with Fétis, Brussels, and at the London Academy; King's Scholar, 1847-49; organist to the Queen and violinist in the orch. of the

Italian opera; became professor of piano at the Royal Academy of Music and cond. of the Philharmonic; composed concert-overtures, a concerto, an oratorio, piano pieces and songs.

**CUTELL, Richard** (15th cent.): English musician, author of a treatise on counterpoint, a fragment of which is preserved at Oxford.

**CUZZONI, Francesca** (1700-1770): b. Parma, d. Bologna; famous operatic contralto; pupil of Lauzi. She sang in Venice, 1719, and in London under Handel's direction, 1722-26, where she was superseded by Faustina Bordoni (Hasse); then joined the opposition, and until 1826 engaged in bitter contest with her rival. She married the pianist and composer, Sandoni; sang at Vienna, in Italy and Holland, and again in London (1748), but there failed to please. She died in poverty. *Ref.*: I. 437; IX. 76.

**CYBELE**, Greek goddess. *Ref.*: X. 54.

**CZAPEK (1) Joseph** (1825-1915): b. Prague, d. Götting; student at Prague Cons.; went to Götting as band-master, became opera conductor, organist in church and synagogue, conductor of the Philharmonic and leader of a quartet; composed symphonies, cantatas, masses, etc.; Swedish academician from 1857. (2) See HARTON.

**CZARTORYSKA, Marcelline** (née Princess Radziwiłł) (1817-1894): b. Vienna, d. near Cracow; pianist, pupil of Czerny; resident of Paris from 1848.

**CZARWENKA, Joseph** (1759-1835): b. Bernadek, Bohemia, d. Vienna; oboist and professor of his instrument.

**CZERNOHORSKY, Bohuslav** (1684-1740): b. Nimburg, Bohemia, d. Graz; Franciscan monk whose monastic name was Padre Boemo. He was

choirmaster in Padua, organist at Assisi, where he taught Tartini; director of church music in Prague, and a distinguished composer and teacher there; Gluck, Seeger, and Zach were among his pupils. Of his compositions which were highly valued in his day, only a four-part offertory, *Laudatur Jesus*, some preludes and fugues for the organ still exist. *Ref.*: II. 19.

**CZERNY, Carl** (1791-1857): b. Vienna, d. there; pupil of his father, Wenzel C., and of Beethoven (being one of the master's favorites). He was also influenced by Clementi and Hummel. He early became famous both as pianist and teacher, though circumstances prevented his touring as a virtuoso. Among his pupils were Liszt, Döhler, Thalberg, Jaell, and many others of prominence. Of more than 1,000 published works, only his études have survived. They include: *Die Schule der Geläufigkeit* (op. 299), *Die Schule des Legato und Staccato* (op. 335), *Tägliche Studien* (op. 337), *Schule der Verzierungen* (op. 355), *Schule des Virtuosen* (365), *Schule der linken Hand* (op. 399), *Schule des Fugenspiels* (op. 400), *Schule der Fingerfertigkeit* (op. 740). He was the author of an outline of musical history (1851) and an autobiography. *Ref.*: II. 162; VII. 44, 64, 182; VIII. 208; portrait, VII. 182.

**CZERSKI**. Pseudonym for TSCHIRCH.

**CZERVENY, Břetislav František** (1819-1896): b. Dubec, Bohemia, d. Königgrätz; famous maker of brass instruments; introduced improvement in the valve system.

**CZIAK**. See SCHACK.

**CZIBULKA, Alphons** (1842-1894): b. Szeges-Várally, Hungary, d. Vienna; army band master in Vienna, who wrote 6 operettas and a great deal of ephemeral but popular dance music.

## D

### Daase

**DAASE, Rudolf** (1822- ): b. Berlin; studied with A. W. Bach and others; conductor, teacher and orchestral composer in Berlin.

**DACHS, Joseph** (1825-1896): b. Ratisbon, d. Vienna; studied with Halms and Czerny in Vienna; was teacher of piano at the Conservatory there.

**DAFFNER, Hugo** (1882- ): b. Munich; studied in the Munich Royal Academy and with Reger and Stavenhagen, also studied musical science in Munich (*Dr. phil.*, 1904); assistant conductor at the court opera there, music critic in Königsberg, Dresden; now in Berlin. He wrote *Die Entwicklung des Klavierkonzerts bis Mozart* (Leipzig, 1908) and other studies, edited Nietzsche's remarks on *Carmen* (1912), C. P. E. Bach's *Versuch über die wahre Art, das Klavier zu spielen* (1904) and Leopold Mozart's letters (4 vols.). He composed 2 symphonies, 2 piano quintets, 2 string quartets, 2 trios, 2 violin sonatas, a 'cello sonata, a piano sonata, piano pieces for 2 and for 4 hands, a sonata, a fantasy and fugue for organ, church music and over 300 songs; also 3 operas (not perf.).

**DAHL, Balduin** (1834- ): b. Copenhagen; d. Charlottenlund; leader of the Tivoli Concerts in Copenhagen; composer and director; writer of dance music.

**DALAYRAC** (or **d'ALAYRAC**), **Nicholas** (1753-1809): b. Muret (Haute Garonne), d. Paris; composer of comic operas. Despite paternal opposition, he learned harmony from Langlé in 1774; prod. in all 61 operas, including *Le petit Souper* (1781), *Les Deux Savoyards*, and *Raoul de Crequi*. He was made a chevalier of the Legion of Honor by Napoleon. *Ref.*: V. 180; IX. 225.

**DALBERG, Johann Friedrich Hugo von** (1752-1812): b. Aschaffenburg, d. there; composer and author. He composed sonatas for the piano and cantatas, variations and chamber music. Among his writings are *Die Aöls-harfe, ein allegorischer Traum*, and *Über die Musik der Inder*, a translation of 'Indian Music' by Sir William Jones.

**DALCROZE, Emile Jaques**. See **JACQUES-DALCROZE**.

**DALE** (1) **Joseph**, prominent London music publisher and composer. His house, founded before 1778, lasted until after 1883, and at the opening of the 19th cent. was the most flourishing in London. (2) **Benjamin James**

### Damcke

(1885- ): b. Crouch Hill, London; studied in the Royal Academy of Music, wrote symphonies, 2 overtures, a piano sonata, considerable chamber music, etc. *Ref.*: III. 442; VII. 598.

**DALHEIM, Pierre Baron** (1862-): b. Laroche, Dep. Yonne; French journalist, influential in introducing Russian music into France. His wife, **Marie Olenina** (1872- ), is famous as a singer of the songs of Moussorgsky; pub. *Les legs de Mussorgski* (1908; Russian, 1910).

**DALLAM** (or **DALHAM, DALLUM, DALLANS**) (17th cent.): English organ builders. The father and three sons built, among others, organs at Cambridge and Oxford, and at Worcester, Canterbury and St. Paul's Cathedrals. In 1600 Thomas Dallam presented to the Grand Turk at Constantinople a mechanical clock-organ.

**DALL, Roderick** (18th cent.): Scotch minstrel, one of the last of the 'wandering harpists.'

**DALLERY** (18th cent.): organ builders at Amlens. **Pierre**, nephew of the founder of the family, worked with Clicquot in the production of the organs of Notre Dame and of the Sainte Chapelle in Paris and of that in the Palace of Versailles.

**DALMORES, Charles** (1872- ): b. Nancy, France; operatic tenor, who, after study in the conservatories of Lyons and Paris, sang in France and at the Manhattan and Metropolitan Operas of New York, specializing in modern French operas.

**DALVIMARE, Martin Pierre** (1772-1839): b. Dreux, Eure-et-Loire, d. Paris; virtuoso on harp in Versailles to Louis XVI, at the Opéra in 1800, and to the Empress, 1806. He wrote sonatas for harp, duos for harp with piano and with horn, etc.

**DAM** (1) **Mads Gregers** (1791- ): b. Svendborg; violinist and member of the Berlin Royal Kapelle. (2) **Hermann Georg** (1815-1858): b. Berlin, d. there; son of (1); composed overtures, entr'actes, 2 operas and 2 oratorios.

**DAMASCENE, Alexander** (?-1719): b. France, of Italian parentage, d. in England; alto singer and songwriter. In 1695 he succeeded Purcell as Gentleman of the Chapel Royal.

**DAMCKE, Berthold** (1812-1875): b. Hannover, d. Paris; studied with Schmitt and Ries; directed the Potsdam Philharmonic, singing societies and



**Damm**

concerts; taught in St. Petersburg, Brussels, and Paris; an accurate but unoriginal composer of oratorios, choruses, and piano pieces; revised an edition of Gluck opera scores.

**DAMM, G.** See STEINGRÄBER.

**DAMON (or DAMAN), William** (ca. 1540-ca. 1593): chapel organist to Queen Elizabeth and composer of sacred music. He made the 4-part arrangement of psalm tunes used in the Protestant church (The Psalm Tunes in English Meter, 1579, 1591).

**DAMOREAU, Laure Cinthie Montalant** (Mlle. Cinti) (1801-1863): b. Paris, d. there; operatic soprano; sang at the Opéra, 1826-35, in parts written for her by Rossini, and in 1829 she sang in *Matrimonio Segreto* with Sonntag and Malibran. She sang at the Opéra Comique in parts created for her by Auber, 1835-43; also gave concert tours in the United States, Holland, St. Petersburg and Belgium and until 1856 was professor of singing at the Paris Conservatoire. She was the author of an *Album de romances* and a *Méthode de chant*.

**DAMROSCH (1) Leopold** (1832-1885): b. Posen, Prussia, d. New York; composer, conductor and violinist. He received his M.D. from Berlin University in 1854, but discarded medicine for the study of music. After a concert tour of Germany, he was appointed by Liszt violinist in the Grand Ducal Orchestra in Weimar. In 1858-60 he conducted the Philharmonic Society in Breslau, made concert tours with Bülow and Tausig, established quartet concerts in Breslau, founded the Orchesterverein and a choral society there, also conducted the Society for Classical Music and for two years was conductor at the Stadttheater. In 1871 he became conductor of the New York Arion Society, and from then until his death was influential in New York musical circles, both as the founder of the Oratorio and Symphony Societies and as the conductor of German Opera at the Metropolitan from 1884. He married the singer Helene von Heimburg (1835-1904) in Weimar. He composed a concerto, serenades, romanzas, etc., for violin, a festival overture, choral work with orch., songs, duets, etc. *Ref.*: III. 237; IV. 138f, 183, 185, 210; VI. 220; portrait, IV. 210. (2) **Frank Heino** (1859- ): b. Breslau; son and pupil of (1), also of Pruckner, Vogt and X. Scharwenka; conductor of choral societies in Denver, Newark, Bridgeport, Philadelphia and New York, where he founded the Musical Art Society and in 1898 was made supervisor of music in the public schools. He became director of the newly founded Institute of Musical Art in 1905. In 1894 he published a 'Popular Method of Sight Singing,' and in 1916 'Some Principles of Music Teaching'; contributor to 'The Art of Music.' *Ref.*:

**Dancla**

IV. 187, 211ff, 246, 256ff. (3) **Watter Johannes** (1862- ): b. Breslau, son of (1); pupil of Rischbieter and Draeseke in Berlin, von Inten, etc., in New York. He became assistant conductor under his father at the Metropolitan Opera and continued under Seidl; succeeded (1) as conductor of the N. Y. Oratorio Society (to 1898) and the Symphony Society (to 1894). He directed an independent opera enterprise in various cities, 1894-99, conducted German Opera at the Metropolitan, 1900-02, then the New York Philharmonic, 1902-03, and again the N. Y. Symphony, for which he secured a permanent endowment. He prod. 2 operas, 'The Scarlet Letter' (Boston, 1896) and 'Cyrano' (New York, 1913), an operetta, orchestral works, violin sonata and songs. *Ref.*: IV. 140, 142ff, 184ff, 395; portrait, IV. 276.

**DAMSE, Joseph** (1788-1852): b. Sokolov, Galicia, d. Rudno, near Warsaw; composer and clarinetist; composed 4 operas, popular Polish songs and dances and 2 masses.

**DANA (1) Charles Henshaw** (1846-1883): b. West Newton, Mass., d. Worcester, Mass.; pianist, organist and composer. (2) **William Henry** (1846-): b. Warren, Ohio; studied with Haupt and Kullak and at the London Royal Academy; founder and director of a musical institute in his home city, writer of text-books on music and composer of an orchestral *De Profundis*.

**DANBÉ, Jules** (1840-1905): b. Caen, d. Vichy; studied at the Conservatoire; violinist in the Théâtre Lyrique, Opéra Comique and Opéra; conductor of the Théâtre Lyrique and succeeded Lamoureux at the Comique; played in the Conservatoire concerts till 1892; composed violin pieces, études; pub. a 'Violin Method.'

**DANBY, John** (1757-1798): d. London; organist and composer. He was organist at the chapel of the Spanish Embassy, composed glees, catches, and canons, four books of which were published, and wrote *La guida alla musica vocale* (1798).

**DANCE, William** (1775-1840): b. in London, d. in London; musician. In 1771 he was violinist in Drury Lane, and later in the Opera orchestra. In 1790 he acted as band leader at the Handel Commemoration. He was an initiator and afterward a director of the London Philharmonic Society.

**DANCHET, Antoine** (1671-1740): b. Riom, Auvergne, d. Paris as librarian of Bibliothèque Royale; librettist of several of Campra's operas. *Ref.*: IX. 26.

**DANCKERTS.** See DANKERS.

**DANCLA (1) Jean-Baptiste-Charles** (1818-1907): b. Bagnères-de-Bigorre, d. Tunis; violinist and composer. A pupil of Baillot, Halévy, and Berton at the Conservatoire, he later

## Dando

became professor there; popular composer for violin, and author of five technical books on music. His 150 works are ephemeral in character, but his quartet soirées were famous. (2) **Arnaud** (1820-1862): brother of Jean; 'cellist, writer of a method and composer of études, duos, etc., for 'cello. (3) **Léopold** (1823-1895): brother of above, b. at Bagnères-de-Bigorre, d. Paris; composer. He, like Jean, was professor at the Conservatoire, a violinist and the writer of *Études* and *Phantasies*.

**DANDO, Joseph Haydn Bourne** (1806-1894): b. in Somers Town, d. at Godalming, London; violinist. In 1831 he became a member of the Philharmonic Orchestra and four years later introduced the first genuine chamber music concert, consisting solely of instrumental quartets and trios. Dando's annual Quartet Concerts lasted from 1836 to 1853. He was music master to Charterhouse School from 1875 until shortly before his death.

**D'ANDRIEU.** See [D']ANDRIEU.

**DANIEL, Louis-Albert-Joseph** (1787-1875): b. Lille, d. there; music printer and inventor. In 1856 he retired from business to work on his method, which he analyzed in his *Méthode simplifiée pour l'enseignement populaire de la musique vocale* and to introduce this 'Langue des sons' in northern France. He established courses at his own cost. He was made Chevalier of the Legion of Honor.

**D'ANGELI.** See ANGELIS.

**DANHAUSER, Adolphe-Léopold** (1835-1896): b. Paris, d. there; taught solfège at the Conservatoire, where he had formerly studied; composed choruses and operas, and wrote a *Théorie de la musique*.

**DANIEL** (1) **Hermann Adelbert**: German theologian and writer, whose *Thesaurus Hymnologicus* (5 vols. Lösckke, Leipzig) is an invaluable secondary source for early church music and the collection of hymns. (2) **Salvador**, for a few days before his death director of Paris Conservatoire under the Commune in 1871; writer of numerous musical monographs.

**DANIELS, Mabel**: b. Swampscott, Mass.; studied with Chadwick and Ludwig Thuille; contemp. American composer of orchestral pieces, songs, etc. *Ref.*: IV. 403.

**DANJOU, Jean-Louis-Félix** (1812-1866): b. Paris, d. Montpellier; wrote on church and secular music and assisted in popularizing the French organ in Germany, Holland and Belgium; affiliated himself with the Daubaine and Cailinet firm.

**DANKERS** (or **DANCKERTS**), **Ghiselin** (16th cent.): b. at Tholen, Zealand; composer. He was a singer at the Papal chapel, writer of motets and madrigals, several of which are still extant. His fame in great part rests

## Danzi

on his share in the Vincentino-Lusitano dispute, where he acted as judge, later defending his verdict against Vincentino.

**DANKS, Hart Pease** (1834-1903): b. New Haven, Conn., d. Philadelphia; director of music and bass singer in churches, composer of one operetta and more than 1,200 hymns.

**DANNEHL, Franz** (1870- ): b. at Rudolstadt; composer. He studied composition in Brussels, Weimar, and Berlin and wrote chiefly songs and choir pieces, as well as some chamber music.

**DANNELEY, John Feltham** (1786-1836): b. at Oakingham, Berkshire, d. in London; organist of the Church of St. Mary of the Tower at Ipswich; author of 'Elementary Principles of Thorough-bass,' 'Encyclopædia of Music' and a 'Musical Grammar.'

**DANNREUTHER** (1) **Edward** (1844-1905): b. Strassburg, d. London. He studied music at Cincinnati and at Leipzig, became pianist, composer and music critic in London, where in 1872 he founded the Wagner Society, conducted its concerts the following years, and supported the Wagner Festival in 1877. He wrote extensively, both in appreciation of the old school and in defense of the new, and is considered an authority on musical ornamentation. In 1905 he wrote the 6th vol. of the Oxford History of Music—'The Romantic Period.' *Ref.*: III. 91, 430; (quoted) II. 170, 174. (2) **Gustav** (1853- ): b. Cincinnati; violinist, brother of Edward (1). He studied the violin under de Ahna and Joachim in Berlin, lived in London until 1877, three years later became a member of the Boston Symphony Orchestra. He founded the Beethoven String-Quartet of New York and is the author of 'Chord and Scale Studies for Young Players.'

**DANNSTROEM, Isidor** (1812-1897): b. at Stockholm, d. there; singer and composer. He studied under Dehn in Berlin, and Garcia in Paris, composed songs, an operetta, *Doctor Tartaglia*, and was also well known as teacher.

**DANTE.** *Ref.*: I. 260f, 264; II. 259f; VII. 318; VIII. 304, 371, 372; (cited) X. iii.

**DANZI** (1) **Innocenz**: father of Franz; 'cellist in Elector's orchestra. (2) **Franz** (1765-1826): b. Mannheim, d. Karlsruhe; 'cellist and composer, produced 'Azakiah' (1780), and *Die Mitternachtsstunde* (Munich, 1801). In 1791 he began a six years' professional tour with his wife, during which he conducted at Leipzig, Prague and throughout Italy. He held successively the positions of Vice-Kapellmeister to the Elector, Kapellmeister to the King of Württemberg and Kapellmeister at Karlsruhe, where he remained until his death. Of his eleven operas, his oratorio, and his orchestral, chamber and church music, none has survived.

**DA PONTE, Lorenzo** (1749-1838): b. in Venice, d. in New York; writer of opera texts. A Hebrew by birth, his original name was Emanuele Conegliano, which was changed by the Bishop of Cenado in 1763 upon his conversion. In 1784 he became the poet dramatist at Vienna under Joseph II, where he stayed until 1792; during this time he wrote the text for Mozart's *Don Giovanni* and *Così fan tutte*, and *Le nozze di Figaro*. Upon the accession of Leopold, he went to London and from there to New York, at neither place was he successful. He finally became teacher of Italian at Columbia University, where he published his memoirs. Ref.: IV, 121ff, 127; IX, 88, 94, 107; portrait, IV, 122.

**DAQUIN, Louis-Claude** (1694-1772): b. Paris, d. there; organist and composer; a pupil of Marchand, organist of St. Antoine at twelve and of St. Paul from 1727 to his death. He pub. *Pièces de clavecin* (1735), *Noëls pour l'orgue ou le clavecin*, and a cantata *La Rose*; and is considered one of the most interesting harpsichord composers. Ref.: VII, 61.

**DARBY, W. Dermot** (1885- ): b. Athboy, Ireland; studied music with Brendan Rogers, also Benj. Lambord, New York; secretary Modern Music Soc., 1916; contributing editor, 'The Art of Music.'

**DARGOMIJSKY, Alexander Sergeevitch** (1813-1869): b. Govt. Tula, Russia, d. St. Petersburg; appeared as pianist and began composing in youth; living in St. Petersburg from 1835, he became president of the Imperial Russian Mus. Soc., 1867, but was dismissed in 1869. Confined by illness, he made his house the centre of the neo-Russian School. His works include the operas *Esmeralda* (Moscow, 1847), *Russalka* (after Pushkin, 1856), *Kamennoi gosti* [The Stone Guest] (posthumous, orchestrated by Rimsky-Korsakoff, prod. with postlude by Cui, 1872), also sketches of a few scenes of a fourth, *Rogdana*; a ballet, 'The Feast of Bacchus' (1845, prod. 1867), a series of 3-part choruses, a *Tarantelle Slave* for piano 4 hands, a Finnish Fantasy, a 'Little Russian Cossack Dance' and 'Baba Yaga' for orch.; also a number of songs that have become popular. Ref.: III, 46ff; songs, V, 364f; opera, IX, 384ff; mus. ex., XIV, 16; port., III, 48. See also *individual indexes*.

**DARWIN, Charles**. Ref.: I, 4f; V, 87.

**DASER (DASSER, DASSERUS), Ludwig** (ca. 1525-1589): b. Munich, d. Stuttgart; conductor and composer. From 1552 to 1559 he was court Kapellmeister, when Orlando di Lasso succeeded him. He was called to a similar position in Stuttgart in 1571. He composed a 'Passion' for 4 parts in 1578, some motets, hymns, etc.

**DAUBE, Johann Friedrich** (1730-

1797): b. at Cassel, d. in Vienna; composer and writer. His theoretical works are *Generabass in drei Akkorden* and *Anleitung zur Erfindung der Melodie und ihrer Fortsetzung*.

**DAUBERVAL**: French dancer. Ref.: X, 89, 91, 101.

**DAUBLAINE & CALLINET**. A firm of organ builders, founded in 1838 at Paris, which still exists at the present date under the name of Merklin, Schütze & Company with its headquarters at Lyons. In 1843 Callinet dissolved the partnership and the firm carried on business as Ducroquet et Cie. (1845-1855), when it changed into its present ownership.

**DAUCRESME, Lucien** (1826-1892): b. at Elbeuf, Normandy, d. in Paris; composer of two operas.

**DAUDET, Alphonse** (1840-1897): b. Nîmes, d. Paris; novelist and librettist; his *L'Arlésienne* has been set to music by Bizet and an Italian version by Cilea; Poise, Pessard and Massenet (*Sapho*) have used his works as librettos. Ref.: II, 391; IX, 247.

**DAUNEY, William** (1800-1843): b. Aberdeen, d. Demerara; music-historian. He discovered the Skene Manuscript in the Advocates' Library at Edinburgh, and republished it as 'Ancient Scottish Melodies from a Manuscript of the Reign of James VI' with a lengthy historical introduction to Scottish music.

**DAUPRAT, Louis-François** (1781-1801): b. in Paris, d. there; horn-player and composer. He studied under Kenn, Catel and Gossec. In 1806 he became first horn at the theatre at Bordeaux and two years later succeeded Kenn and Duvernoy at the Paris Opéra, and became chamber musician to Napoleon and to Louis XVIII. He retired from the Opéra in 1831 and from the Conservatoire in 1841. He wrote a *Méthode pour cor alto et cor basse*, also a concerto and chamber ensembles with horn. Symphonies, and a *Théorie analytique de la musique* remain in manuscript.

**DAURIAC, Lionel Alexandre** (1847- ): b. Brest, France; theorist; a psychologist whose researches have led him into the realms of music. From 1896 to 1903 he studied aesthetics and tone psychology at the Sorbonne. He was the first president of the Paris division of the International Society, and since his retirement in 1907 has ranked as honorary president. Among his writings are *La psychologie dans l'opéra français*; Rossini, *biographie critique* (in *Les musiciens célèbres*, 1905) and *Le musicien-poète Richard Wagner* (1908).

**DAUSOIGNE-MÉHUL, Louis-Joseph** (1790-1875): b. Givet, in Ardennes; d. Liège; composer. At the Conservatoire he studied under Catel and Méhul, received the Grand prix de Rome and tried his hand at operatic

composition, which, after only moderate success, he abandoned. In 1827 he became director of the conservatory at Liège.

**DAUTRESME, Lucien** (1826-1892): b. Elbeuf, Normandy, d. Paris; senator and musical amateur who composed 2 operas and smaller works.

**DAUVERGNE.** See AUVERGNE.

**DAVARI, Stefano:** contemp. writer; author of a monograph, *La musica a Mantova* (1884).

**DAVAUX, Jean-Baptiste** (1737-1822): b. Côte-St.-André, d. Patis; one of the Parisian composers who followed the style of the Mannheim school. He wrote symphonies, especially concertante, with 2 solo violins and oboes and horns in the *tutti*; also string quartets (pub. Paris, Amsterdam, London) and some operas prod. in Paris.

**DAVENANT, Sir William** (17th cent.): English masque writer. *Ref.*: X. 84.

**DAVENPORT, Francis William** (1847- ): b. Wilderslowe, near Derby, England; composer. He studied under Macfarren, later his father-in-law; in 1879 became professor of the Royal Academy of Music; in 1882 took the professorial chair at the Guildhall School of Music. His compositions include an overture, an orchestral prelude and fugue, 2 symphonies, chamber music and songs. He is the author of 'Elements of Music' (1884), 'Elements of Harmony and Counterpoint' (1886) and 'Guide for Piano-forte Students' (1891).

**DAVEY, Henry** (1853- ): b. Brighton; studied musical theory three years at Leipzig Cons., teacher at Brighton, contributor to musical journals and to the 'Dictionary of National Biography'; author of a 'History of English Music' (since Purcell) (1895), and other books on musical history; also lectured on the history of the Passion Music (1903-4). *Ref.*: III. 430.

**DAVID, King of Israel.** *Ref.*: X. 10.

**DAVID** (1) **Félicien-César** (1810-1876): b. Cadenet, Vaucluse, d. St. Germain-en-Laye; chorister in the Cathedral of Aix, where he studied at the Jesuit College, assisted in conducting the theatre and (1829) became *maitre de chapelle*. In 1830 he studied at the Paris Conservatoire (with Reber, Milot, Fétis), the following two years joined the Saint-Simonists at Ménilmontant and from 1833-1835 toured France from Ménilmontant to Marseilles, also going to Constantinople, Smyrna and Egypt. In 1869 he was chosen Academician and librarian at the Conservatoire. Of his many compositions the most famous is the symphonic ode *Le Désert* (1844); others which met with unmodified approval were his operas, *La Perte du Brésil* (1851) and *Lalla Rookh* (1862); *La fin du monde*, though later adjudged the

20,000 franc prize of the state under the title *Herculanæum*, was refused by the Théâtre Lyrique. Besides these David wrote *La captive* (opera), an oratorio 'Moses on Sinai,' a mystery, an ode-symphony 'Columbus,' 2 symphonies, 24 string quintets, 2 nonets for wind, songs, etc., mostly imbued with the atmosphere of the Orient, whose spirit no other European has more sympathetically and comprehensively portrayed. *Ref.*: II. 390; III. 7; V. 315; VI. 175ff; IX. 238, 445; VI. 175f, *Le Désert*, 176f; portrait, VI. 176. (2) **Ferdinand** (1810-1873): b. Hamburg, d. Switzerland; studied with Spohr and Hauptmann; violinist at the Gewandhaus, the Berlin Königstadt Theatre, in the home of Baron von Liphardt at Dorpat (later his father-in-law), at concerts in St. Petersburg, Moscow and Riga. As leader of the Gewandhaus, then in the Leipzig Cons., he trained the most celebrated contemporary violinists. His 50 works include 5 violin concertos, variations, etc., for violin, a sextet, a quartet, 2 symphonies, an opera, also an important 'Violin School,' and edited the *Hohe Schule des Violinspiels.* *Ref.*: VII. 409, 412, 443f, 451, 458. (3) **Samuel** (1836-1895): b. Paris, d. there; studied at the Conservatoire with Bazin and Halévy, where he won the *prix de Rome* with *Jephtha* (1858), and the following year a second prize for an orchestral work performed with a men's chorus of 6,000. In 1861 he became professor at the Collège de Sainte-Barbe, in 1872 director of the music of all Parisian Synagogues. His compositions include several operas and operettas, prod. in Paris, others unperformed, 4 symphonies, choruses, songs, etc., and *L'Art de jouer en mesure* (1862). (4) **Peter Paul** (1840- ): b. Leipzig; son of Ferdinand; conductor of Carlsruhe orchestra, now teacher of violin in England. *Ref.*: (quoted) VII. 449. (5) **Adolphe-Isaac** (1842-1897): b. Nantes, d. Paris; successfully prod. 3 pantomimes, a comic opera, and piano pieces. (6) **Ernest** (1844-1886): b. Nancy, d. Paris; music critic on Paris journals, joint author with Lussy of a history of musical notation; also author of *La vie et les œuvres de J. S. Bach.* (7) **Fanny** (1861- ): b. Guernsey, Eng.; studied with Reinecke and Clara Schumann; pianist in London, Berlin, Leipzig, etc.

**DAVIDE** (1) **Giacomo**, called **David le père** (1750-1830): b. Presazzo, d. Bergamo; famous tenor, sang in opera, concert and church music in Naples, Paris, London, Florence and Bergamo. (2) **Giovanni** (1789-ca. 1851): d. St. Petersburg, son of Giacomo, tenor with compass of 3 octaves; sang Brescia, Venice, Naples, Milan, Rome, Vienna, Bologna, London, Genoa, Florence, Cremona, Modena, etc.; founded music

school at Naples; managed St. Petersburg opera.

**DAVIDOFF** (1) **Charles** (1838-1889): b. Goldingen, Courland, d. Moscow; 'cellist; studied with Schmidt, K. C. Shuberth and Grützmacher, whom he succeeded as teacher in the Leipzig Cons. He made an extraordinarily successful début in Leipzig, 1859, and at once became solo 'cellist of Gewandhaus orchestra. Later he occupied a similar position in the Imperial Orchestra, St. Petersburg, where he taught at the Cons. (1862), and also became conductor of the Russian Musical Society (1862) and director of the Cons. (1876-87). He composed a symphonic poem, an orch. suite, 4 'cello concertos, a Russian Fantasy ('cello and orch.) and many popular solo pieces for 'cello; also a piano quintet, a string quartet, and a string sextet. He was the author of a Violoncello Method. (2) **Alext** (1867- ): nephew of (1); studied 'cello and comp. at the St. Petersburg Cons. (Rimsky-Korsakoff, etc.); won the Belaieff prize for a string quartet and prod. an opera, 'The Sunken Bell,' in St. Petersburg (1903) and Germany.

**DAVIDSON, G. F.**: London music publisher, who pioneered in cheap music publishing, collecting Dibdin's songs, and publishing sheet music under the name of 'The Musical Treasury.'

**DAVIE, James** (ca. 1783-1857): d. Aberdeen; choir-director at St. Andrew's Church, where he made collections of psalms for 4 voices, also duets, trios, glees, etc. He arranged a 'Caledonian Repository' of the most favorite Scottish slow airs, marches, strathspeys, reels, jigs, hornpipes, etc., and these he arranged for the violin.

**DAVIES** (1) **Ben (Benjamin Grey D.)** (1858- ): b. Ponadawz, near Swansea, Wales; operatic and concert tenor. A pupil of Randegger's, he won bronze, silver and gold medals and the Evill prize; made his first appearance as Thaddeus in Balfe's 'Bohemian Girl' at the Royal Theatre in London, and since then has sung both on the Continent and in the United States, in opera and recitals in London, and in many festivals in the English provinces. (2) **Fanny**. See **DAVIO, FANNY**.

(3) **Henry Walford** (1869- ): b. Oswestry, Shropshire; studied at the Royal Coll. of Music, having received a scholarship for composition; organist at St. Anne's, Soho, then Christ Church, Hampstead, and since 1898 at the Temple Church; Mus. Doc. Cambridge 1898. He composed 2 symphonies, 'Holiday Times,' Festival Overture, 'Parthenia,' Woodworth Suite (all for orch.); a choral ballad 'Hervé Riel,' an oratorio, a 'sacred symphony,' a choral suite, etc., and a very popular setting of 'Everyman' (morality-play); also chamber music, piano and violin sonatas, songs, etc. *Ref.*:

III. 426; VI. 377f. (4) **James A. Ref.: (cited) I. 40. (5) **Ffrangcon**. See **FRANGCON-DAVIS**.**

**DAVILLIER, Baron**. *Ref.*: quoted (on Spanish folk-dance), X. 106; (on mediæval church dance), X. 79; (on Seguidilla), X. 110f.

**DAVIS** (1) **John David** (1869- ): b. at Edgbaston; pupil at the Raff and the Brussels conservatories and in 1889 became a teacher at Birmingham. He is the composer of an opera, 'The Cossacks,' chamber music, symphonic ballade, poem and variations. (2) **John** (early 19th cent.); pioneer opera manager in America. *Ref.*: IV. 115, 161. (3) **T. Kemper**. *Ref.*: IV. 242.

**DAVISON** (1) **Arabella**. See **GOBBARO**. (2) **James William** (1813-1885): b. in London, d. at Margate; pianist, critic, composer. He studied music under W. H. Holmes and G. A. Macfarren. After writing many compositions for orchestra, piano and voice, he abandoned that field for musical criticism, and from 1844 to his death he was editor of the 'Musical World.' As music critic of the 'Times' his influence was widespread, and it is to him that England owes her 'Monday Pops.' (3) **William Duncan**, brother of James (1816-1903): London music publisher, founder of the 'Musical World.'

**DAVY** (1) **Richard** (15th cent.): organist and music teacher at Magdalen College, Oxford. (2) **John** (1764-1824): b. Upton-Hellon, Exeter, d. London; violinist at Covent Garden; was a popular light opera composer in London, 1800-19. *Ref.*: V. 172.

**DAVYDOW, Stepan Ivanovitch** (1777-1825): composer of one opera, concert-overture and choruses; also widely accepted sacred compositions; and general musical director of the Imperial Theatre at Moscow.

**DAWSON, Frederick H.** (1868-): b. Leeds; pianist, taught by his father and by Hallé, played in the concerts given by Hallé and in the London Monday Popular Concerts.

**DAY** (1) **John** (1522-1584): b. Dunwich, Suffolk, d. London; music publisher, whose collection of psalms, 'Whole Book of Psalms in 4 Parts,' (1563), included settings by Edwards, Heath, Shepherd, Southern, Tallis, etc. He also pub. a popular psalter (1557) and a 4-part 'Morning and Evening Prayer.' *Ref.*: VI. 91. (2) **Alfred** (1810-1849): b. London, d. there; studied in London, Paris and Heidelberg; wrote a 'Treatise on Harmony.' (3) **Charles Russe** (1860- ): b. Horstead, Norfolk; studied music with Barnby and wrote, as a result of his sojourn in India with his regiment, 2 books on the musical instruments of India. *Ref.*: (cited) I. 49.

**DAYAS, William Humphrey** (1863-1903): b. New York, d. Manchester; studied with Haupt and Ehrlich, then

taught at the conservatories of Helmsford and Wiesbaden, also in Düsseldorf and the Manchester Musical College. He composed for organ, stringed instruments and piano. Ref.: VI. 500.

**DAZA, Estéban** (16th cent.): Spanish author of *Libro de musica en cifras para Vihuela intitulado el Parnaso*, a revision of motets and chansons into tablature for the lute, among them compositions of Fr. Guerrero, Maillart, Crequillon and others.

**DE.** Names preceded by *de* are usually found under the second word, except when the two are joined. Dutch and expatriated French names are recorded under D.

**DE AHNA.** See AHNA.

**DEAKIN, Andrew** (1822-1903): b. Birmingham, d. there; newspaper music critic, writer of a musical bibliography and composer of a *Stabat Mater* and masses.

**DEANE, Thomas** (17th cent.): English organist, violinist and composer. He received his degree as Doctor of Music from Oxford in 1731. His compositions are mostly church music, though compositions for the violin are contained in the 'Division Violin.'

**DE ANGELIS.** See ANGELIS.

**DEBAIN, Alexandre-François** (1809-1877): b. at Paris, d. there; instrument maker. After working for Sax and for Mercier, he started for himself in 1834, and six years later patented the Harmonium, which he invented and later improved by the 'Prolongement.' He also constructed automatic instruments and perfected the Concertina.

**DEBEFVE, Jules** (1863- ): b. at Liège; pianist and composer. At first pupil, and now for many years teacher at the Royal Conservatory, he is also the author of church and secular songs, an orchestral rhapsody, an orchestral suite, a comic opera, and piano studies.

**DEBILLEMONT, Jean-Jacques** (1824-1879): b. Dijon, d. Paris; studied at the Conservatoire, wrote operas, operettas, and cantatas, and acted as theatre and concert conductor in Paris.

**DEBLOIS, Stephen**; 18th cent. Amer. musical pioneer. Ref.: IV. 57f.

**DE BOECK, Auguste** (1865- ): b. Merchtem, Belgium; student, later teacher, at the Brussels Conservatory; wrote an orchestral rhapsody, a symphony, songs, operas, and pieces for organ and pianoforte.

**DEBOIS, Ferdinand** (1834-1893): b. Brunn, d. there; founded a male choral society and composed male choruses.

**DEBROIS VAN BRUYCK.** See BRUYCK.

**DEBUSSY, Claude [Achille]** (1862- ): b. St. Germain-en-Laye; studied with Guiraud at the Conservatoire, where he took the prix de Rome with the cantata *L'enfant prodigue* (1884), his

*Demoiselle élue* having been rejected as too iconoclastic. He is the acknowledged leader of the ultra-modern impressionistic school; and technically his works are distinguished by the effective use of higher primary overtones. Among his best-known and most distinctive compositions are settings of texts by Baudelaire, Verlaine and Mallarmé, two tone poems, *L'après-midi d'un faune*, *La Mer*, and *3 Images* (*Gigues*, *Rondes de Printemps*, *Ibéria*); the opera (*Opéra-Comique*) *Pelée et Mélisande* (1902); 3 nocturnes for orchestra and women's chorus, a string quartet (*G. min.*, op. 10); a fantasy, for piano and orchestra, many highly poetic and characteristic piano pieces (*Estampes*, *Suite Bergamasque*, *Proses lyriques*, *Ballades*, *Dances*, etc.), also for 4 hands (*Petite Suite*); also three more operas (in MS.), incidental music to Gasquet's antique drama, *Dionysos* (1904) and d'Annunzio's *Le Martyre de Saint-Sébastien* (1911); 3 ballets, *Jeux*, *Khamma*, *La boîte aux joujoux*; a cappella settings of 3 Chansons of Charles d'Orléans; songs with piano acc., etc. He has also contributed critical articles to the *Revue Blanche* and *Gil Blas*. Ref.: III. 318ff; songs, V. 358ff; choral works, VI. 387f; piano comps., VII. 353ff; chamber music, VII. 561ff, 604; orchestral works, VIII. 436ff; opera, IX. 470ff; ballet, X. 232; mus. ex., XIV. 96; portrait, III. 334; facsimile MS., VIII. 114. For general references see individual indexes.

**DECHERT, Hugo** (1860- ): b. Dresden; 'cello virtuoso, who toured Russia, Austria and Italy; solo-cellist, Berlin Royal Orchestra, 'cellist to the court, and teacher.

**DECHEVRENS, Antoine, S. J.** (1840- ): b. Chêne, near Geneva; conductor in the Jesuit College of Paris, professor of philology and philosophy at Angers University and writer on Gregorian chant.

**DECKER, Konstantin** (1810-1878): b. Fürstenau, Brandenburg, d. Stolp, Pomerania; teacher, pianist and composer in St. Petersburg and Königsberg; composer of 3 operas, chamber music, etc.

**DECKER-SCHENK, Johann** (1826- ): b. Vienna; noted virtuoso on guitar, tenor and theatre conductor in St. Petersburg. He composed music for guitar, mandolin and halalaika, etc.; also operas and operettas.

**DECREUS, Camille** (1876- ): b. Paris; studied at the Conservatoire; début as pianist at Paris, 1906; toured England, France and the United States; private teacher in Washington since 1912.

**DECSEY, Ernst** (1870- ): b. Hamburg; studied with Bruckner, Fuchs and Schenner; music critic and editor in Graz; author of a biography of Hugo Wolf (3 vols., 1903-06).

**DEDEKIND** (1) **Henning** (?-1628): cantor and pastor at Langensalza, Thuringia, and Gebesee; writer of musical theory and text books. (2) **Constantin Christian** (1628-?) : b. Reinsdorf; court musician at Meissen, concert conductor and composer of popular church songs with instrumental accompaniment.

**DEDLER, Rochus** (1779-1822): b. Oberammergau, d. Oberföhring, Vienna; school teacher and composer of the music for the Passion Play given there.

**DEERING** (or **DERING**), **Richard** ( -1630): d. London; organist at Brussels, court organist to the English Queen, 1625; composed sacred cantiones, canzonets, etc.

**DE FESCH, Willem** (ca. 1725-ca. 1760): Flemish organist in Antwerp and London, 'cello virtuoso; composer of 2 oratorios, an orchestral mass, canzonets, 7-part concertos, trio sonatas, violin sonatas, 'cello sonatas, etc.

**DEFERS, Louis Pierre** (1819-1900): b. Toulouse, d. there; studied in Toulouse and at the Paris Conservatoire; directed the Toulouse Cons., composed 15 comic operas and operettas, masses, a cantata, etc.

**DEGELE, Eugen** (1834-1866): b. Munich, d. Dresden; studied at the Munich Conservatory, sang as baritone in Munich, Hanover and at the Dresden court, and composed songs.

**DE GIOSA.** See Giosa.

**DEGNER, Erich Wolf** (1858-1908): b. Hohenstein-Ernstthal, d. Berka, near Weimar; studied at Chemnitz, Weimar and Würzburg, taught in Ratisbon, Weimar and Gotha, and was director of music societies and schools in Pettau and Weimar; composed a symphony for organ and orchestra, an overture, violin and piano pieces; also 2 symphonies with organ, *Martha und die Mutter*, for chorus (MS.), a serenade, etc. (MS.). D. pub. directions and examples for the construction of cadences.

**DEGTAREFF, Stepan Ankievitch** (1766-1813): studied in St. Petersburg and Italy, was conductor and church composer for Count Sheremetieff, wrote 60 concertos, part-songs and Russian choruses, very few of which were printed.

**DE HAAN, Willem** (1849- ): b. Rotterdam; taught by Nicolai, de Lange, Bargiel, and at the Leipzig Cons.; choral conductor in Bingen and at Darmstadt, where he was also court Kapellmeister. He wrote works for male chorus and orchestra, mixed chorus and orchestra, 2 operas, *Die Kaisers-tochter* (Darmstadt, 1885), *Die Inka-söhne* (1895), also songs, duets, piano pieces, etc.

**DEHMEL, Richard:** poet. Ref.: III. 274; V. 331.

**DEHN, Siegfried Wilhelm** (1799-1858): b. Altona, d. Berlin; studied

'cello and theory with Paul Wineberger, the organist Dröb and B. Klein; became librarian of the music division of the Berlin Royal Library (1842), which he first catalogued and enlarged. He was made royal professor, and edited the periodical *Cäcilia*, 1842-48. He wrote *Theoretisch-praktische Harmonielehre* (1840, sev. editions); *Analyse dreier Fugen aus J. S. Bach's Wohltemp. Klavier*, etc. (1858), and edited a collection of music of the 16th and 17th centuries (2 vols., 1837). *A Lehre vom Kontrapunkt, dem Kanon und der Fuge*, was posthumously pub. (1859, ed. by B. Scholz). Among D.'s famous pupils were Rubinstein, Glinka, Hofmann, Kullak, Cornelius and Kiel. Ref.: III. 16.

**DEICHMANN, Carl** (1817-1908): English violinist.

**DEISS, Michael** (16th cent.): Imperial musician to Ferdinand I, composer of motets, among them one on the death of his master.

**DEITERS, Hermann [Clemens Otto]** (1833-1907): b. Bonn, d. Coblenz; pupil of Otto Jahn, studied in Berlin and Bonn; taught and directed schools at Bonn, Düren, Konitz, and Posen, and became provincial school commissioner in Coblenz, 1885. He wrote critical articles in the *Deutsche Musikzeitung*, the *Allgem. musik. Zeitung*, and the *Vierteljahrsschrift für Musikwissenschaft*, on Schumann as litterateur, Otto Jahn, Bruch's *Odysseus*, many studies of Brahms, and a sketch of Beethoven, etc. He also wrote on Greek music theoreticians. He edited the 3rd and 4th editions of Jahn's 'Mozart' and—his chief work—'Thayer's Biography of Beethoven' (from the English MS., vol. I. 1866 and rev. 1901; II. 1872; III. 1879; IV. 1907 [with additions by Riemann]). Vol. V. was edited by Riemann and pub. 1908.

**DE KOVEN, Reginald** (1859- ): b. Middletown, Conn.; studied in Oxford, pupil of the Stuttgart Cons., of Hauff in Frankfort-on-Main, also of Vannucini (singing) in Florence, Genée in Vienna and Delibes in Paris. He was for a time conductor of the Washington Philharmonic, then critic of the New York 'World.' He composed a number of tuneful operettas, incl. the popular 'Robin Hood' (1890), 'Maid Marian,' 'Rob Roy,' 'The Highwayman,' 'The Fencing Master,' 'The Tsigane,' 'The Red Feather,' 'Happy Land' and 'The Student King'; also a grand opera, 'The Canterbury Pilgrims' (New York Met. Opera, 1917), an orchestral suite, a piano sonata and many songs. Ref.: IV. 353, 458ff; IX. 235; mus. ex., XIV. 231; portrait, IV. 458.

**DELACROIX, Joseph.** Ref.: IV. 66f. **DELACOUR, Vincent-Conrad-Félix** (1808-1840): b. Paris, d. there; harpist and composer.

**DE LANGE** (1) **Samuel** (1811-1884): b. Rotterdam, d. there; organist,

**Delâtre**

teacher and composer of organ sonatas. (2) **Samuel** (1840-1911): b. Rotterdam, d. Stuttgart; organist and composer; son of (1); studied in Rotterdam, Vienna and Lemberg; made concert tours throughout Europe; organist and teacher at Rotterdam Music School (1863-1874); teacher in Music School at Basel (1874-1876); teacher at Cologne Cons., and conductor of Männergesangverein and Gürzenichchor (1876-1885); conducted Oratorio Society at The Hague (1885-1893); teacher and vice-director, Stuttgart Cons. (1893-1895); conductor Stuttgart Society for Classical Church Music from 1895; composed an oratorio, 'Moses,' a symphony, a piano concerto, organ sonatas, chamber music works, etc. *Ref.*: VI. 458, 469. (3) **Daniel** (1841- ): b. Rotterdam; brother of (2); studied in Lemberg and Paris; organist and teacher in Lemberg, teacher in Amsterdam; director of choral societies in Leyden and Amsterdam, with which he produced old Netherland a cappella music with sensational success, also in London and Germany. He became director of the Amsterdam Cons. in 1895; music critic and composer of 2 symphonies, several cantatas, an opera, a mass, a Requiem, an overture, a cello concerto, songs, etc. He also wrote an *Exposé d'une théorie de musique*.

**DELÂTRE** (1) **Olivier**. Little is known of him save that he published music in Paris, Lyons and Antwerp. The pieces were chiefly songs and motets and we have impressions of them from 1539 to 1555. (2) [Claude] **Petit-Jan**, also a Netherlander of the 16th century. He led the boys' choir at the Cathedral of Verdun, was Kapellmeister to the Bishop of Liège, and a composer of songs and motets. (3) **Roland**. See **LASSO**.

**DE LAULNAYE**. See [de l'] **AULNAYE**.

**DELDEVEZ**, **Édouard-Marle-Ernest** (1817-1897): b. Paris, d. there; studied at the Conservatoire, where he took the first and second prizes; violinist; gave a concert of his own compositions in 1840, became second conductor of the Opera and the Conservatoire concerts, chief conductor of the latter, 1872, and the former, 1873; also professor of the orchestral class at the Cons.; retired 1885. He wrote 3 symphonies, chamber music, ballets, lyric scenes, cantatas, church music (Requiem for Habeneck), and edited *Œuvres des violinistes célèbres* (4 vols.); pub. *L'art du chef d'orchestre* (1878), also theoretical and historical writings.

**DE LEVA**, **Enrico** (1867- ): b. Naples; pianist, song composer; prod. an opera, *La Camargo* (Turin, 1898); also wrote a serenata, and *E spingole frangese*, which made his fame.

**DELEZENNE**, **Charles-Édouard-**

**Joseph** (1776-1866): b. Lille, d. there; professor of mathematics and physics and writer on musical theory.

**DELHASSE**, **Félix** (1809-1898): b. Spaa, d. Brussels; founder and editor of the *Guide musical*, contributor to journals and writer of biographies of musicians.

**DELIBES**, [Clément-Philibert-] **Léo** (1836-1891): b. St. Germain du Val, Sarthe, d. Paris; studied at the Conservatoire; accompanied at the Théâtre-Lyrique, organist of a Paris church and assistant chorus master at the Grand Opéra; composed several operettas, including his first, *Deux sous de Charbon* (1855), *La Source* (1866), *Coppélia* (1870) and *Sylvia* (1876); 3 ballets, 5 comic operas, *Maitre Griffard* (1857), *Le jardinier et son seigneur* (1863), *Le roi l'a dit* (1873), *Jean de Nivelle* (1880) and *Lakmé* (1883); a dramatic scene, *La Mort d'Orphée* (1878), and a number of pleasing romances. An unfinished opera, *Kassya*, was completed by Massenet and prod. in 1893. He wrote also incidental music to *Le roi s'amuse*, and ballet music for Adam's *Corsair*. In 1881 he was made professor at the Conservatoire, and three years later a member of the Academy. *Ref.*: II. 389; III. 7, 278; VII. 462; opera, IX. 238, 445; ballet, X. 151, 152, 167; mus. ex., XIV. 10.

**DELICATI**, **Margherita**: an Italian soprano in London with her husband in 1789.

**DELIDICQUE**, **Leonard** (1821- ): b. at La Haye; violinist and composer. He studied at the Paris Conservatoire, and later founded and conducted the 'Société des Symphonistes.' His compositions were exclusively for the violin.

**DELIOUX**, [de Savignac] **Charles** (1830- ): b. Lorient; studied by himself, and with Barbereau and with Halévy; wrote chiefly for pianoforte, also a *Cours complets d'exercices* (piano) and a one-act comic opera.

**DELIUS**, **Frederick** (1863- ): b. at Bradford, England, of German parents who intended him for a merchant. In 1883 he became a planter in Florida. Having taught himself the rudiments of music, he then went to Leipzig, to study with Jadassohn and Reinecke at the Conservatory, and in 1890 settled in France. He has composed for orchestra, a fantasy-overture, 'Over the Hills and Far Away'; Norwegian Suite; 'Brigg Fair,' and 'In a Summer Garden' (symph. poems); 'Paris' (nocturne); 'Life's Dance,' 'Legend' (for violin and orch.), a piano concerto, the operas 'Koanga' (Elberfeld, 1904), 'The Village Romeo and Juliet' (Berlin, 1907) and *Margot la Rouge*; also 'Appalachia' (for orchestra and chorus); 'Sea-Drift' (bar., chorus and orch.); 'Mass of Life' (1905); Dance Rhapsody (bar., chorus and orch.) and other choral works;



also songs and a music drama in 11 scenes, 'Two Episodes from the Life of Niels Lyhne' (after J. P. Jacobsen). *Ref.*: III. x, xi, xiv, xix, 424f; VIII. 474, 476f.

**DELLA MARIA, Pierre-Antoine-Doménique** (1769-1800): b. Marseilles, d. Paris; studied in Italy, performer on mandolin and 'cello; produced in Italy and Paris, 3 *opere buffe*, a cantata, and 7 *opéras comiques*.

**DELLER, Florian** (ca. 1730-1774): b. Drosendorf, d. Munich; was member of the court orchestra, concert conductor and court composer at Stuttgart; lived also in Vienna and Munich. He wrote *singspiele*, comic operas, trio sonatas and symphonies.

**DELLE SEDIE, Enrico** (1826-1907): b. Leghorn, d. Paris; received training from Galeffi, Persanota, and Domenico; sang first in Verdi's *Nabucco*; sang in opera in Italy and Paris, then became professor of singing at the Conservatoire; wrote 2 books on dramatic singing.

**DELLINGER, Rudolf** (1857-1910): b. Graslitz, Bohemia, d. Dresden; studied in the Conservatory of Prague; clarinetist, conductor and director; conducted in Hamburg and Dresden, where he produced 7 operettas.

**DELMAS, Jean-François** (1861-): b. Lyons; studied at the Paris Conservatoire, bass opera singer at Paris Opéra.

**DELMOTTE, Henri-Florent** (1799-1836): b. Mons, d. there; author of the *Notice biographique sur Roland Delatre* (Orlando de Lasso). *Ref.*: (cited) VI. 58.

**DELPRAT, Charles** (1803-1888): d. Pau, the Pyrenees; singing teacher in Paris; writer on the art of singing and the history of the Paris Conservatoire.

**DELSART, Jules** (1844-1900): b. at Valenciennes, d. in Paris; violoncellist. He studied at the Paris Academy of Music and at the Conservatoire, and in 1884 succeeded Franchomme as professor of violoncello there.

**DELSARTE, François [-Alexandre-Nicolas-Chéri]** (1811-1871): b. Solesme, d. Paris; studied with Choron, Garaude and Ponchard; sang in Opéra Comique and the Variétés, then turned St. Simonist and became church choir director at the church of Abbé Châtel; established teaching courses, gave historical concerts in which he interpreted the vocal works of Lully, Gluck and Rameau with great success, and was in high demand as vocal teacher. He collected and edited *Les archives du chant* (reproducing the original editions with the bass written out). *Ref.*: X. 207, 211f, 214.

**DELUNE, Louis** (1876- ): b. Charleroi, Belgium; studied in Brussels, composer of choruses, violin and 'cello sonatas, and songs.

**DEMACHI, Giuseppe** (18th cent.): b. at Piedmont; violinist. During 1740

he was a member of the court orchestra at Turin, and in 1771 he was instrumental composer in Geneva. Orchestral quartets, violin sonatas and concert symphonies are among his works.

**DEMANTIUS, Christoph** (1567-1643): b. Reichenberg, d. Freiberg, Saxony; composer of sacred and secular music; Te Deums, magnificats, masses, canonettas, villanelles, etc., also a 'German Passion.' He wrote 2 theoretical treatises.

**DEMAR, Joseph Sebastian** (1763-1832): b. at Gauaschach, Bavaria; d. Orleans; pupil of F. X. Richter, organist, conductor and writer of concertos for violin, piano, clarinet, horn; also sonatas and instrumental text-books.

**DEMAREST, Clifford**, contemporary American organist and composer. *Ref.*: IV. 358f.

**DEMELIUS, Christian** (1643-1711): b. at Schlettau, Saxony; d. at Nordhausen; composer. In 1700 he wrote 4-part motets and arias. He is the author of a book on elementary music teaching.

**DEMENYI, Desiderius** (1871- ): b. Budapest; founded *Zeneközlöny*, the leading musical journal of Hungary; comp. sacred music, an operetta, several melodramas and many songs.

**DEMETRIUS**. *Ref.*: (mysteries) X. 61, 67, 69.

**DEMEUR (1) Anne Arsène (née Chanton)** (1827-1892): b. Saujon, Charente; d. Paris; operatic and concert soprano; sang in Toulouse, Brussels, London, St. Petersburg, Vienna, Paris and America; sang comic and Italian opera, also in three of Berlioz's operas. (2) **Jules Antoine** (1814-[?]): b. Hodimont-les-Verviers; studied at the Brussels Conservatory and with Dorus; flutist at Brussels Opera and at Drury Lane; accompanied his wife (1) on her tours.

**DEMOL (1) Ranlequin** (15th cent.): Flemish composer of church music. (2) **Pierre** (1825-1899): b. Brussels, d. Alost; studied in Brussels, 'cellist and teacher at Besançon, composed 3 cantatas, a mass, 12 string quartets, an opera and an oratorio. (3) **François-Marie** (1844-1883): b. Brussels, d. Ostend; studied at the Brussels Conservatory, organist in Brussels and Marseilles, professor in Marseilles and conductor in Brussels. He was nephew of Pierre. (4) **Willem** (1846-1874): b. Brussels, d. Marseilles; brother of François, organist and student in Brussels, composer of popular cantatas and songs to Flemish texts.

**DEMUNCK (1) François** (1815-1854): b. Brussels, d. there; student and professor of the 'cello at Brussels Conservatory; 'cellist also in London; wrote a fantasy and variations. (2) **Ernest** (1840-1915): b. Brussels, d. there; son of François; virtuoso on 'cello in Great Britain and Paris; 'cellist at the Weimar court, professor of the 'cello in the London Royal

Academy of Music since 1893. In 1879 he married Carlotta Patti (q.v.).

**DEMUTH, Leopold** (1861-1910): b. Brünn, d. Czernowitz; baritone; pupil of Gansbacher at the Vienna Cons. He has sung at Halle, Leipzig and Hamburg, and in 1897 became a member of Viennese court opera.

**DENEVEY, Jules** (1814-1877): b. Chimay; studied at Brussels, became professor at the *École de Musique*, and cellist at the theatre in Mons; later he directed the *École*, concerts and choral societies. He composed 3 operas, cantatas, male choruses, etc.

**DENGREMENT, Maurice** (1866-1893): b. Rio de Janeiro, d. Buenos Ayres; violin prodigy at 11, who held the attention of Europe for several years.

**DENNÉE, Charles** [Frederick] (1863- ): b. Oswego; studied at New England Cons. and from 1883 pianoforte instructor there; composed comic operas; violin, cello and piano suites, salon pieces, character studies, songs, etc. His 'Progressive Technique' is a detailed study of technique for the pianoforte.

**DENNER, Johann Christoph** (1655-1707): b. at Leipzig, d. at Nuremberg; instrument-maker. About the end of the seventeenth century he became the inventor of the clarinet, by virtue of his discovery of the over-blow hole, to which he was led by attempts to improve the old French chalumeau (of cylindrical bore and single reed). He established a factory which was continued very successfully by his sons. *Ref.*: VIII. 85.

**DENT, Edward James** (1876- ): b. at Ribston, Yorkshire; music historian; Mus. Bac., 1899, and fellow at King's College, Cambridge, 1902. He is the author of 'Alessandro Scarlatti, His Life and Works' (1905) and 'Mozart's Operas' (1913); and has contributed largely to the 'Encyclopedia Britannica' and 'Grove's Dictionary.' *Ref.*: III. 431.

**DENTICE, Scipio** (1560-1633): d. Naples; an Italian composer who wrote five books of 5-part madrigals and one book of motets.

**DENZA, Luigi** (1846- ): b. Castellammare di Stabia; studied in the Naples Conservatory; wrote one opera, *Wallenstein*, and about 500 songs, among them the well-known *Funiculi-funicula*; director of the London Academy of Music and singing teacher at the Royal Academy there. *Ref.*: III. 401; V. 323.

**DEPPE, Ludwig** (1828-1890): b. Alverdisen, Lippe, d. Bad Pyrmont; studied in Hamburg and Leipzig, taught in Hamburg and conducted the Berlin Royal Opera, also the Royal Kapelle concerts. He wrote a symphony and 2 overtures, also a well-known piano method and a biographical account of his years as court conductor.

**DEPRES.** See JOSQUIN.

**DEPROSSE, Anton** (1838-1878): b. Munich, d. in Berlin; composer. He studied in the Royal Music School and under Stunz and Herzog. From 1861-1864 he taught at the same school. Among his compositions are songs, piano pieces, an oratorio and, in manuscript, operas.

**DERCKS, Emil** (1849-1911): b. at Donnerau, Silesia; organist and composer. He was a pupil of the Royal Institute in Berlin, and later studied under d'Albert; founded oratorio and concert societies at Köslin and at Breslau director of the Waetzoldtsche Society, etc. His songs are worth special mention, also a song book for high schools and a pamphlet, *Kirchenchor und Dirigent*.

**DE RESZKE.** See RESZKÉ.

**DEREPAS, Gustave**: (quoted on Franck) II. 472.

**DEREYNE, Fély** (1883- ): b. in Marseilles; opera singer; a pupil of Blasini, and since her début, in 1903, has sung at Covent Garden, at the Boston Opera House, the Metropolitan Opera House, in South America and in Italy.

**DERING.** See DEERING.

**DERUYTS, Jean Jacques** (1790-1871): b. Liège, d. there; instructor and composer. His compositions consist of church music, a Te Deum, masses, motets and offertories. He taught César Franck while the latter was at Liège.

**DE SANCTIS, Cesare** (1830- ): b. at Albano, Rome; Italian composer. He wrote fugues, an overture and a Requiem mass, and has published treatises on music.

**DÉSAUGIERS, Marc-Antoine** (1742-1793): b. at Fréjus, d. in Paris; composer. He was a self-taught musician, who prod. little operas of natural charm in Paris theatres. He celebrated the storming of the Bastille in a festival cantata, *Hérodrame*. He was a friend of Gluck and Sacchini, and when the latter died he wrote a Requiem for him.

**DESCARTES, René** (**Renartus Cartesius**) (1596-1650): b. at La Haye, Touraine; d. at Stockholm; celebrated philosopher. Among his writings is a small *Compendium musicæ* (1618), which shows him to have had an extraordinary understanding of music. His letters also contain short references to music.

**DESLANDRES, Adolph-Édonard Marie** (1840-1911): b. Paris, d. there; organist and composer. He was a pupil at the Paris Conservatoire under Leborne and Benoist, and in 1862 became the organist at Ste. Marie at Batignolles. Among his works are a number of noted choral works, including the *Ode à l'harmonie*, masses, 'The Seven Words on the Cross,' and cantatas; also concertante instr. pieces. Several of his small operas were pro-

duced, among them *Dimanche et Lundi* (1872), *Le Chevalier Bijou* (1875) and *Fridolin* (1876).

**DESMARETS, Henri** (1662-1741): b. Paris, d. Lunéville; French courtier and composer, wrote 6 operas and 3 ballets. As he had secretly married the daughter of a high official he was condemned for abduction; banished from the court of Louis XIV, he became *maitre de musique* to Philip V in Spain and later intendant for the Duke of Lorraine at Lunéville. He also wrote church music, a *Te Deum*, motets, etc., which were published under the name of Goupillier.

**DESMOND, Olga.** *Ref.*: X. 22, 193, 212.

**DESORMES, Louis C.** (1845-1898): b. Algiers, d. Paris; composer and conductor.

**DESPRES, Després, Desprez, Josquin.** See JOSQUIN.

**DESSAU, Bernhard** (1861- ): b. in Hamburg; violinist. He studied under Schradieck, Joachim, and Wieniawski; held successive positions as concert-master at Görlitz, Ghent, Königsberg, etc., and at Rotterdam was teacher at the Conservatory. Since 1898 he has been active as concert-master at the Berlin Hofoper. He is the author of compositions for the violin.

**DESSAUER** (1) **Josef** (1798-1876): b. Prague, d. Mödling; studied with Tomaschek and Weber; wrote popular songs, string quartets, overtures and 5 operas. (2) **Heinrich** (1863- ): b. Würzburg; studied in Munich and Berlin; violinist; taught in Breslau and Linz; devoted much time to the problem of enlarging the viola without changing the fingering-board. He wrote *Universal-Violinschule* (1907).

**DESSOFF, [Felix] Otto** (1835-1892): b. Leipzig, d. Frankfort-on-Main; studied with Moscheles, Hauptmann and Rietz at the Leipzig Cons.; conductor of theatres in Chemnitz, Altenburg, Düsseldorf, Aachen, Magdeburg, and of the Vienna court opera, where he also taught at the Cons. of the Gesellschaft der Musikfreunde, and cond. of Philharmonic concerts; court conductor in Carlsruhe and chief conductor at Frankfort Stadttheater. He published some chamber music, a piano sonata, etc.

**DESSOIR** (1) **Max** (1867- ): b. Berlin; author and philosopher. In his *Zeitschrift für Ästhetik und allgemeine Kunstwissenschaft* he treats extensively of music. (2) **Susanne** (1869- ): (née Triepel); b. Grünberg, Silesia; wife of Max; pianist, singer and author. As a pupil of Amalia Joachim, she studied for oratorio and opera. She made a reputation as champion of modern composers, and for exemplary song-recital programs.

**DESTINN (Kitti), Emmy** (1878-): b. at Prague; dramatic soprano. She discarded her own name to adopt that of her teacher. She made her début as Santuzza in the Berlin Hofoper, lived afterward in Prague and has sung with success at Bayreuth, the Metropolitan Opera House in New York, at Covent Garden and the Berlin Royal Opera. She is the author of a drama, 'Rahel,' of poems and stories. *Ref.*: IV. 153.

**DESTOUCHES** (1) **André-Cardinal** (1672-1749): b. Paris, d. there; studied at the Paris Jesuit School, and later with Campra, for whose *Europe galante* he wrote several numbers. After the success of his opera *Issé*, D. became general inspector of the Académie (1713) and *maitre de chapelle-musique* (1726) and chief intendant (1728). He wrote further the operas *Amadis de Grèce* (1699); *Marthésie* (1699); *Omphale* (1701); *Callirhoé* (1712); *Télémaque et Calypso* (1714); *Sémiramis* (1718); also the ballets *Le Carnaval et la Folie* (1704); *Les Eléments* (1725) and *Les stratagèmes de l'amour* (1726); also the two solo cantatas *Onéone* (1716) and *Sémélé* (1719), which were printed; and some church compositions, incl. a *Te Deum* several times performed. D. was much admired by Louis XIV, who considered him the only substitute for Lully. (2) **Frauz Seraph von** (1772-1844): b. Munich, d. there; conductor and teacher in Weimar and court conductor in Hamburg; composed 1 opera, 1 comic opera and 1 operetta, and the music to Schiller's *Wallensteins Tod*, *Macbeth*, *Turandot*, *Braut von Messina*, *Jungfrau von Orléans* and *Tell*; to 2 plays by Kotzebue; also piano sonatas, etc., a piano concerto and a trio.

**DESTRANGES, Louis-Augustin-Etienne-Rouillé-** (1863- ): b. Nantes; editor and contributor to musical journals, wrote several books on Wagner, Franck, Meyerbeer, Verdi, Saint-Saëns, etc., and a number of thematic guides to modern operas (d'Indy, Chabrier, Bruneau, Humperdinck, etc.); also Berlioz's *Troyens*.

**DESVIGNES, Victor François** (1805-1853): b. at Treves, d. at Metz; composer. For many years he directed theatres for operettas in French provinces. In 1832 he founded the conservatory at Metz, which quickly became a *succursale* of the Paris Conservatory. His pieces include chamber music, church chorales, and several operas in manuscript.

**DESWERT (de Swert)** (1) **Jules** (1843-1891): b. Louvain, d. Ostend; conductor, 'cellist and composer. He studied with Servais in Brussels, concert-master at Düsseldorf, was first 'cellist at Weimar, and in Berlin taught, appeared as virtuoso and was Royal concert-master. In 1873 he became director of the Ostend

School of Music; teacher at Ghent and Bruges Cons.; composed 3 'cello concertos, 'cello pieces, a symphony; prod. 2 operas. (2) **Jean Caspar Isidore** (1830-1896): b. Brussels, d. there; brother of Jules and professor of the 'cello at the Cons. of Brussels.

**DETHIER** (1) **Gaston**: contemp. Belgian organist resident in New York. *Ref.*: VI. 501. (2) **Edouard** (1885-): b. Liège; concert violinist; studied at the conservatories of Liège and Brussels; début Brussels, 1903; toured United States and Canada; professor at the Institute of Musical Art, New York, since 1906.

**DETTMER, Wilhelm** (1808-1876): b. at Breinum near Hildesheim, d. at Frankfurt; singer. He was the son of a farmer, and after completing his education joined a troupe of wandering actors. After a long apprenticeship in minor rôles at Hanover, Breslau, Cassel, he became a leading operatic bass in Dresden. He was distinguished as a leading comedian.

**DEVIENNE, François** (1759-1803): b. at Joinville, d. at Charenton; flutist, bassoonist, writer and composer; professor at the Conservatoire until 1902. He wrote many operettas, 11 operas, concertante pieces for wind instr. and orchestra, symphonies, flute concertos, chamber music and sonatas for various instruments. He also published a Flute Method (1795).

**DEVRIENT** (1) **Eduard** (1801-1877): b. Berlin, d. Carlsruhe; baritone at the Berlin Royal Opera, directed the court operas of Dresden and of Carlsruhe; author of 5 books on drama and music. *Ref.*: VI. 242 (foot-note); IX. 216. (2) **Wilhelmine**. See **SCHRÖGER-DEVRIENT**.

**DEWEY, Ferdinand** (1851-1900): b. at Montpellier, d. at Beverley, Mass. (U.S.); pianist, composer and teacher.

**DEYO, Ruth Lynda** (1884- ): b. Poughkeepsie, New York; concert pianist; début Berlin, 1904; toured Europe and the United States, with Casals, 1915-16.

**DEZEDE, (Desaides)** (ca. 1740-1792): b. in Lyons, d. in Paris; comic opera composer. From 1772 he wrote 18 pieces of from one to three acts, given both in Paris and in Germany (*Julie*, etc.).

**DIABELLI, Antonio** (1781-1858): b. at Mattsee, near Sulzburg, d. in Vienna; instructor and composer; pupil of Michael Haydn; monk at Raitenhaslach, then piano and guitar teacher in Vienna, late publisher (at first assoc. with Cappi, then independent, 1824-54, selling out to C. A. Spina). He was a prolific writer of masses, cantatas, and chamber music, but only his educational works (sonatas, 2 and 4 hand, sonatinas, etc.) still deserve recognition. He was Schubert's chief publisher and was acquainted with Beetho-

ven, who wrote a set of variations on a waltz by D. (op. 120). *Ref.*: VII. 165.

**DIAGHILEFF, Serge**: contemp. Russian ballet impresario; b. Novgorod, educated at Moscow Univ., court counsellor; founded an art journal in St. Petersburg and formed a circle of modernists in various art branches; introduced Russian paintings (Bakst) and Russian opera in Paris; organized a Ballet Russe which champions reform principles in the unity of action, music and decorations, created ballets enlisting the services of Bakst and other painters, Stravinsky among the musicians, and Fokine, Karsavina, Nijinsky, etc., among the dancers. The organization appeared with great success in Paris from 1912 and in London, also 1915-16 in the United States. *Ref.*: X. 219f; (Russian ballet) III. 331, 340; X. 176, 185, 200.

**DIANA**, Greek goddess. *Ref.*: X. 54.

**DIAZ [de la PENAL] Eugène-Émile** (1837-1901): b. Paris, d. Coleville, France; composer. He studied at the Conservatoire under Halévy and Reber and has written songs and 3 operas, one of which, *La Coupe du Roi de Thule*, received the great prize of the state in 1869.

**DIBBERN, Karl** (1855- ): b. Altona; conductor and composer of light operas, also 2 serious ones.

**DIBDIN** (1) **Charles** (1745-1814): b. Southampton, d. in London; composer, singer, actor and manager. He was the author as well as the composer of a large number of light operas, and well known in his day through his 'table entertainments,' called first 'The Whim of the Moment,' later 'The Oddities,' and which included a large number of sea songs very popular in England during her war with France. Dibdin wrote on musical subjects in two volumes called 'The Musical Mentor' and 'Music Epitomised,' also a didactic poem 'The Harmonic Preceptor.' *Ref.*: V. 172. (2) **Henry Edward** (1818-1866): b. at Sadler's Wells, d. in Edinburgh; organist and composer. He was the youngest son of Charles, and a proficient student of the organ and the violin and harp. In 1857 he published 'The Standard Psalm Tune Book,' the most complete and authentic of collections, most of the material for which he drew from ancient psalters. His other compilation is called the 'Praise Book' and was published in 1865.

**DICKINSON** (1) **Edward** (1853-): b. Springfield, Mass.; studied music in Boston and Berlin; organist in Springfield; organist, teacher, director in Elmira College, N. Y.; professor in Oberlin College and Cons.; author of 'Music in the History of the Western Church' (1902), 'The Study of the History of Music' (1905) and 'The Education of a Music Lover' (1911). *Ref.*: (quoted, etc.) II. 130; VI. 38, 63, 122. (2) **Clarence** (1873- ): b. Lafayette,

Indlana; organist and conductor; wrote a comic opera, organ pieces and songs.

**DICKONS, Mrs. (née Poole)** (1770-1833): b. in London; soprano. She was a pupil of Rauzzini, and appeared first at the age of seventeen at Covent Garden Theatre as Ophelia. In 1812 she played the Countess in Mozart's *Nozze di Figaro* and spent the next six years at Italian opera in France and Italy. She returned to England in 1818 as Rosina in Bishop's version of Rossini's 'Barber of Seville,' and a few years later withdrew from public life on account of ill health.

**DIDELOT, Charles Louis.** *Ref.*: X. 151, 154, 161, 164f, 180f.

**DIDEROT, Denis** (1713-1784): b. Langres, d. Paris; the celebrated editor-in-chief of the 'Encyclopédie' (1751-65), was also author of *Principes d'acoustique* and *Memoires sur différens sujets de mathématique*. His opinions on music are contained in his *Neveu de Rameau*, which was first pub. in German (translated from the original MS. by Goethe, 1805), then in French re-translation, and in the original version not till 1821. In Grimm's *Correspondence littéraire* are also articles by D., and his correspondence with Grimm is likewise interesting.

**DIDYMUS** (1st cent. B. C.): b. Alexandria, d. there; theoretician. Besides voluminous references to music in his other works, he wrote a treatise on harmony, which is cited in the works of Porphyry and Ptolemy. He calculated the relations of tones in the tetrachord, mathematically fixing the relation of the major third as 4:5 in all classes of scales. The difference between the major and minor second (9/8:10/9) is called, after D., the *Didymic*, otherwise 'syntonic,' comma (81:80).

**DIEBOLD, Johann** (1842- ): b. Schlatt; organist and choir director. His compositions include masses, motets and works for the organ.

**DIECKMANN, Ernst** (1861- ): b. Stade; organist. He studied under Haupt, Löschnhorn and Alsleben, organist at the cathedral in Verden (Aller); also conductor of an oratorio society. He composed songs and choral pieces.

**DIEMER** (1) **Phillip Henry** (1839-): b. Bedford; pianist, organist and composer. A pupil of Holmes and Macfarren at the London Royal Academy of Music; he was organist of Trinity Church and music teacher at Bedford. He led the chamber music and was pianist for the Music Society at Bedford, which he himself organized, and is remembered as the composer of cantatas, anthems, part-songs and piano works. (2) **(Diémer), Louis** (1843-): b. Paris; noted pianist. He studied pianoforte with Marmontel, the organ with Benoist, and was also a pupil of Bazin and of Thomas at the Conserva-

toire. In 1888 he was made professor of the piano at the Cons. as Marmontel's successor. He gave a series of very successful historical piano recitals during the Paris Exposition of 1889, later founded the *Société des anciens instruments*, and edited a 2 vol. collection *Clavicinistes français*. He composed a piano concerto, concert pieces for piano and for violin, chamber music, and many piano pieces.

**DIENEL, Otto** (1839-1905): b. Tiefenfurth, Silesia; d. Berlin; organist and composer. He studied at Görlitz and at Bunzlau, and the Royal Institute of Berlin; was organist at the Marienkirche and author of *Die moderne Orgel* (1889); also composer of sacred music, organ pieces, etc.

**DIENER, Franz** (1849-1879): b. Dessau, d. there; violinist and tenor. He played in Dessau and in Berlin, and sang first at Berlin, then Cologne, Berlin, Nuremberg, Hamburg and Dresden.

**DIEPENBROCK, A. J. M.** (1862-): b. Amsterdam; noted teacher and composer of church music; wrote 2 Stabat Mater, a Te Deum, a mass, and spiritual songs.

**DIERICH, Carl** (1852- ): b. Heinrichau; noted tenor. He was a pupil of Graben-Hoffmann in Dresden, sang there, in Weimar and in Berlin. He married *Meta Geyer*, well-known lieder singer (soprano).

**DIES, Alibert K.** (1755-1822): b. Hanover, d. Vienna; a landscape painter, who wrote *Biographische Nachrichten von Joseph Haydn, nach mündlichen Erzählungen desselben* (1819).

**DIET, Edmond-Marie** (1854- ): b. Paris; operatic composer. He studied with Franck and Guiraud, wrote ballets, pantomimes, operettas and comic operas.

**DIETER, Christian Ludwig** (1757-1822): b. Ludwigsburg, d. Stuttgart; violinist and composer. He composed 8 Singspiele, 2 comic operas and a grand opera, *Laura Rosetti*, and has left in manuscript for violin, horn and flute, etc.

**DIETGER.** See THEOGERUS.

**DIETRICH** (1) **Sixtus (Xistus Theodoricens)** (ca. 1490 or '95-1548): b. Augsburg, d. St. Gallen; teacher and composer in Strassburg, Constance and Wittenberg. Of his works 4-part Magnificats (1535), 4-part antiphonies (1541), 4-part Hymns (1545) are pub. separately, while motets, songs, etc., by him occur frequently in German collections from 1535 to 1568. (2) **Alibert Hermann** (1829-1908): b. Golk, near Meissen; d. Berlin; studied with Julius Otto, and with Rietz, Moscheles, etc., at the Leipzig Cons., then was a pupil of Schumann (1851-54). He was conductor of the Bonn subscription concerts from 1854 and court Kapellmeister in Oldenburg, 1861. In 1890 he went to Berlin, and became member of the

Royal Academy and royal professor (1899). His compositions include a symphony in D minor, overture *Normannenschlacht*, choral works with orchestra, romance for horn and orchestra; violin concerto, 'cello concerto, 'cello sonata, 4-hand piano sonata; trios, duets, songs, piano pieces, etc.; also 2 operas ('Robin Hood' and *Das Sonntagskind*). He wrote *Erinnerungen an J. Brahms* (1898). Ref.: III. 14, 257; (quot. on Brahms) II. 451; VIII. 251. (3) **Marie**; b. Weinsberg; coloratura soprano who studied with Viardot-García, then sang in Stuttgart court opera and the Berlin opera.

**DIETRICHSTEIN, Moritz**, Graf (1775-1864); b. Vienna, d. there; composer and court librarian.

**DIETTER**. See **DIETER**.

**DIETSCH, Pierre-Louis-Philippe** (1808-1865); b. Dijon, d. Paris; studied at the Conservatoire, choirmaster at St. Eustaches, the 'Madeleine,' later conductor of the Opéra; composer of church music and works for the organ. D. made a setting of Wagner's 'Flying Dutchman' text (in Fr. translation) which its author had sold after his own setting was refused. Ref.: III. 291; IX. 267.

**DIETZ** (1) **Johann Christian** (1788-1845); b. Darmstadt, d. Holland; instrument maker and inventor of melodeon. (2) **Christian**; son of (1), pianomaker and inventor of the polyplectron. (3) **Friedrich Wilhelm** (1833-1897); b. Marburg, d. Soden; violinist and composer. He studied with Spohr and Kraushaar, taught violin in Frankfurt-on-Main, composed chamber music, also pieces for piano, violin and 'cello. (4) **Philipp**; author of the 'Restoration of Evangelical Church Music, etc.' (in German, 1903). (5) **Max** (1857- ); b. Vienna; scholar and author of *Geschichte des musikalischen Dramas in Frankreich während der Revolution bis zum Direktorium* (1885); became Dozent (1886), then professor (1908) in musical science at the Vienna Univ.; contributed to periodicals and edited old music. (6) **Johanna Margaretha** (1867- ); b. Frankfurt-on-Main; soprano. She studied at the Raff Conservatory, and became noted for concert singing, also for oratorio and songs.

**DIEUPART, Charles** ([?]-1740): London player of harpsichord under Handel, composer of piano pieces, à suite, songs and dance music for piano, violin, flute, bass-viol and arch-lute.

**DIETZ, Sophie** (née **Hartmann**) (1820-1887); b. Munich, d. there; soprano.

**DIGNUM, Charles** (1765-1837): English singer and composer.

**DILLIGER, Johann** (1593-1647); b. Eisfeld, d. Coburg; deacon, theoretician and composer of sacred compositions (Lutheran).

**DILLON, Fanny**, contemp. American

composer of piano pieces, etc. Ref.: IV. 405.

**DIMA, George** (1847- ); b. Kronstadt; director of Rumanian musical societies in Hermannstadt and Kronstadt, also church choirmaster and composer of vocal and instr. works.

**DIMLER, Anton** (1753-1819); b. Mannheim, d. Munich; bassoonist and composer. He studied under Zywny and Abbé Vogler, produced symphonies, concerts, and quartets, also three operettas.

**DINGELSTEDT** (née **LUTZER**), **Jenny** (1816-1877); b. Prague, d. Vienna; opera-singer in Prague and Vienna.

**DINGER, Hugo** (1865- ); b. Cölln; critic, professor of dramatic art at Jena; author of *Richard Wagners geistige Entwicklung* and *Die Meistersinger von Nürnberg*.

**DIODORUS**. Ref.: (cited) X. 13.

**DIONYSIUS** of Syracuse. Ref.: X. 54.

**DIONYSOS**, in Greek mythology the god who personifies the forces of Nature. His cult symbolizes Creation and also Decline, and therefore comprises the element of tragedy, finding expression in the Dithyramb. Contrary to the Apollonic idea (the contemplative enjoyment of the beauty of form) the Dionysian signifies in aesthetics the subordination of the form to the spirit; thus in expressing the extremes of emotion the Dionysian becomes orgiastic. The typical Dionysian or orgiastic instrument was the aulos, while the kithara was specifically connected with the cult of Apollo. (After Riemann). Ref.: X. 56, 67, 69, 74.

**DIPPEL, Andreas** (1866- ); b. Cassel; studied in Berlin, Milan and Vienna; operatic tenor in Bremen, New York, at the Vienna court opera, in Bayreuth and in London. In 1908 he became associate manager of the New York Metropolitan Opera, later director of the Chicago and Philadelphia Opera Company. More recently he devoted himself to the management of modern opera comique in the U. S. Ref.: IV. 147, 152ff, 154, 171f, 179.

**DIPPER, Thomas** (18th cent.): organist of King's Chapel, Boston. Ref.: IV. 57f.

**DIRUTA** (1) **Girolamo** (ca. 1560- [?]); b. Perugia; studied with Porta, Zarlino, Gabrieli and Merulo; entered the Minorite Cloister at Correggio; organist in Venice, at the Chioggia Cathedral and at Gubbio; pub. *Il Transilvano o Dialogo sopra il vero modo di sonar organi e instrumenti da penna* (1st part 1593; 2nd part [Sopra il vero modo di intavolare ciascun canto semplice diminuito] 1609), containing technical directions for organ, a counterpoint treatise, etc. Ref.: VII. 422f. (2) **Agostino**; Augustine monk, born in Perugia, *maestro di cappella* in Asola, Rome and Perugia; composer of church music and *poesie heroiche* (1617-47).

**DISTIN** (1) **John** (1793-1863): English trumpeter, who invented the key-bugle. (2) **Theodore** (1823-1893): b. Brighton, d. London; son of John, singer (baritone and bass), and composer.

**DITSON, Oliver** (1811-1888): founder in Boston, Mass., of the first large American music publishing firm, now with branches in Philadelphia (conducted by his son, J. Edward), in New York (under the direction of his son, Charles H.) and in Chicago under the name of **Lyon & Healy**.

**DITTERS [VON DITTERS DORF], Carl** (1739-1799): b. Vienna, d. Neuhof, District of Pilgram, Bohemia; studied with König, Ziegler, Trani, Bono; violinist in the orchestra of Prince Joseph of Hildburghausen, then at the Vienna court theatre, toured Italy with Gluck, winning great fame as violinist; Kapellmeister to the Bishop of Grosswardein, Hungary (1764-69); to the Prince-Bishop of Breslau at Johannesburg, Silesia, where a theatre was erected for the production of his operas. In 1770 he received the papal Order of the Golden Spur, three years later was ennobled by the Emperor; though, being prodigal of his means, he was obliged to accept the hospitality of the Baron von Stillfried in his castle Rothlhotta. Among his 28 operas (Singspiele) the best are *Dokter und Apotheker*, *Betrug durch Aberglauben*, *Liebe im Narrenhaus*, *Hieronymus Knicker* and *Rothkappchen*, of which the first still appears on the Viennese stage. In a sense it stamps him as Mozart's forerunner in German opera. Ditters also wrote cantatas, oratorios, 12 orchestral symphonies on Ovid's 'Metamorphoses' which are remarkable examples of early orchestral program music (the six yet extant being reprinted, Leipzig, 1899), over 40 other symphonies (mostly MS.), violin concertos, string quartets, diversissements for 2 violins and 'cello, sonatas (4 hands) and preludes for piano, etc. *Ref.*: II. 2, 49, 63, 67, 71, 94, 114; VII. 419; VIII. 167ff; IX. 83, 99; portrait, VIII. 166.

**DITTERS DORF**. See **DITTERS**.

**DIVTIS, Antonius (de Rijke, Antoine le Riche)** (16th cent.): singer in the Bruges chapel, and in the court chapels of Brussels and Paris; composer of motets, chansons, masses, and other church music.

**DIVRY**. See **IVRY**.

**DIXON** (1) **George** (1820-1887): b. Norwich, d. Finchley; organist at Grantham, Relford and Louth, Mus. D. Oxon.; composer of church music (Psalm 121, chorus and orch., etc.). (2) **George Washington**: Amer. negro minstrel. *Ref.*: IV. 318.

**DIZI, François Joseph** (1780-ca. 1840): b. Namur, d. Paris; became a protégé of Érard in London after he had lost all his belongings through an

attempt to save a man from drowning; became a renowned teacher of harp, and composed much for the instrument. He also improved its mechanism, invented the perpendicular harp and estab. a harp factory in Paris with Pleyel (1830). This enterprise lacked success and D. became teacher to the Royal princesses.

**DJEMIL BEY** (1858- ): b. Constantinople; Turkish court 'cellist.

**DLABACZ, Gottfried Johann** (1758-1820): b. Cerhenitz, Bohemia, d. Prague; choir director and librarian in Prague; wrote a Bohemian biographical dictionary and articles on the history of art.

**DLUGORAJ, Adalbert** (ca. 1550-ca. 1603): performer on the lute at the Polish court, composer of villanelles, of which 10 are pub. in Besard's *Thesaurus musicus* (Cologne, 1603).

**DLUSKI, Erasmus** (1857- ): b. Podolia; studied at the St. Petersburg Cons. with Rimsky-Korsakoff, etc. He is the composer of a string quartet, Slavic rhapsodies, and 2 operas, also of many songs.

**DÖBBER, Johannes** (1866- ): b. Berlin; studied and taught in Berlin, theatre conductor there, in Darmstadt, Coburg, and Hannover; produced 6 operas, also operettas, a *Tanzmärchen*; also wrote a symphony and numerous songs.

**DOBRYNSKI** (1) **Ignaz**: conductor to Senator Ilinsky; composer of polonaises, published by his son. (2) **Ignaz Félix** (1807-1867): b. Romanoff, Volhynia; d. Warsaw; studied with his father and with Elsner as fellow-student of Chopin; was opera and concert conductor in Warsaw, and concertized in Germany. He composed 2 symphonies, a *Suite caractéristique* and orchestral fantasy, a piano concerto, chamber music, violin, 'cello and piano pieces, and one opera, 'The Filibusters.' (3) **Johanna**, née **Miller**: wife of Ignaz Félix D.; singer and teacher at the dramatic school of Warsaw.

**DOEBBER, Johannes**. See **DÖBBER**.

**DÖHLER, Theodor [von]** (1814-1856): b. Naples, d. Florence; pianist, studied with Benedict, Czerny and Sechter; pianist at the Naples court, in Germany, Austria, Denmark, Holland, England, France and Russia, where he devoted himself to composition and married a Russian countess, being himself ennobled by the Duke of Lucca. He wrote nocturnes, variations, transcriptions, fantasies, etc., for the piano, which have elegance but lack depth; also one opera, *Tancreda*. *Ref.*: VII. 64.

**DOHNÁNYI, Ernst von** (1877- ): b. Pressburg; composer; studied with Karl Forstner in Pressburg, with Thomán and Hans Koessler at the Academy of Music in Pesth, and for a short time with d'Albert; was teacher of piano at the Royal High School for

Music, in Berlin, and became professor there in 1908. His compositions include 2 symphonies, the overture *Zrinyi*, a suite for orchestra, variations for piano and orchestra, a piano quintet, 2 piano concertos, a Konzertstück for 'cello, 4 rhapsodies, 2 string quartets, a serenade for string trio, 2 'cello sonatas, a string sextet, 2 piano sonatas, variations for piano and 'cello, a 'cello sonata, a violin sonata, *Pas-sacaglia*, humoresques, etc., for piano, a piano suite, a ballet pantomime, *Der Schleier der Pierrette* (1910), a one act opera, *Tante Simone* (1912), songs, etc. *Ref.*: III. 195f; VII. 338, 589; VIII. 419; X. 166; portrait, III. 192.

**DOHRN** (1) **Georg** (1867- ): b. Bahrendorf, near Magdeburg; studied at the Cologne Conservatory, chorus repertist at the Munich opera, opera conductor in Flensburg, Weimar and Munich; director of the Breslau Orchesterverein and Singakademie. (2) **Wolf** and **Harald**. *Ref.*: X. 234.

**DOLBY, Charlotte**. See SAINTON, Madame.

**DOLCI**, palnter. *Ref.*: X. 45.

**DOLES, Johann Friedrich** (1715-1797): b. Steinbach-Hallenberg, d. Leipzig; pupil of J. S. Bach, became cantor at Freiberg (1744) and municipal cantor at the Thomasschule, Leipzig, from 1756 to 1789. He published considerable church music, including *Neue Lieder* (1750), *Melodien zu Geklerts geistlichen Oden und Liedern* (1758), also a book of chorales, songs with easy melodies for beginners, 4 vols. chorale preludes, Psalm 46, and 6 sonatas *per il clavicembalo*. He also wrote masses, passion music, Te Deum, etc. (MS.). *Ref.*: II. 107; VI. 457; IX. 80.

**DOMANIEVSKI, Boleslaus** (1859-): b. Gronóvek, Russian Poland; studied piano with Wieniawski and Rubinstein; professor of pianoforte at Cracow Conservatory, director of the Warsaw Music School, author of pianoforte technique manuals (*Vademecum pour le pianiste*, 2 vols., one of the most important of its kind), etc.

**DOMANOWECZ, Nicolaus Zmeskaill von**. *Ref.*: VII. 492, 518.

**DOMARTO, Petrus de** (late 16th cent.): composer of the 4-part mass *Spiritus Almus* in Codex 14 of the papal chapel, long supposed to be his only extant work, but another mass (3 parts) was found by Haberl in Codex 88 in Trent (now Vienna) also a 3-part *Et in terra* in Codex B80 of the chapter archives of St. Peter's, Rome.

**DOMINICETTI, Cesare** (1821-1888): b. Desenzano, Largo di Garda, d. Sesto di Monza; composer of 6 Italian operas and professor in Milan Conservatory.

**DOMINIQUE, Parisian harlequin**. *Ref.*: X. 100.

**DOMMER, Arrey von** (1828-1905): b. Danzig, d. Treysa, Thuringia; stud-

ied under Schellenberg, Richter and Lobe; music critic and secretary to the city library, Hamburg, lived later in Marburg and wrote 3 books on musical history, theory and biography. He published a psalm for 8 voices.

**DOMNICH** (1) **Heinrich** (1767-1844): b. Würzburg, d. Paris; horn player at Mayence and in Paris, where he studied with Punto; then teacher at the Conservatoire. He wrote concertos, concertantes, and romances for horn and piano. (2) **Jakob** (1758- ): horn player, brother of (1), settled in America. (3) **Arnold** (1771-1834): b. Würzburg, d. Meiningen; brother of (1) and (2); horn player.

**DONATI** (1) **Baldassare** (?-1603): b. Venice, where he sang in St. Mark's, conducted the 'little chapel' (which prepared singers for the great chapel); was seminary director, and, after Zarlino's death (1590), chapelmaster at St. Mark's. He was one of the most important writers of madrigals and motets of his time. His works include 5- and 6-part Madrigals (1553), 2 books 4-part *Vittanesche alla Neapolitana* and Madrigals (1550) and a book of motets (5-8 parts, 1597). (2) **Ignazio** (early 17th cent.): b. Casalmaggiore near Crenona; *maestro di cappella* in various Italian cities (Milan, 1631-33), composer of church concertos, masses, motets, madrigals, etc.

**DONAUDY, Stefano** (1879- ): b. Palermo; wrote 4 operas, produced in Palermo and in Hamburg.

**DONE, William** (1815-1895): b. Worcester, d. there; English organist and conductor.

**DONGELLI, Domenico** (1790-1873): b. Bergamo, d. Bologna; tenor.

**DONI** (1) **Antonio Francesco** (1519-1574): b. Florence, d. Monselice, near Padua; entered the Servite Monastery but left it in 1539. He wrote, among other (non-musical) works, a 'Dialogue' on music (Latin, 1534, Ital. 1541, etc.), also a *Libreria*, important as a catalogue for historians. (2) **Giovanni Battista** (1593-1647): a Florentine nobleman who studied literature and philosophy at Bologna and Rome; law in France, taking his degree at Pisa. He went to Paris with Cardinal Corsini, then to Rome at the invitation of Cardinal Barberini, who was passionately fond of music, and with whom he travelled. He engaged chiefly in the study of ancient music, but also invented the Lyra Barberina, or Amphichord, a kind of double lyre, which he dedicated to Pope Urban VIII. He finally settled in Florence (1640) where he married and became dual professor. He wrote *Compendio del trattato dei generi e modi della musica* (Rome, 1635); *Annotazioni* on the above (Rome, 1640); *De præstantia musicæ veteris libri tres, etc.* (Florence, 1647), and several minor essays in MS. *Ref.*: (quoted) I. 335.



**DONIZETTI (1) Gaetano** (1797-1848): b. Bergamo, d. there. Though intended for the law his natural bent was toward art. He studied architecture and literature, and in music became a pupil of Salari (singing), Gonzales (piano) and Mayr (harmony) at Bergamo, later of Pilotti and Padre Mattei in Bologna. To satisfy his father he entered the army, but while stationed in Venice composed and produced his first opera *Enrico di Borgogna* (1819), which was successful, as was *Il Falegname di Livonia* (1820), but *Le nozze in Zilla*, given in Mantua in 1820, failed. With the success of *Zoraide di Granata* 2 years later, D. obtained his release from the army. In 1830 after a too prolific production of operatic scores (23 in 7 years) he composed and produced with great success *Anna Botena* in Milan, thus gaining the upper hand in his rivalry with Bellini. He now produced, among other operas, *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). Enjoying European celebrity, he now visited Paris in 1835, and produced *Marino Faliero* at the Théâtre des Italiens. He succeeded Zingarelli as Director *pro tem.* of the Naples Cons. in 1837. Shortly after, the censor's veto on the production of *Poliuto* (written for Ad. Nourrit after Corneille's *Polyucte*) so angered him that he forsook Milan for Paris. Here he prod. *La Fille du régiment* (Opéra-Comique, 1840), *Les Martyrs*, an amplification of the forbidden *Poliuto* (Opéra, 1840) and *La Favorite* (Opéra, 1840), which were sensationally successful. Again in Italy, he brought out *Adelasia* (Rome, 1841) and *Maria Padilla* (Milan, 1841) with success and in Vienna during 1842 he composed *Linda di Chamounix*, which aroused such enthusiasm that the Emperor conferred on him the titles of court composer and master of the Imperial chapel for which D. had also written a *Miserere* and an *Ave Maria*. *Don Pasquale* was prod. in Paris, 1843. At the pinnacle of favor, D. continued his ceaseless labors to the detriment of his health, brought out his last work, *Caterino Cornaro* (Naples, 1844), and in 1845 became a victim of paralysis caused by overwork. Aside from his 67 operas, he wrote many songs, ariettas, duets, and canzonets; also masses, a Requiem, cantatas, vespers, psalms, motets; also 12 string quartets and piano pieces. Ref.: II. 187, 192ff; operas, IX. xii, 137, 142, 144, 347; mus. ex., XIII. 248; portrait, II. 200. (2) **Alfredo** (1867- ): b. at Smyrna; conductor and teacher of counterpoint at Milan. In 1889 he produced the one-act operas *Nana* and *Dopo l'Ave Maria* with good results. Aside from several unperformed operas he wrote pi-

ano pieces and many songs, a symphony and other orchestral works of which he pub. piano arrangements.

**DONT, Jakob** (1815-1888): b. at Vienna, d. there; violinist and composer, teacher at an Academy of Music, then the Pädagogium of St. Anna, and from 1873 at the Cons. in Vienna. He wrote extensively for the violin, chief among his works being the studies called *Gradus ad Parnassum*.

**DONZELLI, Domenico** (1790-1873): b. Bergamo, d. Bologna; a tenor for whom Rossini wrote the part of Torvaldo; first visited England in 1829 (simultaneously with Mendelssohn).

**DOOR, Anton** (1833- ): b. Vienna; taught by Czerny and Sechter; pianist in Baden-Baden, Wiesbaden, the Stockholm court, Austria-Hungary, Leipzig, Berlin and Amsterdam; taught at the Moscow Conservatory and was professor at the *Wiennese Gesellschaft der Musikfreunde*.

**DOPPLER (1)** [Albert] **Franz** (1821-1883): b. Lemberg, d. Baden, near Vienna; flutist in Pesth and Vienna; assistant ballet director at Vienna court opera and composer of 5 operas. (2) **Karl** (1825-1900): b. Lemberg, d. Stuttgart; virtuoso on flute in Paris, Brussels and London; conductor at the Stuttgart court and director of music at Pesth; wrote pieces for flute, Hungarian operas and music for popular Hungarian plays. (3) **Adolf** (1850-1906): b. Graz, d. there; student, teacher, critic and composer in his native town, wrote choruses and piano sonatas. (4) **Arpad** (1857- ): son of Karl (2), b. Pesth; student, teacher and Royal professor at the Stuttgart Conservatory, choir director of the court opera, composer of an opera, works for orchestra, choruses and songs.

**DORATI, Nicola** (16th century): composer, probably of the Venetian school; published 6 books of madrigals.

**DORET, Gustave** (1866- ): b. Aigle; studied with Joachim, Marsick and Massenet; directed the concerts of the National Exposition at Genève; directed the Concerts Harcourt and the historical concerts established by him and Bordes; succeeded Gabriel Marie as *chef d'orchestre* of the Société Nationale de musique. He composed 4 operas, an oratorio, orchestral pieces, cantatas, male and mixed choruses and songs.

**DÖRFFEL, Alfred** (1821-1905): b. Waldenburg, Saxony, d. Leipzig; studied with Fink, Müller and Mendelssohn; custodian of the music department of the Leipzig City Library; editor for Breitkopf & Härtel and Peters, whose editions of the classics owe their accuracy largely to his ability. He also produced a thematic catalogue, *Führer durch die musikalische Welt*, and wrote a history of the Gewandhaus concerts, etc. He was a music critic and honorary doctor of philosophy at Leipzig University.

**DÖRING** (1) **Gottfried** (1801-1869): b. Pomerendorf, d. Elbing; cantor. He studied under Zelter at the Royal Institute of Church-Music, from 1828 was cantor at the Church of Mary in Elbing, and has published collections of chorales and musical essays. (2) **Karl Heinrich** (1834- ): b. Dresden; music teacher and composer. He studied at the Leipzig Conservatory, and later under Hauptmann and Lobe. From 1858 he taught at the Dresden Conservatory. His works include many educational works for piano, simple sonatas, technical exercises, études, etc.

**DORN** (1) **Heinrich Ludwig Egmont** (1804-1892): b. Königsberg, d. Berlin; studied with Berger, Zelter and Klein; taught at Frankfurt, Königsberg and Leipzig; conductor in Leipzig, Hamburg, Riga, Cologne, where he founded a music school; court opera conductor in Berlin, also active as teacher and critic; titular professor, member of the Academy of Arts. He was teacher and critic in Berlin and wrote 8 operas, an operetta, a ballet, piano and orchestral pieces. He wrote also 4 books of musical criticism and an autobiography. (2) **Alexander Julius Paul** (1833-1901): b. Riga, d. Berlin; music teacher in Poland, at Cairo, Alexandria, and the Berlin Royal High School; director of music societies in Cairo, Alexandria, and Crefeld. He composed more than 100 works, including operettas, masses, works for orchestra, piano and voice. (3) **Otto** (1848- ): b. Cologne; son of Heinrich; studied in Berlin, France, and Italy; taught at the Stern Cons., Berlin; music critic and royal music director in Wiesbaden; royal professor; composer of overtures, a 'Prometheus' symphony and 3 operas, also piano pieces, 2 and 4 hands, and songs.

**DÖRNER, Armin W.** (1851- ): b. Marietta, Ohio; pianist. He was a pupil of Kullak, Bendel and Weitzmann in Berlin. After further instruction at Stuttgart and Paris, he returned to the United States to become professor of piano at the Cincinnati College of Music. He pub. technical exercises, etc.

**DORNHECKTER, Robert** (1839-1890): b. Franzburg, Pomerania, d. Stralsund; organist, teacher and founder of singing societies, composer for organ, pianoforte pieces and choruses.

**DORUS-GRAS, Julie - Aimée - Joséphé.** See STRENKISTE.

**DOSS, Adolf von** (1825-1886): b. Pfarrkirchen, Lower Bavaria; d. Rome; dramatic composer. He studied in Munich, entered the Jesuit order in 1843 and worked in Germany, Belgium and Rome. He wrote 6 operas, 2 operettas, a mass, 11 oratorios, cantatas, 3 symphonies and 3 large collections.

**DOSTOIEVSKY.** Ref.: III. 40, 108; X. 104.

**DOTZAUER** (1) [Justus Johann]

**Friedrich** (1783-1860): b. Hildburghausen, d. Dresden; cellist and composer. He was the pupil of Krieger at Meiningen and himself taught Kummer, Drechsler and C. Schubert and his son (3). He wrote an opera, masses, overtures, a symphony, 9 quartets, 12 concertos, sonatas, variations, etc., and pub. a 'Cello Method. (2) [Justus Bernard] **Friedrich** (1808-1874): b. Leipzig, d. Hamburg; son and pupil of the elder Friedrich; pianist and noted teacher. (3) **Karl Ludwig** ('Louis') (1811-1897): b. Dresden, d. Cassel; son and pupil of Justus (1); cellist at Cassel.

**DOUAY, Georges** (1840- ): b. Paris; dramatic composer. He studied under Duprato and is known as the composer of many one-act operettas.

**DOURLEN, Victor-Charles-Paul** (1780-1864): b. at Dunkirk, d. Batignolles, near Paris; dramatic composer. He studied at the Paris Conservatoire, in 1850 won the *Prix de Rome* and from 1816 to 1842 was professor at the Conservatoire. His compositions include small operas and some chamber music. He also published a *Tableau synoptique des accords*, a *Traité d'harmonie* (1834) and *Traité d'accompagnement* (1840).

**DOW, Daniel** (1732-1783): b. Perthshire, d. Edinburgh; musician. While teaching at Edinburgh he produced several collections of Scottish melodies.

**DOWLAND** (1) **John** (1562-1626): b. Westminster, London, d. London; travelled and studied in France, Germany and Italy; court chamber lutenist in Denmark, and in England; published collections of songs with accompaniments of lute and viols, including 'The First Booke of Songs or Ayres, etc.' (1600, 1603, 1608, 1613; Musical Antiquarian Society, 1844); 'Lachrymae, or Seven Teares Figured in Seven Passionate Pavans, etc.' (1605); 'A Pilgrim's Solace' (1612). Ref.: I. 306; IV. 4; VII. 394. (2) **Robert**, son of John (17th cent.): lutenist to English court, produced pedagogical books for the lute.

**DRAESEKE, Felix August Bernhard** (1835-1913): b. Coburg, d. Dresden; pupil of Rietz in Leipzig Cons., and disciple of Liszt at Weimar. After a time at Dresden he went to Lausanne as teacher in the Cons. (1864-74), also spending one year teaching in the Royal Music School, Munich, under Bülow. In 1875 he went to Geneva and finally succeeded Wüllner in 1884 as professor of composition in the Cons. at Dresden, where he had made his home. He composed 4 operas; *Sigurd* (fragment prod. Meiningen, 1867), *Gudrun* (Hanover, 1884), *Bertand de Born* (MS., both text and music by D.), and *Herrat* (Dresden, 1892); 3 symphonies (op. 22, in G; op. 25, in F; op. 40, *Tragica* in C); *Akademische Festouvertüre*; symphonic preli-

udes to Calderon's 'Life a Dream,' and Kleist's 'Pantheilea' (both MS.); Serenata in D, for small orch., op. 49; piano concerto, op. 36; violin-concerto; Konzertstück for 'cello and orch.; *Adventlich* (soli, chorus and orch.) op. 30; Requiem in B min., op. 22; Easter scene from *Faust* (bar. solo, mixed chorus and orch.), op. 39; quintet (violin, viola, 'cello, and horn), op. 48; string quintet; 3 string quartets, piano canons, 6 to 8 parts, op. 37; Canonic Riddles, 6 fugues; *Ghaselen* and a sonata for piano; also songs, etc. He wrote *Anweisung zum kunstgerechten Modulieren* (1876); *Die Beseitigung des Tritonus* (1876); and a versified *Harmonielehre* (1884). Ref.: III. 235, 241; VI. 355; VIII. 251; portrait, III. 202.

**DRAGHI** (1) **Antonio** (1635-1700): b. Rimini, d. Vienna; dramatic composer. He conducted the Hofkapelle in Vienna, wrote no less than 172 operas, 43 oratorios and cantatas, 2 masses, a *Stabat Mater*, hymns, some in collaboration with the emperor, etc. Ref.: IX. 45. (2) **Giovanni Battista** (late 17th-early 18th cent.): perhaps brother of (1); pianist, court teacher in London and collaborator with Lock, on 'Shadwell,' 'Psyche,' d'Urfe's 'Wonders in the Sun,' etc. He composed educational pieces for piano.

**DRAGONETTI, Domenico** (1763-1846): b. Venice, d. London; virtuoso on the double-bass. He was self-taught, excepting a few lessons from Berini, player at St. Mark's, whom he succeeded in 1782 (after having played in opera orchestras 5 years, and having composed concertos, etc., for double-bass which could be played by no one but himself). He appeared at London in 1794: and was immediately engaged for the King's Theatre. He also played at the Antient Concerts and the Philharmonic, together with his friend Lindley (q.v.). At the unveiling of the Beethoven monument in Bonn in 1845 D. still led the double-bass players (in the Fifth Symphony). He left a remarkable collection of scores, engravings, and old instruments to the British Museum, and his favorite 'cello (a Gasparo da Salo) to St. Mark's, Venice.

**DRAGONI, Giovanni Andrea** (ca. 1540-1598): b. Mendola, d. Rome; studied with Palestrina, *maestro di cappella* of the Lateran, composed madrigals, villanelles, motets, etc.

**DRÄSEKE, F. A. B.** See **DRAESEKE**.

**DRAETH, Theodor** (1828- ): b. Winzig, Silesia; pupil of Marx, studied as cantor at Bunzlau Seminary, royal Musikdirektor, composer and theorist.

**DRAUD, Georg** (1573-ca. 1636): b. Davenport, Hesse, d. Butzbach; author of 3 large bibliographies, musically as well as otherwise important (all titles in Latin, 1611, 1625).

**DRECHSLER** (1) **Joseph** (1782-1852): b. Wallisch-Birken, Bohemia, d. Vienna; theatre leader at Baden and

Pressburg, organist and conductor in Vienna, composed operas, Singspiele, masses, sonatas, quartets, and method for organ and harmony. (2) **Karl** (1800-1873): b. Kamenz, d. Dresden; studied in Dresden, 'cellist and conductor in Dessau; and teacher there.

**DREGERT, Alfred** (1836-1893): b. Frankfurt-on-Oder, d. Elberfeld; studied in Berlin, director of opera and male choral societies in Stralsund, Cologne and Elberfeld; royal musical director and composer of male choruses.

**DRESE, Adam** (1620-1701): b. Thuringia, d. Arnstadt; studied in Weimar and Warsaw; conductor in Weimar, Jena and Arnstadt, produced dance music, ballets, arias, and wrote chorale melodies.

**DRESEL, Otto** (1826-1890): b. Andernach, d. Beverley, near Boston; studied under Hiller and Mendelssohn, pianist in New York and Boston, composed chamber music, piano works and songs; he revised an edition of Bach's Well-Tempered Clavichord, arranged Beethoven's symphonies for 4 hands, and did much for the appreciation of German music (especially Franz's songs) in America.

**DRESSLER** (1) **Gallus** (16th cent.): b. Nebra; cantor and composer of church music (motets, magnificats, psalms, *Cantiones sacrae*, etc.); also author of pedagogical works for the Magdeburg schools. (2) **Ernst Christoph** (1734-1779): b. Gressen, Thuringia, d. Cassel; chamber musician at Bayreuth and Gotha; opera singer in Vienna and Cassel, composer of songs, etc. (3) **Lonis Raphael** (1861- ): b. New York; son of WILLIAM D., a conductor; organist, pianist and composer of church music, etc.; editor of Chas. H. Ditson & Co., New York.

**DRESZER, Anastasius Vitalis** (1845-1907): b. Kalisch, Poland, d. Halle; studied in Dresden Conservatory, in Leipzig and Berlin; founder and director of a music school cultivating choral song in Halle; composer of 2 symphonies, an opera, a string quartet and pianoforte sonatas.

**DREVES, Gnido Maria** (1854- ): b. Hamburg; lived in Vienna and Holland; hymnologist and historian of the Middle Ages; wrote six books of musical history, including *Anatecia hymnica medii aevi* (1886-1904, 45 volumes); also *O Christ hic merki Ein Gesangbuchlein geistlicher Lieder* (1885), *Archaismen im Kirchenliede* (1889), etc.

**DREYER, Alexis de** (1857- ): b. Russia; composer of berceuse and burlesque, prélude and étude for the piano, etc.

**DREYSCHOCK** (1) **Alexander** (1818-1869): b. Zak, d. Venice; studied at Prague with Tomaschek, toured Enrope, became piano professor at St. Petersburg, director of the dramatic music school there; wrote brilliant but ephemeral works for the pianoforte.

**Driberg**

(2) **Raimund** (1824-1869): b. Zak, d. Leipzig, brother of Alexander; violinist, teacher of the violin at Leipzig Conservatory, assistant concert conductor at the Gewandhaus. (3) **Elizabeth** (née Nose) (1832-1911): b. Cologne, d. there; concert contralto, wife of Raimund (2), retired upon the death of her husband. (4) **Felix** (1860-1906): b. Leipzig, d. Berlin; studied at the Berlin Royal High School and with Ehrlich; successful concert pianist, teacher of pianoforte at the Stern Conservatory, and composer of a violin sonata and piano pieces.

**DRIEBERG, Friedrich Johann von** (1870-1856): b. Charlottenburg, d. there; composer of several operas, never produced, and author of 8 books on Greek music, which, however, are amateurish, his theories being overthrown by the writings of Bellermann and Fortlage (1847). One of his operas is supposed to be composed according to Greek principles.

**DRIGO. Ref.:** X. 186.

**DROBISCH** (1) **Moritz Wilhelm** (1802-1896): b. Leipzig, d. there; professor of mathematics, then philosophy, at Leipzig Univ.; wrote 5 treatises on the mathematical determination of relative pitch. Originally Drobisch supported the theory of 12 semitones, but his last book changed in viewpoint and advocated the principle of 'pure temperament.' (2) **Karl Ludwig** (1803-1854): b. Leipzig, d. Augsburg; studied with Dröbs and Weinlig; music teacher in Munich and evangelical church conductor at Augsburg. He wrote masses, Requiems, 3 oratorios, etc. (3) **Theodor** (1838-1905): b. Augsburg, d. Osnabrück, son of (2); Musikdirektor in Minden (1853-5); published a humorous musical calendar.

**DROBS, Johannes Andreas** (1784-1825): b. near Erfurt, d. Leipzig; organist, teacher and composer (for organ and for piano) of sonatas, fugues, etc.

**DROUET, Louis François Philippe** (1792-1873): b. Amsterdam, d. Bern; studied at the Conservatoire; flutist at the courts of Holland, of Napoleon and Louis XVIII; manufacturer of flutes in London, court Kapellmeister at Coburg; lived in New York, Frankfort-on-Main, and Berne. He wrote concertos, fantasies, etc., for his instrument.

**DROZDOWSKI, Jan** (1858- ): b. Cracow; pupil at the Conservatory of Vienna, teacher at the Cracow Cons.; wrote on piano technique, a general music text-book, and a musical history in Polish.

**DRUFFEL, Peter** (1848- ): b. Wiedenbrück, Westphalia; writer on music, composer of ballads, songs, the old German *Liederspiel*, *Der Erlöser*; ecclesiastical music, and editor of mediæval vocal works (German songs, 15th-16th cent., Palestrina, etc.).

**DRYDEN, John** (1631-1700): the great poet who wrote the 'Ode to St.

**Ducange**

Cecilia' and 'Alexander's Feast,' poems set to music by Handel and Purcell. *Ref.:* VI. 110, 141, 210.

**DRYSDALE, F. Learmont** (1866-1909): b. Edinburgh; wrote a prize overture, after study at the Royal Academy of Music; composed also a mystic play and light operas.

**DRYBERRY, L. Ref.:** VI. 409.

**DUBARRY.** See BARRY, MARIE OU.

**DÜBEN** (1) **Andreas** (1558-1625): b. Lützen, d. Leipzig; organist of St. Thomas's, Leipzig. (2) **Andreas** (ca. 1590-1662): son of (1), d. Stockholm, where he was conductor and organist at the court. (3) **Gustaf** (1624-1690): b. Stockholm, d. there; son of Andreas (2); the superior artist of the family; court musician, organist of German Church and royal conductor; published an important collection of spiritual and secular songs of the late 17th cent. (4) **Gustaf** (1659-1726): b. Stockholm, d. there, son of Gustaf (3); succeeded his father as conductor. (5) **Andersen** (1673-1738): conductor in Stockholm; brother of (4), was ennobled and made court marshal.

**DUBOIS** (1) [**François-Clément-] Théodore** (1837- ): b. Rosnay, Marne; studied at the Conservatoire (Marmontel, Benoist, Bazin, A. Thomas), 1853; took the *Grand Prix de Rome*, 1861; *maître de chapelle* and organist in Paris, where he became professor and director of the Conservatoire and member of the Académie, also officer of the Legion of Honor. Dubois is both prolific and versatile; he has written oratorios, 'The Seven Words of Christ' and 'Paradise Lost' (prize of the City of Paris); a lyric scene 'The Rape of Proserpina'; comic operas, *La Guzla de l'émir* (1873), *Le pain bis* (1892); ballet *La Farandole* (1883); also orchestral suites, symphonic overture, 'Frithjof' overture, symphonic poem, *Notre Dame de la Mer* (1897), a piano concerto, piano pieces and songs; also organ pieces and sacred works, 'Chlodwig's Baptism' (Latin Ode by Leo XIII), motets, masses, etc. *Ref.:* III. 336; VI. 206, 305f, 479, 485; VIII. 335; X. 151. (2) **Léon** (1859- ): b. Brussels; studied at Brussels Cons. where he won the *Grand Prix de Rome*; assistant conductor Théâtre de la Monnaie, Brussels, conductor of the Vauxhall summer concerts; composed 4 operas, a ballet, a symphonic poem, etc., music for a mimodrame, *Le mort*, etc. He also wrote a manual of harmony. He succeeded Tinel as director of Brussels Cons., 1912.

**DUBURG, Matthew** (1703-1767): b. London, d. there; violinist and conductor.

**DUC, Philippe** (16th cent.): Netherland composer who pub. 3 books of madrigals in Venice, 1570, 1574, 1586.

**DUCANGE, Charles Dufresne, Sieur** (1610-1688): b. Amiens, d. Paris; wrote *Glossarium ad scriptores mediæ*

## Duchemin

*et infimæ latinilitatis* (3 vols.), republished by the Benedictines of St. Maur (1733-36 and 1840-50), also by Favre (1883-88, 10 vols.), containing valuable descriptions of musical instruments of the middle ages.

**DUCHEMIN, Nicolas** (16th cent.): Paris music printer ca. 1549-71, who pub. a 17 vol. chanson collection (a sort of continuation of Attaignant's), also masses and motets.

**DUCHESNE, Ref.:** (cited) I. 146.

**DUCIS, Benolt (Benedictus Ducis):** real name Herzog, *Benedikt*. See HERZOG (1).

**DUCROQUET.** See DAUBLAINE.

**DUDEVANT, Madame.** See SAND, GEORGE.

**DUFAU, Jennie:** b. Rothau, Alsace; soprano; début at Weimar, 1906; member of the Chicago Opera Company since 1911.

**DUFAY, Guillaume** (ca. 1400-1474): b. Chimay, Hainault, d. Cambrai; one of the three great 15th cent. contrapuntists; papal singer (1428-1437); in 1433-35 was with Eugenius IV in Pisa and Florence, later probably in Paris and in the chapel of the anti-pope Felix V. (Amadeus VIII. of Savoy), finally became canon at Cambrai. F. X. Haberl's list (in the *Vierteljahrsschrift für Musikwissenschaft*, 1885) of Dufay's compositions extant in Rome, Bologna and Trieste, include about 150 numbers (masses, motets, church music, chansons, etc.). There are still other examples in Paris, Cambrai, Munich and Brussels. To Dufay is attributed the introduction of open or white notes, and Adam de Fulda credits him with many other changes in notation. D.'s music has real charm and great clarity. With him the preference for 4-part writing begins. Ref.: I. 235f, 240ff; V. 148; VI. 42 (footnote), 47f; mus. ex., XIII. 17, 19.

**DUFURNE, Hector:** b. Belgium; dramatic baritone; début Brussels, 1896; sang at Covent Garden, Opéra-Comique and Manhattan Opera House, New York; member of the Chicago Opera Company, 1910-13.

**DUGAZON, Louise-Rosalie** (1753-1821): b. Berlin, d. Paris; singer in comic opera known as two distinct personalities, 'Jeunes' and 'Mères' Dugazon through her charm and adaptability in both types of rôles.

**DUIFFOPRUGCAR** (properly *Tiefenbrücker*). **Caspar** (1514-1572): b. Freising, d. Bavaria. The date of his birth was established by Dr. Coutaigne of Lyons in his work *Gaspard Duiffoprucart et les luthiers lyonnais du XVII<sup>e</sup> siècle* (Paris, 1893). He was reputed to be the first maker of violins; but according to Vidal (in *Les instruments à archet*) the violins said to be made by him are spurious, having been made by Vuillaume, who, in 1827, used D.'s model of a *viola da gamba* for his violins. D. probably learned his trade

in Italy, settled in Lyons in 1553, and was naturalized in 1559. Ref.: VIII. 72.

**DUJARDIN, Jean.** See ORTO, G.

**DUKAS, Paul** (1865- ): b. Paris; studied with Dubois, Mathias, and Guiraud at the Conservatoire; won the *prix de Rome* with a cantata, *Velleda* (1888); professor at the Conservatoire since 1909; music critic of *Revue Itebdomadaire* and *Gazette des Beaux-Arts*; composer of 3 overtures, a symphony in C, a symphonic poem *L'Apprenti-Sorcier* (1897), piano sonata, prelude and variations on a theme by Rameau, *Prélude élégiaque*; prod. an opera, *Ariane et Barbe-Bleue* (Paris, 1907; New York, 1911), a ballet, *La Péri*, etc.; revised several ballet-operas of Rameau for the complete edition. Ref.: III. viii, ix, x, xi, xlv, xviii, 321, 334, 357ff; VI. 392; VIII. 440ff; IX. 443, 469.

**DULCKEN (1) Luise (née David)** (1811-1850): b. Hamburg, d. London; sister of Ferdinand David; concert pianist and teacher in London. (2) **Ferdinand** (1837-1902): b. London, d. Astoria (U. S.); brother of Luise (1); studied with Moscheles, Mendelssohn, Gade, Hauptmann, Becker and Hiller; pianist throughout Europe, professor at Warsaw Conservatory, composer of one opera, a mass, etc.

**DULICHIUS, Philippus** (1562-1631): b. Chemnitz, d. Stettin; where he was cantor from 1587; studied in Leipzig Univ. and probably was a pupil of Gabrieli in Italy. He is known exclusively as a vocal composer, having published 8 books containing cantiones, hymns, 8-part choruses, etc., including *Centuriæ vitonum et septem vocum harmonias sacras laudibus sanctissimæ Triados consecratas continentes* (4 parts), repub. by R. Schwartz (*Denkmäler deutscher Tonkunst*, I. vol. 31), etc.

**DU LOCLE, Camille** (1832-1903): b. Orange, Vancluse; d. Nice; secretary of the Paris Opéra, director of the Opéra-Comique; author of the French version of Verdi's *Don Carlos*, *La Force du destin* and (with Nutter) of *Aida*; also librettist of Reyser's *Sigurd*, and *Salammbo*, and Duvernoy's *Helie*. Ref. II. 495; IX. 36.

**DULON, Friedrich Ludwig** (1769-1826): b. Oranienburg, near Potsdam; d. Würzburg; virtuoso on flute in concert tours, at the Russian court, in Stendal and Würzburg. He wrote 9 duos for flute and violin, a concerto, duets and capriccios for the flute.

**DULONG (1) Franz Henri von** (1861- ): b. Hamm, Westphalia; concert-tenor who studied with Vannucini. (2) (*née John*) **Magda von** (1872-): b. Halle; wife of (1); concert-contralto; studied with Hromado, Gerster and Mme. Joachim.

**DUMAS, Alexandre (fils).** Ref.: II. 492; IX. 354, 413.

## Dumas

**DUMONT, Henry** (1610-1684): b. Villers l'Évêque, near Liège, d. Paris; organist there and music director of the Paris court chapel; canon of Maestricht cathedral; composed masses and motets, some with instr., chansons, etc.

**DUN, Finlay** (1795-1853): b. Aberdeen, d. there; viola player, singing teacher, editor and composer.

**DUNCAN** (1) **William Edmonstone** (1866- ): b. Sale, Cheshire; studied at the Royal Academy of Music and privately with Macfarren; teacher in a music school at Oldham; composer of an opera, 'Persens' (1892); church music, choral works with orchestra, orchestral works (concert overture, etc.), chamber music, organ and piano pieces. He pub. 'Melodies and How to Harmonize Them' (1906); 'The Story of Minstrelsy' (1907); 'Encyclopedia of Musical Terms' (1913). (2) **Isadora** (1880- ): b. San Francisco; dancer who became internationally famous for her choreographic interpretations of classic and romantic instrumental music. She exerted great influence on the modern interpretive movement in dancing in Europe (Germany and Russia); married the artist, Gordon Craig, in Berlin and became the head of an endowed school operating in Europe and America. Her sister, **Elizabeth**, at first associated with her, maintains an independent school of dancing in Berlin, etc. *Ref.*: X. 22, 187, 197ff, 204, 206, 211, 212, 213, 214, 244, 247; (quoted), 196f; (compared with St. Denis), 210; (influence in Russia), 218f; (pupils), 248; portrait, X. 200; Elizabeth D., X. 202.

**DUNHAM, Henry Morton** (1853-): b. Brockton, Mass.; studied music at New England Cons. and Boston Univ. Coll. of Music; church organist in Brockton, Boston and Brookline; prof. of organ at New England Cons., director of music at Lasell Sem., Auburndale; composed organ sonatas, a symphonic poem, church music, etc., and published an 'Organ School' (1893); composed organ sonatas and other organ pieces, a symphonic poem, and church music. *Ref.*: VI. 500.

**DUNHILL, Thomas Frederick** (1877- ): b. Hampstead; English composer and teacher; studied at Royal Coll. of Music and with Franklin Taylor and Stanford; nine years professor of piano at Eton College; examiner for the Associated Board; professor of harmony and counterpoint at Royal Coll. of Music (1905- ); founded the Thomas Dunhill Concerts of British Chamber Music; composer of works for flute and orchestra, 'cello and orchestra, songs, quintets, quartets, trios, etc. *Ref.*: III. 442; (cited) VII. 460, 589.

**DUNI, Egidio Romualdo** (1709-1777): b. Matera (Naples), d. Paris.; studied first with Durante in the Cons. della Madonna di Loreto, then in the

Cons. della Pietà de' Turchini. His first opera, *Nerone* (Rome, 1735), was a great popular success, completely eclipsing Pergolesi's *Olimpiade*. D. became *maestro di cappella* at S. Nicolo di Bari, Naples, meantime visited Vienna, and went to Holland, Paris, and London (1744), composing all the while. Upon the encouragement of the Duke of Parma (at whose court he became tutor) he began composing French operettas, the first of which, *Ninette à la cour* (Paris, 1755), was so well received that the composer settled in Paris. Here he prod. a number of light and frivolous pieces suited to the prevailing taste. By virtue of these he is considered one of the founders of French *opéra bouffon*. He wrote about 13 Italian and 20 French operas.

**DUNKELFEIND**. See NICHELMANN.  
**DUNKL, Johann Nepomuk** (1832-): b. Budapest; studied with Liszt and Rubinstein; pianist and partner in the music publishing firm of Rózsavölgyi & Cie.

**DUNKLER, Francois** (1816-1878): b. Namur, d. Hague; military bandmaster, skillful in writing arrangements for the military band.

**DUNKLEY, Ferdinand [Luis]** (1869- ): b. London; composer. After a thorough training in counterpoint and composition under Higgs, Turpin, Parry, Barnet and others, he came to the United States, where he took the directorship of St. Agnes' School at Albany, N. Y. In 1889 he took a 50-guinea prize for an orchestral suite.

**DUNLAP, William** (18th cent.): librettist of first American opera. *Ref.*: IV. 112.

**DUNN, James Philip**, contemp. American composer. *Ref.*: IV. 440.

**DUNOYER**. See GAUFIER.

**DUNSTABLE [Dunstable], John** (ca. 1370-1453): b. Dunstable, Bedfordshire; d. Walbrook; an eminent composer of the 15th cent., perhaps teacher of his younger contemporaries Binchois and Dufay, being noted by Tinctor as one of the 'fathers' of counterpoint. Of his works are extant a 3-part song, *O Rosa bella* (Vatican Library, another copy at Dijon); an enigmatical canon which is still unsolved (British Museum, and at Lambeth), a 3-part composition without text (British Museum), also 4 MS. pieces; a *Patrem*; a *Regina celi letare*, and 2 motets, *Sub tua protectione* and *Quam pulchra est* (Liceo filarmonica, Bologna); 2 *Et in terra* (a 3), and an *Ave Maris Stella* (a 2) (Univ. Library, Bologna); also some MSS. at Vienna. Recent researches have uncovered the fact that D. adapted the style of the Florentine Trecentists—the solo song with artistic instr. accompaniment—to sacred song and thus created the form of motet, hymn, etc., based on free paraphrases of the chant melodies,

**[St.] Dunstan**

masses being treated in the same way. The breadth and simplicity of his melodies as shown in the 6 sacred and several secular pieces in the 7 Trent Codices discovered by Haberl (*Denkmäler d.T. in Österreich VII.* (1900) and the *Gloria*, etc., in the Cod. Bologna 37 (Woolridge's 'Early English Harmony'), indicate a creative genius of true greatness. *Ref.*: I. 236, 249ff; III. 409; *mus. ex.*, XIII. 14.

[ST.] DUNSTAN. *Ref.*: VI. 401.

DUNSTEDE. See TUNSTEDE.

DUPARC, [Marie-Eugène-] **Henri [Fouques]** (1848- ): b. Paris; composer, whose ill health forced him into retirement in 1885, much to the regret of his master, César Franck, who valued his songs very highly. His symphonic poem 'Lenore' (1875) was prod. by Pasdeloup in 1877, arranged for 2 pianos by Saint-Saëns and for 4 hands (1 piano) by César Franck. Besides this are preserved 6 piano pieces *Feuilles volantes*, the duet *La fuite* (sop. and ten.), the orch. nocturne *Aux étoiles* and a number of very individual songs. Other works (including a 'cello sonata, a suite and *Poème nocturne* for orch.) were destroyed by the composer, who exercised a very strict self-criticism. *Ref.*: III. x, xviii, 287, 311; V. 355.

DUPONT (1) **Joseph** (the Elder) (1821-1861): b. Liège, d. there; violinist; studied at Liège Conservatory; wrote 2 operas, music for the violin, ensembles and songs, mostly MS. He was professor of the violin at the Conservatory at the time of his death. (2) **Auguste** (1827-1890): b. Ensival, near Liège; d. Brussels; pianist. He travelled in England and Germany and in 1850 became professor of piano at Brussels Conservatory; composed études, concertos, fantasies for the piano; also some ensembles. (3) **Joseph** (the Younger) (1838-1899): b. Ensival, d. Brussels; teacher and conductor. After studying at the Liège Conservatory, he took the *prix de Rome* at Brussels, where in 1872 he became professor of harmony. Previously he had held conductor's posts at Warsaw and at Moscow. He succeeded Viennemps as director of popular concerts at Brussels. (4) **Gabriel** (1878- ): b. Caen; studied at the Paris Conservatoire, won the *prix de Rome*, 1901; his opera, *La Cabrera*, received the Milan prize in 1904; prod. *La Glu* (Cannes, 1910), *La Farce du Cuvier* (Brussels, 1912).

DUPORT (1) **[Jean] Pierre** (1741-1818): b. Paris, d. Berlin; 'cello virtuoso, member of the Hofkapelle, Berlin, later director of court concerts; wrote duos for 2 'cellos, 'cello sonatas, etc.; Beethoven wrote his 'cello sonatas op. 5 (the first 'cello sonatas with obbligato piano part ever written) for D., or his brother (2). (2) **[Jean] Louis** (1749-1819): b. Paris, d. there; brother

**Dupuy**

of (1); 'cello virtuoso, founder of the modern 'cello technique; sent to Berlin at the outbreak of the Revolution, but returned 1806, and later became imperial solo 'cellist and teacher at the Cons. His Stradivari 'cello was sold to Franchomme for 25,000 francs. He wrote sonatas, variations, duos, fantasies, etc., and the epoch-making *Essai sur le doigter du violoncelle et la conduite de l'archet* (1770; repub. 1902). *Ref.*: VII. 591. (3) French ballet dancer. *Ref.*: X. 91, 101f.

DUPOUX, **Marie Jules** (1844- ): b. Avignon, where he was choirmaster; student of the liturgical song of Oriental nations, writer of controversial pamphlets and articles on Gregorian song.

DUPRATO, **Jules-Laurent** (1827-1892): b. Nîmes, d. Paris; studied at the Conservatoire, composed cantatas, operettas, etc.; wrote recitatives and became professor of harmony at the Conservatoire.

DUPREZ (1) **Louis-Gilbert** (1806-1892): b. Paris, d. Paris; tenor, singing teacher, author and composer. He made his début in grand opera in 1836, became professor of singing at the Conservatoire six years later and founded his own school for singing. His compositions are of slight value. He married *Mlle. Duperron*, also a singer. (2) **Caroline** (1832-1875): b. Florence, d. Pau; daughter of above, sang from 1850-1858 at the Paris Opéra, the Opéra-Comique and Théâtre Lyrique; married the pianist *Amédée van der Heuvel*, 1836, and retired 1858.

DUPUIS (1) **Thomas Sanders** (1730-1796): b. London, d. there; organist and composer. In 1789 he became organist at the Chapel Royal and the following year was made Mus. D. by Oxford. Besides organ concertos, piano sonatas and glees, he composed much church music published after his death. *Ref.*: VI. 472. (2) **Jacques** (1830-1870): b. Liège, d. there; violinist and composer. He studied under Prumes and Danssoigne-Méhul, taught violin at the Conservatory. Few of his compositions have been published and they consist in the main of violin concertos and sonatas. (3) **Sylvain** (1856- ): b. Liège; music teacher and conductor, and composer. He took the *prix de Rome* in 1881, taught at the Liège Conservatory, and is the author of 2 orchestral suites, 2 operas, 3 cantatas, symphonic poem, etc. (4) **Albert** (1875- ): b. Verviers; pupil of d'Indy, director of Verviers Cons., won *prix de Rome*, Brussels, 1904; composed 7 operas (prod. Verviers, Brussels, Liège, Nice, 1896-1913), a lyric legend, choral works with orch., songs, etc.

DUPUY, **Édouard** (ca. 1770-1822): b. Corselles, near Neuchâtel; d. Stockholm; studied violin and piano under Chabran and Dussek; concert conductor in Rheinberg and Stockholm; opera

singer in Stockholm and Copenhagen; composer for flute, violin and choruses.

**DURAND** (1) (**Duranowski**), **Auguste Frédéric** (1770-1809): b. Warsaw; son of a court-musician; violinist and conductor. *Ref.*: VII. 412. (2) **Emile** (1830-1903): b. St. Brienc, Côtes-du-Nord, d. Neuilly; teacher, composer and writer. He studied and taught at the Conservatoire, where he became professor of harmony. His compositions are songs and operettas, and he published a text-book of harmony and accompaniment. (3) **Marie-Auguste** (1830-1909): b. Paris, d. there; organist and music publisher. He studied the organ with Benoist, was organist of prominent Paris churches 1849-74 and in 1870 acquired with Schönewerk the publishing firm of Flaxland, conducting it first as Durand & Schönewerk, then Durand & fils. The house has pub. many works of modern French composers (Massenet, Saint-Saëns, Lalo, Vidor, Debussy, etc.). D. himself wrote masses, songs, dance-movements in old style, and especially pieces for harmonium.

**DURANTE** (1) **Francesco** (1684-1755): b. Fratta Maggiore, Naples; d. Naples; studied with Greco and Scarlatti. In 1718 he became director of the Neapolitan Cons. San Onofrio, later *maestro* at the Cons. S. Maria di Loreto. A founder of the Neapolitan school, Durante wrote wholly sacred music (13 masses, 16 psalms, 16 motets, 12 madrigals, 6 piano-sonatas, Jeremiads, a 'pastoral mass,' etc.) It is his style and ideal that survives through the 18th and early 19th century, for among his pupils were Jommelli, Piccini, Sacchini, Pergolesi, Paisiello and Duni. *Ref.*: I. 400f; II. 8, 11, 14; VII. 59, 97; VI. 137; IX. 21. (2) **Ottavio** (17th cent.): Roman composer in the aria style of Caccini; published (Rome, 1608) *Arie devote le quali contengono in se la maniera di cantar con grazia l'imitazione della parole e il modo di scriber passaggi ed altri affetti*.

**D'URFEY**, **Thomas** (ca. 1649-1723): b. Exeter, d. London; author of dramas set by Purcell; singer and writer of songs, many of which were published in his 'Wit and Mirth.'

**DUROFF**, **Sachar Sacharovitch** ([?]-1886): b. Moscow, d. St. Petersburg; wrote 'Fundamentals of Russian Music History' and taught Russian church music at the Conservatory of St. Petersburg.

**DÜRRNER**, **Ruprecht Johannes Julius** (1810-1859): b. Ansbach, d. Edinburgh; studied at Altdorf and Dessau and Leipzig; cantor at Ansbach, teacher of music in Edinburgh.

**DURUTTE**, **François-Camille-Antoine [Comte]** (1803-1881): b. Ypres, d. Paris. He lived at Metz, where he originated a new system of harmony, set forth in his *Esthétique musicale. Technique ou lois générales du système*

*harmonique* (1855), and *Résumé élémentaire de la technique harmonique, etc.* (1876). D. also wrote operas, church music and chamber music.

**DUSSART**. See SARTO, JOHANNES DE. **DUSSEK** (1) **Franz** (1736-1799): b. Chotěboř, Bohemia; d. Prague; pianist, teacher and composer of chamber music, piano sonatas, symphonies, etc. (2) **Johann Ladislav** (1761-1812): b. Caslav, Bohemia; d. St. Germain-en-Laye; boy soprano, studied at Jesuit College and Prague Univ. and (1783) at Hamburg with C. P. E. Bach; organist, pianist and performer on the harmonica invented by Hessel; lived in Berlin, Lithuania, Paris, London, Hamburg, Prague, etc. Dussek's nationalism is the quality which makes his compositions and reputation enduring. He wrote 2 English operas (with indifferent success), a solemn mass, and oratorios, trios, quartets, etc., 12 concertos and a symphonic concertante. His piano compositions include sonatas, fugues, and other pieces. His piano-forte method appeared in English, French and German. *Ref.*: II. 90; III. 165, 166; VII. 98, 176. (3) **Olivia** (1797-1847): daughter of Franz, wife of Buckley; organist in London, where she composed children's songs and wrote 'Musical Truths' (1843).

**DUSTMANN**, **Marie Luise (née Meyer)** (1831-1899): b. Aachen, d. Charlottenburg; operatic soprano in Breslau, Cassel, Dresden, Prague, the Vienna court, London and Stockholm. She became a Kammersängerin in 1860, and taught singing at the Vienna Conservatory.

**DUTROCHET** (18th-19th cent.): theorist on vocal technique. *Ref.*: (cited) V. 56.

**DÜTSCH** (1) **Otto** (ca. 1825-1863): b. Copenhagen, d. Frankfurt-on-Main; studied in Leipzig Cons.; conductor and director in the Caucasus, later in St. Petersburg, where he also taught in the Imperial Russian Music Society (later the St. Petersburg Cons.). He wrote 2 operettas, an opera, 70 or more songs, a 'cello sonata, a symphonic sonata, etc. (2) **Georg** (1857-1891): b. St. Petersburg, d. there; son of Otto; studied at the Cons., leader of St. Petersburg Musico-Dramatic Society and of the Russian Symphony concerts. In 1894 he published a collection of folk-songs of northern Russia.

**DUVAL**, **Edmond** (1809-[?]): b. Enghien; he was expelled from the Conservatoire for failure to attend classes; went to Mechlin, where he interested himself in Gregorian music and published a 'revised version' of church music, which was condemned in its entirety by Fétis.

**DUVERNOY** (or **Duvernois**) (1) **Frédéric** (1765-1838): b. Montbéliard, d. Paris; hornist at Paris Opéra and professor of the horn at the Conservatoire. Beside compositions for the



horn, he published a *Méthode de cor mixte*. (2) **Charles** (1766-1845): brother of Frédéric; clarinetist in Paris theatres and professor at the Conservatoire. He composed 2 sonatas and duet-variations for the clarinet. (3) **Henri-Louis-Charles** (1820-1906): son of Charles; b. Paris, d. there; studied at the Conservatoire, where he became professor of *soffeggio*. He wrote *Solfège des chanteurs* (1855), *Solfège artistique* (1860), etc., and composed about 100 piano pieces. (4) **Charles-François** (1796-1872): b. Paris, d. there; opera singer at the Comique, vocal teacher at the Conservatoire and superintendent of the *Pensionnat des élèves du chant*. (5) **Victor-Alphonse** (1842-1907): b. Paris, d. there; studied with Bazin and Marmontel at the Conservatoire; joint-founder (with Léonard, Trombetta, Stiehle and Jacquard) of concerts for chamber music; teacher of pianoforte at the Conservatoire. He has produced a 3-act and a 4-act opera, a symphonic poem, orchestral pieces, etc. He became a Chevalier of the Legion of Honor and music critic on the *République française*. (6) **Jean-Baptiste** (early 19th cent.): prolific composer of graceful piano-compositions (variations, easy pieces), pub. from 1825 on, and a series of valuable piano études, still widely used.

**DUYSEN, Jes Lewe** (1820-1903): b. Dagehüll, d. Berlin; founder of a pianoforte manufacturing firm in Berlin.

**DUYZE**. See VAN DUYZE.

**DVOŘÁK, Antonín** (1841-1904): b. Mühlfhausen (Nelahozeves), Bohemia; d. Prague. Destined for the butcher's trade, he learned to play the violin from the village schoolmaster in his youth and left home at the age of 16 to enter the Prague Organ School, studying under Pitzsch, and earning his livelihood as violinist in a small orchestra. In 1862 he joined the National Theatre orchestra as a viola player. In 1873 he prod. a hymn for male chorus and orch. which brought him a government stipend (1875), enabling him to devote himself to composition. Liszt assisted him by securing the performance of his works, which were from the outset distinguished by a vigorous and consistent nationalism. D. went to England, where his choral works achieved popularity, and to New York, where he was the artistic director of the National Cons. in 1892-95. Among his works are the Bohemian operas 'The King and the Charcoal Burner' (Prague, 1874), *Wanda* (1876), *Selma Sedlak* (1878), *Turde Palice* (1881), *Dimitrije* (1882), and

'The Jacobins' (1889; 3 acts); the oratorio, *St. Ludmila* (1886); Requiem mass, op. 89 (1891); a cantata, 'The Spectre's Bride,' op. 69 (1885); a secular cantata, 'The American Flag' (1895); Hymn of the Bohemian Peasants, op. 28, chorus and piano 4 hands; Hymn for chorus and orch., op. 30; *Stabat Mater* (soli, chorus, and orch., op. 58, 1883); Psalm 149 (soli, chorus and orch.); 5 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 (symphonic poems), op. 107; 2 sets of symph. variations (orch.), op. 40 and 78; overtures *Mein Heim, Husitska, In der Natur, Othello, Carneval*; 'cello concerto in B min. (1896); piano concerto, op. 35; violin concerto, op. 53; Slavic Dances and Rhapsody (orch.); Scherzo capriccioso (orch.); string sextet; 2 string quintets; piano quintet in A, op. 18; 6 string quartets; 2 piano quartets; a string trio; 2 piano trios; mazurek for violin and orch.; serenade for wind with 'cello and double-bass; nocturno for string orch.; violin sonata, op. 57; piano pieces (Dances, Legends for 4 hands, Silhouettes, etc.); also songs, duets, part-songs, etc. *Ref.*: For life and work see III. 175ff, 181; songs, V. 312; choral works, VI. 202f, 293, 342f; violin music, VII. 466; chamber music, VII. 558f, 583, 585f; orchestral works, VIII. 378f; mus. ex., XIV. 145; portrait, III. 178.

**DWELHAUVERS, Victor Felix** (1869-1915): b. Liège, where he studied at the Cons., also studied natural sciences in Leipzig and became docent for physics at Liège University; also music critic of the *Express*, and musical history teacher in Thiébaux's High School for Music at Ixelles (Brussels). He wrote *L'intensité relative des harmoniques* (1887), *Messung der Tonstärke* (dissertation, 1890), *La symphonie prehaydnienne* (on Noël Hamal, 1908), also on Richard Wagner (1889) and single studies of that master's works.

**DWIGHT, John Sullivan** (1813-1893): b. Boston, d. there; graduate of Harvard and Cambridge Seminary; founded and edited 'Dwight's Journal of Music,' the first musical periodical issued in America. *Ref.*: (quoted) IV. 100, 238.

**DYKES, John Bacchus** (1823-1876): b. Kingston-on-Hull, d. St. Leonards-on-Sea; priest, vicar, Mus. D. at Durham, composer of excellent English church music.

**DYNE, John** ([?]-1788): English alto singer and composer.

## E

## Eager

**EAGER, John** (1782-1853): b. Norwich, d. Edinburgh; violinist, teacher and organist at Yarmouth; partisan of Logier; composer of pianoforte sonata and songs.

**EAMES, Emma** (1867- ): b. Shanghai, China, of American parents; operatic soprano, trained in Boston and at Paris; sang at Opéra, Covent Garden, Metropolitan Opera House, and Madrid. She created the rôles of Juliette, Colombe, Zaire in the operas of Gounod, St. Saëns, and de la Nux respectively. Her parts in Wagner's operas are Eva, Elsa, Elisabeth and Sieglinde. She married (2nd) Emilio de Gogorza, the baritone. *Ref.*: IV. 143, 147; portrait, IV. 144.

**EASTCOTT, Richard** (1749-1828): b. Exeter, d. Livery Dale, Devonshire; composer and writer; published a musical history and a story of the bards.

**EBDEN, Thomas** (1738-1811): b. Durham, d. there; organist of the Cathedral from 1763-1811, composer of 2 harpsichord sonatas, 6 glees, a march and 2 volumes of cathedral music.

**EBELING** (1) **Johann Georg** (1637-1676): b. Lüneburg, d. Stettin; composer of church music and chorales. In 1662 he was director of the cathedral and college of St. Nicholas in Berlin and in 1668 received the professorship at the Caroline Gymnasium at Stettin. Chief among his works is the collection of 120 religious songs in the Pauli Gerhardt *Geistliche Andachten*; also pub. *Archæologiæ Orphicæ sive Antiquitates*. Some cantatas are still in manuscript. (2) **Christopher Daniel** (1741-1817): b. Garmissen, Hildesheim, d. Hamburg; author, critic. He studied theology and belles-lettres at Göttingen, and in 1784 became professor at the Hamburg Gymnasium and city librarian there. He translated Chaselaux's 'Concerning the Union of Music and Poetry' and with Klopstock translated Handel's 'Messiah.' He contributed from 1766 to 1770 to the publication *Hannoverian Unterhaltungen*, and the Hannoverian magazine on 'Opera' and 'Search of a Selected Musical Library.'

**EBELL, Heinrich Karl** (1775-1824): b. Neuruppin, d. Oppeln; composer and conductor. From 1801-1804 he abandoned his position as judge for that of Kapellmeister at the Breslau theatre. His compositions comprise 10 operas and operettas, an oratorio, arias, songs and instrumental works.

**EBERHARD, Johann Angnst** (1739-1809): b. Halberstadt, d. Halle; professor of philosophy at the latter place, author of 3 works on musical theory,

also of treatises and contributions to the *Musikalisches Wochenblatt*, Berlin.

**EBERHARDT** (1) **Goby**: author of two books on method for the violin (1907). (2) **Anton**: composer of 2 operas, produced 1895 and 1905 (Aachen).

**EBERHARDUS FRISENGENSIS** or **Eherhard von Freisingen** (11th cent.): Benedictine monk; theorist, wrote *De mensura fistularum* and *Regulæ ad fundentas notas*.

**EBERL, Anton** (1766-1807): b. Vienna, d. there; pianist and composer. He made many concert tours, was acquainted with Mozart and in boyhood won praise from Gluck. Among his compositions are symphonies, sonatas, pianoforte trios, chamber-ensembles, and five operas (one melodrame, 1794). Several of his Variations appeared first under Mozart's name and his Symphony in E-flat received from at least one critic higher praise than Beethoven's *Eroica*. *Ref.*: VIII. 208.

**EBERLIN** (1) **Daniel** (1630-1692): b. Nuremberg, d. Cassel; violinist and composer. After fighting in the land militia of Cassel, and with the papal troops at Morea against the Turks, he held successively the positions of librarian at Nuremberg, home secretary and chapel master in Cassel. He was considered by Telemann, his father-in-law, strong as both violinist and contrapuntist. Of his compositions there remain only a trio-sonata and a choral and cantata in manuscript. (2) **Johann Ernst** (1702-1762): b. Jettingen, d. Salzburg; organist and composer. In 1729 he became chief organist in the cathedral at Salzburg. He wrote oratorios, fugues, motets and cantatas and his contrapuntal work was held in esteem by Mozart and passed through many editions.

**EBERT, Ludwig** (1834-1908): b. Kladrau, Bohemia; cellist in Temesvar and Oldenburg; teacher at Cologne Cons., joint founder of Coblenz Conservatory, 1889; member of the Heckmann Quartet; composer for 'cello.

**EBERWEIN** (1) **Traugott Maximilian** (1775-1831): b. Weimar, d. Rudolstadt. He wrote more than one hundred works, among them operas and cantatas, concertos, quartets, a Mass in A-flat and a symphonie-concertante for oboe, horn and bassoon. He was Kapellmeister at Rudolstadt after 1817 and counted among his friends Hiller, Zelter, Beethoven and Salieri. (2) **Karl** (1786-1868): b. Weimar, d. there; violinist; was a brother of T. M. (1) and a protégé of Goethe, through whose recommendation he studied with Zelter

in Berlin. Of his compositions his music to Holtei's *Lenore* is best known; he wrote also three operas, a cantata, a concerto for the flute, and a string quartet.

**EBNER, Wolfgang** (ca. 1610-1665): b. Augsburg, d. Vienna; organist at court and conductor and organist, St. Stephen's, Vienna. Although highly esteemed by his contemporaries, very little of Ebner's work is extant.

**ECCARD, Johannes** (1553-1611): b. Mühlhausen, Thuringia, d. Berlin; organist and composer. A pupil of Orlando di Lasso in Munich, he held his first position at Augsburg in Fugger's household and in 1608 attained the rank of Kapellmeister at Berlin. He was one of the most distinguished of Protestant church musicians and his chorales are still in use. Of his compilation of church music and chorales his *Geistliche Lieder* are the most important, and were repub. by Stobäus, 1642-44. One of his compositions set to English words 'When Mary to the Temple Went' appeared in the Bach Choral Magazine. Eccard also composed many songs for special occasions. Ref.: VI. 85f.

**ECCARIUS-SIEBER, Arthur** (1864- ): b. Gotha; teacher in Zug, Zürich and Düsseldorf; founder of Swiss Academy of Music; critic, editor (1897-1901) of *Kammermusik*, published 12 pedagogical works for violin and piano, a violin music guide, etc.

**ECCLES** (1) **Solomon** (1618-1683): b. London, d. there; musician. In 1667 he wrote 'A musical lecturer' and contributions to 'The Division Violin.' Ref.: (cited) IV. 13f. (2) **John** (1668-1735): b. London, d. Kingston, Surrey; composer. Eldest son of Solomon, he began his career as theatrical composer in 1681 and continued for nearly twenty-five years. During this time he composed the music for many of Dryden's and Congreve's plays, winning in 1700 the second prize for musical composition to Congreve's 'Judgment of Paris.' In 1704 he became Master of the King's Band, and wrote for it masque and court music. (3) **Henry** (?-ca. 1742?): violinist in King's Band at London, later in Paris, where he published 'Twelve Solos for the Violin after Corelli.' (4) **Thomas**: violinist; 3rd son of Solomon. He was an excellent performer, but dissipated his abilities.

**ECK** (1) **Johann Friedrich** (1766-1809 or 1810): b. Mannheim, d. Bamberg; violinist. He was a pupil of Donner and rose to high eminence as concert leader at Munich. After his marriage in 1801, he spent the remainder of his life in Paris, where he published six violin concertos and a concertante for two violins. Ref.: VII. 418. (2) **Franz** (1774-1804): b. Mannheim, d. Strassburg; violinist. In 1802, forced to leave the Munich band

because of amorous troubles, he toured through Russia supervising the musical education of Spohr, who thus gained a knowledge of the famous Mannheim school of violin playing. In Russia he was solo violinist at the St. Petersburg court, but again involved himself in scandals, and was transported. He ended his life in an insane asylum. Ref.: VII. 418f., 440.

**ECKARDT, Johann Gottfried** (1735-1809): b. Augsburg, d. Paris; composer and pianist; he ranked second to Schobert among Paris clavecinists, but has left only 8 piano sonatas in print. Ref.: II. 67, 102.

**ECKEL, Mathias** (early 16th cent.): German composer of motets, part-songs, hymns and chansons.

**ECKELT, Johann Valentin** (1673-1732): b. Werningshausen, d. Sondershausen; virtuoso on organ; organist at Wernigerode and at Sondershausen; author of three theoretical works, one still in manuscript at his death; composer of a Passion and organ-cantatas.

**ECKER** (1) **Karl** (1813-1879): b. Freiburg, d. there; abandoned law for music, studied with Sechter and wrote male quartets and songs. (2) **Wenzel**. See GERICKE, WILHELM.

**ECKERT, Karl Anton Florian** (1820-1879): b. Potsdam, d. Berlin; pianist, composer and conductor. Eckert owed his entire musical education to patrons, who throughout his life showed favors upon him. The poet Forster had him taught by Greulich, Ries and Rungenhagen; later, in 1839, he studied with Mendelssohn. He was a 'wonder-child,' composing an opera, *Das Fischermädchen*, at the age of ten, an oratorio at thirteen, and another at twenty. Among his compositions are operas, a symphony, church music and many less ambitious works; few of them have survived. As a conductor he was unsurpassed in his day, acting as director of the Vienna court opera in 1853, Kapellmeister in 1860 at Stuttgart, and director at Berlin.

**ECKHOLD, Herman Richard** (1855- ): b. Schandau, Saxony; violinist and conductor; studied at Dresden Cons.; conductor of various opera companies.

**ECCORCHEVILLE, Jules** (1872-1915): b. Paris, d. in battle; pupil of Franck; critic; editor of the Parisian section of the 'International Musical Society'; author of several books dealing with music and musicians in France.

**EDDY, Clarence H.** (1851- ): b. Greenfield, Mass.; organist and composer. After studying under Wilson and Buck in America, he became the pupil of Haupt and Löschnhorn in Berlin, and then successfully toured Switzerland, Holland, Austria and Germany in concert. In 1874 he returned to the United States to assume the position of organist in Chicago, where he gave

his first series of organ recitals. In 1877 he took the directorship of the Hershey Music School, where he gave a series of one hundred weekly concerts on the organ. His own compositions are in the classic forms, fugues, preludes and canons. He translated Haupt's 'Theory of Counterpoint and Fugue' and published two sets of organ pieces for church and concert. *Ref.*: VI. 460.

**EDELMANN, Johann Friedrich** (1749-1794): b. Strassburg, d. on a Paris guillotine; composer of pianoforte pieces and of an opera, *Ariadne* (prod. 1782).

**EDGCUMBE, Richard**, EARL OF Mount- (1764-1839): b. London, d. there; patron of music, author of personal reminiscences which preserve anecdotes of opera singers popular in England from 1773-1834. He wrote one opera, *Zenobia*, which he produced in London.

**EDSON, Lewis** (1748-1820): b. Bridgewater, Mass., d. Woodstock, N. Y.; hymnologist, compiled 'The New York College of Sacred Music.'

**EDVINA, Marie Louise Lucienne** (née Martin); b. Quebec; dramatic soprano; studied with Jean de Reszké; member of Chicago Opera Company since 1915.

**EDWARD VI**, King of England. *Ref.*: VI. 90, 449; VII. 375.

**EDWARDS** (1) **Richard** (1523-1566): b. Somersetshire; composer; Master of the Children of the Chapel Royal; compiler of 'The Paradise of Dainty Devices' (pub. 1576); wrote dramatic pieces 'Damon and Pythias' and 'Palamon and Arcite,' played before Queen Elizabeth; probably composed part-songs. *Ref.*: VI. 75. (2)

**Henry Sutherland** (1829-1906): b. at Hendon, Middlesex, d. London; historian and litterateur. He wrote a 'History of the Opera . . . from Monteverdi to Verdi' . . . (2 vols.), a 'Life of Rossini,' the 'Lyric Drama' (2 vols.), the 'Prima Donna' (2 vols.), and 'The Russians at Home.' (3) **Henry John** (1854- ): b. Barnstable; organist, pianist and composer. After studying with his father, Bennett, Macfarren, H. C. Banister and Cooper, he took his doctor's degree in music from Oxford in 1885. His work is chiefly religious—oratorios, motets and church music. (4) **Julian** (1855-1910): b. Manchester, d. Yonkers, N. Y.; in London he produced the operas 'Corinna' (1880) and 'Victorian' (1883). Later he went to America, where he produced the operas 'King René's Daughter' (N. Y., 1893) and 'The Patriot' (Boston, 1907), also 15 comic operas and several large choral works. His library of opera scores was donated to the N. Y. Public Library. *Ref.*: IV. 461.

**EEDEN** (1) **Giljes van den** (ca. 1705-1782): organist; court organist and composer in Bonn, 1726-80;

teacher of Beethoven. (2) **Jean Baptiste** (b. 1842, Ghent); composer; pupil of the Ghent and Brussels conservatories and there, in 1869, won the first prize with a cantata, *Fausts laatste nacht*. In 1878 he succeeded Huberti as Director of the Mons Cons. Among his works, besides many minor pieces are oratorios, cantatas, a symphonic poem, a scherzo and an opera.

**EFFREM, Muzio** (ca. 1555- [?]): b. Naples, d. there [?]; court conductor at Mantua and Florence; composed madrigals, opposed to the style of Marco da Gagliano (1623).

**EGAN, Eugene**: an Irish dwarf, who built the organ in Lisbon Cathedral, 1740.

**EGENOLFF** (or **Egenolph**), **Christian** (1502-1555): d. Frankfort-on-Main; music printer whose work was of poor quality and whose publications consist mainly of reprints.

**EGGELING, Eduard** (1813-1885): b. Brunswick, d. Harzburg; teacher, writer and composer.

**EGGHARD, Jules** (real name Count Hardegg) (1834-1867): b. Vienna, d. there; pianist and composer of popular salon pieces.

**EGIDI, Arthur** (1859- ): b. Berlin; organist, director, teacher and composer. He studied at the Royal High School and with Kiet and Taubert, has taught at a Cons. in Frankfort-on-Main and at the Royal Institute for Church Music; organist in Berlin and composer of songs, choruses and an overture.

**EGLI, Johann Heinrich** (1742-1810): b. Seegraben, Zürich, d. Zürich; Swiss song composer; prod. 7 books of Swiss folk-songs, part-songs, etc.

**EHLERT, Louis** (1825-1884): b. Königsberg, d. Wiesbaden; composer, pianist and critic; studied under Mendelssohn at the Leipzig Cons., 1845, and at Vienna. He directed the *Società Cherubini* at Florence up to 1869 and from then on taught successfully in Berlin, Meiningen and Wiesbaden. His compositions were universally successful, including overtures to 'Hafiz' and 'A Winter's Tale,' a 'Spring Symphony,' a *Requiem für ein Kind*, but it is through his critical writings that he is best known. He published a volume of *Briefe über Musik* in 1859, which was translated into French and English. *Römische Tage* (1867, 1888), *Aus der Tonwelt* (2 vols., 1877) are travel souvenirs and essays. *Ref.*: III. 20.

**EHMANT, Anselm** (1832-1895): d. Paris; conductor, teacher and didactic composer for piano.

**EHN-SAND, Bertha** (1845- ): b. Pesth; pupil of Frau Andriessen; operatic soprano; sang in Linz, Graz, Hanover, Nuremberg, and (1868-1885) at the court opera of Vienna.

**EHRBAR, Friedrich** (1827-1905): b. Hildesheim, d. near Gloggnitz; manufacturer of excellent pianofortes, for

which he has taken first prizes in Munich, Paris, London and Vienna.

**EHRENHOFER, Walther Edmund** (1872- ): b. Hobeneble, Bohemia; engineer and musician, chorus leader of a musical society at Rossitz, 1897; an expert on the mechanism of the organ and author of *Grundzüge der Orgelbaurevision*. He is the editor of a periodical on organ building and composes piano sonatas, duets, etc.

**EHRLICH (1) Friedrich Christian** (1807-1887): b. Magdeburg, d. there; instructor, musical director, pianist and composer. His two operas are *Die Rosemädchen* and *König Georg*. (2) [Alfred] **Heinrich** (1822-1899): b. Vienna, d. Berlin; pianist, critic and author; court-pianist to King George V at Hanover; composed a few piano works, a *Konzerstück in ungarischer Weise*, *Lebensbilder* and 'Variations on an Original Theme.' As a music critic he has contributed to the *Berliner Tageblatt*, *Die Gegenwart*, and *Die neue Berliner Musikzeitung*; he wrote *Shakespeare als Kenner der Musik*, *Modernes Musikleben*, etc. (3) **A.**: pseudonym of an anonymous author who published works on music and musicians, 1893-99.

**EIBENSCHÜTZ (1) Albert** (1857-): b. Berlin; music teacher. He was a pupil of Paul and Reinecke at the Leipzig Cons., and since then has taught at Leipzig, Cologne, Berlin, and at his own conservatory at Wiesbaden. (2) **Ilona** (1873- ): b. Pesth; pianist. A pupil of Schmitt and of Clara Schumann, she toured with great success from 1890 to 1902, when she married.

**EICHBERG (1) Julius** (1824-1893): b. Düsseldorf, d. Boston; violinist and composer. He studied under Rietz and at the Brussels Cons., taught the violin at Geneva and after leading orchestral concerts in New York and Boston, he became director of the Boston Cons. and founded a school for the study of the violin. His compositions number not only pieces for the violin, but four operettas. *Ref.*: IV. 250, 457. (2) **Oscar** (1845-1898): b. Berlin, d. there; composer, teacher and writer on music. In 1888 he became president of the Berlin Music Teachers' Society, and for 15 years he was music critic of the *Börsen-Courier*. His critical works were on Wagnerian music; his compositions include pieces for the piano, choruses and songs.

**EICHBORN, Hermann Ludwig** (1847- ): b. Breslau; abandoned law for music, which he studied under Bohn. He became a virtuoso on waldhorn and trumpet, composed for piano and waldhorn, also wrote comic operas and *singspiele*. He was the joint inventor with Heidrich of the 'octave-waldhorn' and his monographs on wind instruments are a valuable contribution to musical history.

**EICHHEIM, Henry**: contemp. American composer. *Ref.*: IV. 447.

**EICHHORN (1) Johann Paul** (1787-1835): court musician, Coburg; father of (2), (3) and (4), who were prodigies and appeared in concert tours as violinists. (2) **Johann Gottfried Ernst** (1822-1844): son of (1); violinist. (3) **Johann Karl Eduard** (1823-1896): court conductor, Coburg; brother of (2). (4) **Alexander** (1827-1903): director of court music, Coburg, brother of (2) and (3).

**EICHNER, Ernst** (1740-1777): b. Mannheim, d. Potsdam; concert-conductor, virtuoso on bassoon in Paris, London and Potsdam; composer of 31 symphonies, piano concertos and sonatas, trios with piano obligatos, duets for violin and cello, etc. Eichner was an able representative of the younger Mannheim School. *Ref.*: VIII. 145.

**EICKHOFF, Paul** (1850- ): b. Gütersloh; professor of philology at Wandsbeck Gymnasium; author of 2 books on the Sapphic strophe and a study of the *Gütersloher Choralbuch*.

**EIJKEN (1) Jan Albert van** (1822-1868): b. Amersfoort, Holland, d. Elberfeld; pupil in composition and the organ of Leipzig Conservatory and of J. Schneider; organist and teacher in Amsterdam, Rotterdam and Elberfeld. He is distinguished for his excellent works for the organ, but has written besides songs, quartets, a violin sonata, etc. *Ref.*: VI. 469. (2) **Gerhard Isaac van** (b. 1832): b. Amersfoort; brother of Jan; organist and teacher in Utrecht, 1855. (3) **Heinrich van** (1861-1908): b. Elberfeld, d. Berlin; son of Jan; studied at Leipzig Cons. and in the Berlin Academy, then taught theory at the Royal High School, Berlin, and wrote articles on chorale and harmony. He has also composed songs.

**EIJKENS, Daniel Simon** (1812-1891): b. Antwerp, d. there; composer of operas, choruses, etc.

**EILENBERG, Richard** (1848- ): b. Merseburg; composer of marches, ballet, operettas, salon pieces, etc.; was for a time Musikdirektor in Stettin; later settled in Berlin.

**EILERS, Albert** (1830-1896): b. Cöthen, d. Darmstadt, where he was basso-cantante at City Theatre; in 1876 chosen by Wagner for the rôle of Fasolt in the Bayreuth production of the 'Ring.'

**EINSTSTEIN, Alfred** (1880- ): b. Munich; writer of studies on musical subjects, including *Zur deutschen Litteratur für Viola da Gamba*.

**EISEIN**. See OSBORNE, AORINNE.

**EISENHUT, Georg** (1841-1891): b. Aaram, d. there; student in Vienna Cons., composer of 2 Croatian operas, also dances, etc.

**EISFELD, Theodor** (1816-1882): b. Wolfenbüttel, d. Wiesbaden; studied violin and composition under Müller and

K. G. Reissiger and singing with Rossini; conducted the *Paris Concerts Vivienne* and the Philharmonic Society, New York. He was an honorary member of the Cecilia Academy of N. Y. and returned to Germany, 1865. *Ref.*: IV. 203.

**EISLER, Edmund** (1874- ): b. Vienna; composer of 8 operettas and a pantomime prod. in Vienna, 1901-1908.

**EISSLER** (1) **Marianne** (1865- ): b. Brünn; violinist. (2) **Emma**: sister of Marianne; pianist.

**EIST, Diet von**: Minnesinger. *Ref.*: I. 218.

**EITNER, Robert** (1832-1905): b. Breslau, d. Templin, Uckermark; music teacher and historian. He studied with Brosig, then taught music and conducted concerts in Berlin. In 1863 he founded a school for pianoforte in Berlin and published his *Hilfsbuch beim Klavierunterricht* (1871) as the result of his practical experience. His dictionary of Dutch Composers and his editions of Sweelinck's organ compositions were done for the Amsterdam Society for the Promotion of Music. He edited the *Monatshfte für Musikgeschichte* (1869-1905) and the *Publikation älterer praktischer und theoretischer Musikwerke*. His greatest achievement is his biographical work, the *Quellenlexikon über die Musiker und Musikgelehrten der christlichen Zeitrechnung bis zur Mitte des 19. Jahrhunderts*. *Ref.*: IX. 9.

**EITZ, Karl** (1848- ): b. Wehrstedt, Germany; singing teacher and theoretician. As vocal teacher in the Eisleben Bürgerschule he has endeavored to introduce a sort of Tonic sol-fa method similar to that used in English-speaking countries. He published a school song book for use in Saxony, 1893; in 1889 a *Deutsche Singbibel*, and he has embodied his system in the instruction for the city schools of Eisleben. He is the author of other books on his method, etc.

**ELANDI, Rita**: b. Cincinnati, O.; contemp. dramatic soprano, who created 'Santuzza' in the English version of *I Pagliacci*; sang in Italy, Spain, Germany and New York.

**ELDERING, Bram** (1865- ): b. Groningen, Holland; violinist, conductor. He received his training from Joachim and others and conducted the Berlin Philharmonic Society and the court chapel in Meiningen.

**ELEANOR OF AQUITAINE**. *Ref.*: V. 140.

**ELERS** (or *Elerens*), **Franz** (ca. 1500-1590): b. Ülzen, d. Hamburg; cantor, teacher of singing, director of the Hamburg Cathedral, prod. (1588) a book of sacred songs, collects, responses, etc.

**ELEWIJCK, Xavier Victor van** (1825-1888): b. Ixelles lès Bruxelles, d. Tirlemont; conductor of Louvain Cathedral and of sacred concerts; composer of motets and orchestral pieces;

author of monographs on church music.

**EL FARABI**. See *ALFARABI*.

**ELGAR, Sir Edward** (*William*) (1857- ): b. Broadheath, Worcester, Eng.; violinist and composer. His early training was very slight. He studied the organ under his father's guidance, and violin under Pollitzer. He acted as bandmaster to the county asylum for the insane, his musicians being the attendants, 1879-84; conducted the Worcester Amateur Instrumental Society for seven years, during four of which he was organist at St. George's. In 1900 he received the degree of Mus. Doc. from Cambridge, and two years later was knighted. The Worcester Festival of 1890 produced his Froissart overture; songs, cantatas and orchestral pieces followed, and in 1900 he wrote for the Birmingham Festival 'The Dream of Gerontius.' His compositions include oratorios ('The Light of Life,' 'The Dream of Gerontius,' 'The Apostles,' a trilogy), cantatas ('The Black Knight,' 'King Olaf,' 'Caractacus,' 'The Music Makers,' etc.), concert overtures ('Froissart,' 'Cocaigne,' 'In the South'), 'Enigma Variations' and 'Pomp and Circumstance' for orchestra, a 'Falstaff' symphony, a serenade for chorus and orchestra, another for string orch., chamber music, organ sonata, violin pieces, piano pieces, etc., many of which were given in a three-day festival at Covent Garden, in the Birmingham Festival of 1903, the London Festival of 1911 and in the United States. *Ref.*: III. x, xi, xiv, xviii, 415, 419; V. 371f; choral works, VI. 211ff; organ, VI. 494; orch. works, VII. 474; mus. ex., XIV. 181; portraits, III. 424; VI. 360.

**ELIAS, Salomonis** (13th cent.): priest at St. Astere, Perigord; author of *Scientia artis musicæ* (1274) which notes 'archaisms' in sacred and secular music of his time.

**ELIOT, John**. *Ref.*: (cited) IV. 16, 19f.

**ELISI, Filippo** (18th cent.): Italian tenor, sang in London, 1765.

**ELIZABETH**, Queen of England. *Ref.*: IV. 5; VI. 90, 93, 448, 449; VII. 4; X. 84, 145, 150.

**ELKUS, Albert**: contemp. American composer. *Ref.*: IV. 400.

**ELLA, John** (1802-1888): b. Thirsk, York, d. London; violinist at the King's Theatre, in the Concerts of Ancient Music and in the Philharmonic, London, lecturer at the London Institution and author of musical lectures, sketches and memoirs.

**ELLBERG, Ernst Henrik** (1868-): Söderhamn, Sweden; studied at the Stockholm Cons.; professor there since 1903; composed a symphony in D; 2 concert-overtures; a ballet-pantomime, *Askungen* (Stockholm, 1907); instrumental music and choruses.

**ELLER, Louis** (1820-1862): b. Graz, d. Pau; 1842, concert conductor at

Salzburg; violin virtuoso, second only to Joachim in popularity, and composer for his instrument.

**ELLERTON, John Lodge** (1807-1873): b. Cheshire, d. London; a dilettante, but a prolific composer. He wrote 11 operas (English, German and Italian), a *Stabat Mater*, an oratorio, 251 other compositions, including masses, string quartets and quintets, gtees and other vocal works, 6 symphonies and 4 concert overtures.

**ELLEVIQU, Jean** (1769-1842): b. Rennes, d. Paris; famous tenor of the *Opéra Comique*. Méhul wrote the leading rôle in 'Joseph' for him, as did Boieldieu in *Jean de Paris*.

**ELLCOTT, Rosalinde Frances** (1857- ): b. Cambridge; pupil of Wingham at the Royal Music Academy; composer of 4 cantatas given at music festivals, 3 concert overtures, and chamber music, choruses, songs, etc.

**ELLING, Catherinus** (1858- ): b. Christiania; studied there, at Leipzig and Berlin, teacher at Christiania Cons., organist in Oslo, official collector of Norwegian folk-melodies since 1908; composed an opera, an oratorio, a symphony, music to 'A Midsummer Night's Dream,' chamber music, songs, etc.; wrote on Norwegian composers, folk-melodies, etc. *Ref.*: III. 98.

**ELLIOTT, James William** (1833-): b. Warwick, Eng.; organist, trained by Macfarren; organist at St. Mark's, London, 1874; composer of 2 operettas.

**ELLIS, Alexander John** (1814-1890): b. Horton, d. Kensington; writer on musical theory; translator of the theoretical works of Helmholtz, Ohms and Preyer and author of monographs, published as introductions to his translations. He was held in high esteem both in the Royal Society of Arts and the Musical Association and has contributed original material to the history of music in his 'History of Musical Pitch.'

**ELLMENREICH, Albert** (1816-1905): b. Karlsruhe, d. Lübeck; actor, poet and composer of 3 operas, prod. Schwerin.

**ELMAN, Mischa** (1892- ): b. Talmoi; popular violin virtuoso, whose public career began at 5, who has studied with Fidelman and Auer; has toured Europe and America several times. *Ref.*: VII. 464f.

**ELMENHORST, Heinrich** (1632-1704): b. Parchim, Mecklenburg, d. Hamburg; author of sacred songs set by J. W. Franck, also librettist of German opera at Hamburg.

**ELOY (or d'Amerval)** (15th cent.): French conductor at St. Croix at Orleans, composer of church music, whose work, save for one mass and a few fragments of other masses, has entirely perished. *Ref.*: I. 244.

**ELSENHEIMER, Nicholas J.** (1866- ): b. Wiesbaden; a pupil of Jacobsthal in Strassburg, who in 1891

became professor of the College of Music in Cincinnati. His 2 important compositions are cantatas, *Valerian* and *Belshazzar*.

**ELSNER, Josef Xaver** (1769-1854): b. Grottkau, d. Warsaw; violinist and composer. In 1799 he went to Warsaw, where in 1816 he directed a School of Song and Declamation, which afterward became the Warsaw Conservatory. He wrote 19 operas, 3 symphonies, 6 string quartets, etc., beside treatises on rhythm and metre in the Polish language.

**ELSON** (1) **Louis Charles** (1848-): b. Boston, Mass.; pupil of Kreissmann (singing) and Hamann (piano) in Boston, Gloggner-Castelli (theory) in Leipzig; professor of theory at the New England Cons. since 1882; editor 'Musical Herald,' then critic on Boston 'Courier,' 'Advertiser,' etc.; author (or editor) of many books on musical history, æsthetics and pedagogy, notably 'History of American Music' (2nd ed. 1916), as well as joint editor of the series 'Great Composers and Their Works.' *Ref.*: (on early American music) IV. 2, 32; (cited) IV. 97; (quoted) IV. 99; (on American patriotic songs) IV. 320, 324. (2) **Arthur** (1873- ): b. Boston; studied at New England Cons.; author of a number of books on music and musicians (1901-16).

**ELSSLER** (1) **Fanny** (1810-1888): b. Gumpendorf, d. Vienna; famous ballet dancer in Berlin, London, Paris and America. *Ref.*: X. 151, 155ff. (2) **Theresa** (d. Meran, 1878): dancer and morganatic wife of Adelbert of Prussia.

**ELSTER, Daniel** (1796-1857): b. Benshausen, d. Wettingen, near Baden; student of medicine and of music; teacher of the latter at Baden, Bremgarten and Wettingen, writer of textbooks and composer of choruses.

**ELTERLEIN**. See **GOTTSCHALD**.

**ELVEY** (1) **Stephen** (1805-1860): b. Canterbury, d. Oxford; organist of New College, director of music in the University there; composer of songs and religious music. (2) [Sir] **George Job** (1816-1893): b. Canterbury, d. Windlesham, Surrey; organist of St. George's Chapel, Windsor; composer of church music.

**ELWART, Antoine Aimable Élie** (1808-1877): b. Paris, d. there; composer and author; was a chorister at St. Eustache; at thirteen was apprenticed to a box-maker, but he ran away and became violinist in a small theatre. He studied composition under Fétis at the Conservatoire. In 1828, while a pupil of Lesneur, he founded *Concerts d'émulation* which lasted six years; in 1831 he received the *Grand Prix de Rome*. From 1836-1871 he was associated with the Conservatoire as teacher (Gouvy, Grisar, Weckerlin studied with him). His compositions include symphonies, overtures, chamber music, vocal and instrumental church music. Among his 16 books on musical sub-

jects are *Histoire de la Société des Concerts du Conservatoire* (1860), *Feuille harmonique* (1841), *Le contrepont et la fugue appliqués au style idéal et l'Histoire des concerts populaires* (1861).

**ELWES, Gervase Cary** (1866- ): b. Northampton; diplomat who abandoned that field for music; tenor known in Europe and America as a singer of Brahms.

**ELWYN, Earl of.** *Ref.*: VI. 401.

**EMERSON** (1) **Luther Orlando** (1820- ): b. Parsonsfield, Mass.; composer of sacred songs and compiler of 5 collections. (2) **Ralph Waldo.** *Ref.*: (quoted on Elssler) X. 155.

**EMERY, Stephen Albert** (1841-1891): b. Paris, Maine; d. Boston; stud. Leipzig Cons., and with Spindler at Dresden; teacher in New England Conservatory and Boston University, 1867; member of the faculty of Boston Univ., associate editor *Musical Herald* and author of 'Foundation Studies in Piano Playing,' and 'Elements of Harmony' (1880, 2nd. ed. 1907). He composed piano sonatas, string quartets, choruses, etc. *Ref.*: IV. 334; portrait, IV. 332.

**EMMANUEL, Maurice** (1862- ): b. Bar-sur-Aube; studied at the Conservatoire and later specialized in musical history under Gevaert in Brussels; professor at the Conservatoire since 1910; joint editor of Rameau's works, pub. by Durand; won the Académie prize with a *Histoire de la langue musicale* (2 vols., Paris, 1911); wrote many other valuable works on music, and has composed instrumental pieces, songs, etc.

**EMMERICH, Robert** (1836-1891): b. Hanau, d. Baden-Baden; abandoned law and the army for music; produced 3 operas in Darmstadt, conducted the city theatre at Magdeburg, directed the New Singing Society in Stuttgart, and has composed besides 2 symphonies, a cantata, etc.

**EMMETT, Daniel D.** (19th cent.): American negro minstrel, composer of 'Dixie.' *Ref.*: IV. 316, 318, 327f.

**[DEL] ENCINA, Juan** (1469-ca. 1534): b. Encina, near Salamanca, d. Salamanca; court poet and composer to Duke of Alba; called the 'father of Spanish drama' and precursor of the oratorio by virtue of his sacred *representaciones* or *autos*; also composer of solo songs and part-songs.

**ENDE** (1) **Heinrich von** (1858-1904): b. Essen-on-Ruhr, d. Cologne; music publisher, writer and composer of songs and piano pieces. (2) **Amelia von (née Kremper)** (1856- ): b. Warsaw, Poland; pianist, composer and teacher; studied at the Warsaw Cons. and in Milwaukee and Chicago; taught in Milwaukee, Chicago and New York; lecturer on musical history, Von Ende School of Music; correspondent for the *Musikalische Wochenblatt*, Leipzig; contributor to 'Musical Courier' and

other musical journals; composed 'Four Songs for Medium Voice' (Berlin, 1899) and many other songs in MS.; also solos for violin and piano; pub. 'New York' (Berlin, 1909); contributor to 'The Art of Music' (1916).

(3) **Herwegh von** (1877- ): b. Milwaukee; violinist; studied at American Cons. of Music, Chicago, with Bernhard Ziehn and Josef Vilim, Chicago, and with Carl Halir, Anton Witek and Ernst Eduard Taubert in Berlin; teacher at American Cons. of Music, 1893; 1st violin Berlin Philharmonic Orch.; concerts in U. S., 1899-1900; director of violin department, American Institute of Applied Music, New York, 1903-10; organized von Ende Violin School, 1910, von Ende School of Music, 1911, von Ende String Quartet, 1907; member Rübner-von Ende-Aitschuler Trio.

**ENDLER** (or **Enderle**, or **Enderlein**), **Wilhelm Gottfried** (1722-1793): b. Bayreuth, d. Darmstadt; conductor and composer of unpublished concertos, orch. suites, symphonies, etc.; pub. violin duets and 2 symphonies.

**ENESCO, Georges** (1881- ): b. Cordareni, Rumania; violinist and composer, pupil of Hellmesberger in Vienna, Marsick (violin) and Fauré (comp.) at the Paris Cons., composer of violin sonatas, suites, string quintet, *Poème roumain* for orch., symphony, symph. suite, etc. *Ref.*: VII. 466.

**ENGEL** (1) **Johann Jakob** (1741-1802): b. Parchim, Mecklenburg; d. there; teacher and theatre director in Berlin; author of *Über die musicalische Mahlerey*, an operatic text, etc. (2) **David Hermann** (1816-1877): b. Neurruppin, d. Merseburg; teacher of music in Berlin; teacher and organist in the Merseburg Cathedral and cathedral school; composer for the organ and author of three books on organ and choir instruction. (3) **Carl** (1813-1882): b. Thiedewiese, near Hanover; d. Kensington, London; an accepted and valued authority on the history of musical instruments and European folk-song; the author of 10 books, contributor to the 'Musical Times,' etc. He published 'The Music of the Most Ancient Nations' (1864, 2nd ed., 1870); 'An Introduction to the Study of National Music' (1866); 'Musical Instruments of All Countries' (1869); 'A Descriptive Catalogue of the Musical Instruments in the South Kensington Museum' (1874); 'Catalogue of the Special Exhibition of Ancient Musical Instruments' (2nd ed., 1873); 'Musical Myths and Facts' (1876, 2 vols.); 'The Literature of National Music' (1879); 'Researches into the Early History of the Violin-Family' (1883); 'The Pianist's Handbook' (1853); 'Reflections on Church Music for Churchgoers' (1856).

*Ref.*: (quoted) I. 13, 16, 76, 80; IV. 446f. (4) **Gustav Eduard** (1823-1895): b. Königsberg, d. Berlin; philologist, gymnasium teacher, then teacher of



singing at Kullak's Academy and the Royal High School for Music. He wrote books and essays on singing, musical aesthetics, analysis, and was critic for various Berlin newspapers. (5) **Pierre Émile** (1847- ): b. Paris; operatic tenor; sang New Orleans, Brussels, and Paris. (6) **Julius Dimitrievitch** (1868- ): b. Berdjansk, Taurida; noted music critic and contributor to music-lexicons.

**ENGELBERT VON ADMONT** (14th cent.): d. Admont, 1331; theoretician, author of *De musica* (Gerbert, *Scriptores*, ii).

**ENGLBRECHT, C. F.** (1817-1868): b. Kyritz, d. Havelberg; composer of many valued compositions for the organ.

**ENGELMANN** (1) **Georg** (17th cent.): director of music at Leipzig; prod. 3 books of 5-part paduans, galliards, etc. (2) **C.** See KAPFKA.

**ENGELSBERG, E. S.** See SCHÖN, EOUARD.

**ENGLANDER, Ludwig** (19th cent.): German-American composer of light operas. *Ref.*: IV. 461f.

**ENGLFRIED, George and Charles**: contemp. American organ builders. *Ref.*: VI. 410.

**ENNA, August** (1860- ): b. Naskov, Denmark; studied the violin alone in Copenhagen; toured in an 'international' orchestra; prod. the operetta, 'A Village Tale,' and published an orchestral suite and a symphony; through Gade's patronage he received the Ancker scholarship for German study. Since then his compositions include 7 operas (prod. with success), 2 ballets, a violin concerto, 2 symphonies, *Märchen* (symph. pictures), piano pieces and songs. *Ref.*: III. 73f.

**ENOCH, Frederick.** *Ref.*: VI. 182.

**ENOCH & Co.**: 19th cent. music publishing house in London.

**ENSTONE, Edvard** (18th cent.): English organist; musical pioneer in America. *Ref.*: IV. 24f.

**EPHORUS**, Greek writer, 1st cent. B.C. *Ref.*: (cited) I. 95.

**[L'] ÉPINE, Francesca Margerita de** (17th cent.): Italian wife of Dr. Pepusch; sang and played the harpsichord. **Maria Gallia**, her sister, was also a singer.

**EPSTEIN** (1) **Julius** (1832- ): b. Agram; pianoforte professor; studied with Lichtenegger, Halm, Rufinatscha; taught at the Vienna Conservatory. (2) **Rudolfine**: daughter of (1); 'cellist. (3) **Eugenia**: daughter of (1); violinist in Austria and Germany. (4) **Richard** (1869- ): b. Vienna; son of (1); noted as an accompanist.

**ERARD** (1) **Sébastien** (1752-1831); b. Strassburg, d. near Passy; of German descent, the founder of the Erard harp and pianoforte firm in England and France; patronized by Duchess of Villeroi and Louis XVI. The first French pianoforte was made by him

in 1777. He invented the *clavecin mécanique*, the *piano organisé* and the *harp à fourchette* and made important improvements in the mechanism of harp and piano (q.v.) *Ref.*: II. 163, 198; VII. 157. (2) **Jean Baptiste** was associated with him in the firm. After his death his nephew, **Pierre E.**, took charge of the firm and was succeeded by **Pierre Schaffer**, then by **Count de Franqueville**.

**ERATOSTHENES** (274 B.C.-195 B.C.): b. Cyrene, d. Alexandria; director of the Alexandrian Library, writer on Greek music and instruments.

**ERB, Maria Josef** (1860- ): b. Strassburg, Alsatia; student of church music in Paris; organist, pianist and teacher in Strassburg, composer of five operas, a Singspiel, a tone poem, songs, a symphony, violin sonata, organ pieces, piano pieces, a mass, etc. See Addenda.

**ERBACH, Christian** (ca. 1570-1635): b. Algesheim, Hesse; d. Augsburg; organist of the latter city, composer of important motets and organ pieces. *Ref.*: VI. 431.

**ERBEN** (1) **Balthasar** (17th cent.-1686): organist and conductor in Weimar and at Danzig; teacher and composer of instrumental part songs, preserved in manuscript in Berlin Royal Library. (2) **Robert** (1862- ): b. Troppau; operatic composer. In 1895 he produced 'Enoch Arden' at Frankfurt-on-Main; the following year a fairy comedy at Mayence. He lives in Berlin.

**ERDMANNSDÖRFER, Max von** (1848-1905): b. Nuremberg, d. Munich; court conductor at Sondershausen, conductor in Moscow, Bremen, Munich and St. Petersburg (Imp. Russian Mus. Soc.); court conductor and teacher at the Academy in Munich, 1897-98; composer of choral works, overture, piano pieces and songs. He married (2) **Pauline Fiechtner (Oprawill)**, pianist, teacher and composer.

**ERGO, Emil** (1853- ): b. Selzeate; studied in Holland, Antwerp, and at the Conservatoire; has conducted male choruses; music teacher at Ixelles les Bruxelles; writer of works on theory and contributor to musical publications.

**ERHARD** (or Erhardi), **Laurentius** (16th cent.): b. Hagenu, Alsace; cantor at Frankfurt-on-Main; author of a chorale book and a *Compendium Musicæ*.

**ERK** (1) **Adam Wilhelm** (1770-1820): b. Herpf, near Meiningen; d. Darmstadt; organist in Wetzlar, Worms, Frankfurt-on-Main and Darmstadt; composer for organ and collector of school songs. (2) **Ludwig Christian** (1807-1883): b. Wetzlar, d. Berlin; son of Adam (1); taught in Mörs and in Berlin; director of chorus at the cathedral there and at the court chapel at St. Petersburg. Founder of choral so-

cieties; pub. important compilations of school songs and folk-songs, notably *Deutscher Liederhort* (1856, continued by F. M. Böhme, 1893-94, 4 vols.). *Volksklänge* (male chor.), etc. (3) **Friedrich Albrecht** (1809-1878): b. Wetzlar, d. Düsseldorf; associated with his brother (2) in the production of school song books and compiler of 3 collections of songs.

**ERKEL** (1) **Franz** (1810-1893): b. Gyula, d. Pesth; conductor of Pesth national theatre and of Hungarian male choral societies; composer of 9 Hungarian operas and Hungarian folk songs. *Ref.*: III. 190. (2) **Julius** (1842-1909): b. Pesth; son of Franz (1); teacher. (3) **Alexander** (1843-1900): b. Budapest, d. Békés-Czábra; composer of 4 operettas, operatic conductor and general musical director. (4) **Ladislau** (1844-1896): music teacher in Pressburg.

**ERLANGER** (1) **Julius** (1830- ): b. Weissenburg, Alsace; composer. He studied at the Conservatoire, has written for the piano; comp. a few operettas; lives in England. (2) **Gustav** (1842-1908): b. Halle, d. Frankfurt-on-Main; composer. He studied with Reinecke at Leipzig, and spent his life at Frankfurt, where he wrote pieces for orchestra, choir and piano. (3) **Camille** (1863- ): b. Paris; composer. He studied at the Conservatoire under Mathias, Durand, Taudau and Bazille; received the *Prix de Rome* in 1888. He is the composer of orchestral works, songs, operas, a Requiem and a symphonic poem. (4) **Friedrich**. See [d']ERLANGER. **Frédéric**. (5) **Ludwig**: composer of a ballet, *Der Teufel im Pensionat* (Vienna, 1894), and an opera, *Ritter Olaf* (ib., 1901). (6) **Viktor**: composer of an operetta prod. in Vienna, 1901.

[d'] **ERLANGER**, Baron **Frédéric** (*nom de plume*, **Frédéric REGNAL**) (1868- ): b. Paris; composer of operas; prod. *Noël* (Paris, 1912; Chicago, 1913); also wrote instr. music.

**ERLEBACH**, **Philipp Heinrich** (1657-1714): b. Esens, d. Rudolstadt; court conductor there, disciple of Lully. His compositions include religious and secular arias with accompaniments, orchestral suites, cantatas, compositions for the organ, etc.

**ERLER**, **Hermann** (1844- ): b. Radeberg, near Dresden; founder of music publishing firm, editor of a Berlin music journal, and critic on *Berliner Fremdenblatt*. **Clara**, his daughter, married Felix Senius; she was known as a concert soprano and her husband as a tenor.

**ERNST** (1) **Franz Anton** (1745-1805): b. Georgenthal, Bohemia; d. Gotha; virtuoso on violin, court conductor at Gotha and composer of violin concertos. He wrote for *Allgemeine Musikalische Zeitung*, 1805, *Über den Bau der Geige*. (2) **Heinrich**

**Wilhelm** (1814-1865): b. Brünn, d. Nice; violinist, trained under Böhm and Mayseder; composer of popular concert pieces and known through his frequent concert tours, especially in Paris. *Ref.*: I. 460; VII. 445. (3) **Heinrich** (1846- ): b. Dresden; nephew of Heinrich Wilhelm (2); studied at the Cons. of Budapest and with Rehling; tenor in the Berlin Royal Opera since 1875. (4) **Alfred** (1860-1898): b. Périgueux, d. Paris; son of (2); contributor to *Rivista Italiana* and *Revue encyclopédique*; writer on the dramatic art of Berlioz and of Wagner.

**ERNST II**, Duke of Saxe-Coburg-Gotha (1818-1893): b. Coburg, d. Reinhardsbrunn; composer of 5 operas, 2 operettas, songs, cantatas, etc.; wrote an autobiography.

**ERRANI**, **Achille** (1823-1897): b. Italy, d. New York; pupil of Vaccai, singing teacher and tenor in New York.

**ERRERA**, **Hugo** (1843- ): b. Venice; composer of piano pieces and songs; member of the council of the Liceo Benedetto Marcello.

**ERTEL**, **Jean Paul** (1865- ): b. Posen; pianist, teacher of music, critic, editor, and composer. He studied with Tautwitz, Brassin, and Liszt. He became *Dr. jur.* in Berlin, taught music there and contributed to various journals. He wrote a symphony, 6 symphonic poems, a violin concerto chamber music, an opera, songs, etc.

**ERTMANN**, **Dorothea von** (1778-1848): d. Milan, pianist; friend of Beethoven.

**ESCHENBACH**, **Wolfram von**: Minnesinger. *Ref.*: IX. 281.

**ESCHENBURG**, **Johann Joachim** (1743-1820): translator of Italian and English librettos, also of various books on music, including those of Webbe and Burney; author of *Entwurf einer Theorie und Literatur der schönen Redekünste*.

**ESCHMANN** (1) **Johann Karl** (1826-1882): b. Winterthur, d. Zürich; writer of text-books and exercises for piano. (2) **Carl E.-Dumur** (1835-1913): b. Wädenswil, near Zürich, d. Lausanne, teacher, author of a pianist's guide and technical work.

**ESCOBEDO**, **Bartolomeo** (16th cent.): b. Zamore, d. Segovia; singer in papal choir; arbitrator in discussion regarding the chromatic and enharmonic mode; composer of motets, extant both in print and in manuscript.

**ESCRIBANO**, **Juan** (16th cent.): Spanish composer of church music (motet and Magnificat preserved), for 38 years singer in the Papal choir.

**ESCUDIER** (1) **Marie** (1819-1890): brother and partner of (2) **Léon** (1821-1881): both brothers were born at Castelnaudary, Aude; both died in Paris. They were journalists, contributors to political newspapers, and editors of *La France musicale*, *Le Pays*, and biographical and musical diction-

aries. They founded a music firm and pub. works of Verdi, but parted in 1862. Léon retained the publishing house and published *L'Art musical*, while Marie continued *La France musicale* to 1870.

**ESLAVA, Don Miguel Hilario** (1807-1878): b. Burlada, Navarre, d. Madrid; church conductor at Ossuna, Seville, and at the court of Queen Isabella; professor and director in Royal Conservatory; composed church music, 3 operas, organ pieces, and wrote textbooks; edited valuable collections.

**ESPAÑE, Franz** (1828-1878): b. Münster, Westphalia, d. Berlin; pupil of Dehn and his successor in the Royal Library in Berlin; director of music and editor of the complete works of Beethoven and Palestrina, also 3 symphonies of Carl Philip Emanuel Bach.

**ESPINOSA, Juan de** (16th cent.): Spanish composer of ballads, etc.; wrote a treatise on principles of musical practice and theory.

**ESPOSITO** (1) **Michele** (1855- ): b. Castellamare, near Naples; professor of pianoforte at Royal Music Academy, Dublin, after study in Naples and Paris; founder of orchestral societies, chamber musician, composer of string quartets, 2 symphonies, orchestral suite, rhapsodies, fantasies, and 3 operas produced in St. Petersburg and Moscow. (2) **E.**: contemp. Russian operetta composer. *Ref.*: III. 155.

**ESSER** (1) **Heinrich** (1818-1872): b. Mannheim, d. Salzburg; conductor of concerts in Mannheim and Salzburg and theatres at Mannheim, Vienna, and of the court opera there. His compositions include works for orchestra and chorus, also 3 operas. (2) **Cateau** (1859- ): b. Amsterdam; studied at Frankfurt-on-Main and in Paris; director of *Vereeniging tot Beoefening van vocale en dramatische Kunst*.

**ESSIPOFF, Annette** (1851-1914): b. St. Petersburg; wife of Leschetizky, with whom she had studied; pianist in Russia, London, Paris, America, and Vienna, where she made her home.

**ESTE** (*Est, East, or Easte*) (1) **Thomas** (ca. 1550-1609): London music printer; pub. 'The Whole Booke of Psalmes,' containing 4-part settings by various composers, also works of Byrd, Morley and Weelkes. (2) **Michael** (d. Litchfield, ca. 1638): composer of madrigals, pastorals, anthems, glees and instrumental pieces.

**ESTERHAZY, Princes Nikolaus and Anton**: patrons of music. The former was friend as well as patron of Haydn. *Ref.*: II. 87, 88, 92; VI. 335; VII. 496; VIII. 95; IX. 119.

**ESTERLEY, George** (18th cent.): early American musical promoter. *Ref.*: IV. 75.

**ETT, Caspar** (1788-1847): b. Eresing, near Landsberg, Bavaria; d. Munich; court organist at St. Michaels,

Munich; reformer and composer of Catholic church music; author of a singing method. *Ref.*: VI. 323.

**EUCLID** (Euclides), the great Greek mathematician living at Alexandria ca. 300 B. C., wrote a tract, *Sectio canonis*, reprinted by Pena (Paris, 1557), Meibom (1651) and recently by Karl von Jan (in *Scriptores*). An *Introductio harmonica* has also been ascribed to him, but is probably by Kleoneides (q.v.), being based on the doctrine of Aristoxenos.

**EULENBURG** (1) **Ernst** (1847-): b. Berlin; founder of music publishing firm publishing since 1892 the Payne miniature score edition, etc. (2) **Philipp, Count zu** (1847- ): b. Königsberg; poet, composer of songs; German ambassador in Vienna.

**EULENSTEIN, Charles** (1802-?): b. Heilbronn, Württemberg; virtuoso on Jew's harp and guitar.

**EULER, Leonhardt** (1707-1783): b. Bassel, d. St. Petersburg; theorist. He taught mathematics at St. Petersburg and at Berlin and wrote on the acoustics of music in various treatises, in which he has introduced the use of logarithms to determine pitch.

**EUMOLPOS**, Greek priest. *Ref.*: I. 111.

**EURIPIDES**, Greek dramatist. *Ref.*: I. 120.

**EUSEBIUS**, Bishop of Cesærea. *Ref.*: I. 139f.

**EUTERPE**: the Greek muse of lyric poetry, especially the patron goddess of flutists.

**EUTING, Ernst** (1874- ): b. London; pupil in Berlin of Royal High School and University; wrote essays on the history of 16th and 17th cent. wind instruments; founder of *Deutsche Instrumenten-Bau Zeitung*.

**EVANS** (1) **Charles Smart** (1778-1849): d. London; chorister in Chapel Royal, altist and composer of glees, for which he received several prizes. He was also organist in St. Paul's. (2) **David Emlyn** (1843-1913): b. near Newcastle Emlyn, Wales, d. London; editor of Gaelic journals, including *Y Cerddor*; pub. a 2 vol. collection of Gaelic Melodies.

**EVERARD, Camille - François** (1825-?): b. Dinant, Belgium; pupil at Liège, Paris, and Naples conservatories; basso cantante in Naples, Vienna, St. Petersburg, Madrid; professor in Cons. of St. Petersburg and (1890) in Kieff.

**EVERS, Karl** (1819-1875): b. Hamburg, d. Vienna; pianist and composer. He studied under Schmitt and Krebs at Hamburg and in Leipzig under Mendelssohn; toured Europe, and lived in Paris and Vienna. His compositions include 4 piano sonatas and 12 'songs without words' characterizing different nationalities.

**EVESHAM, Monk of**. See ODINGTON.

**EWEIJCK, Arthur Henry van** (1866- ): b. Milwaukee; baritone singer in concerts in Berlin, where he studied with Felix Schmidt.

**EWER & Co.** A music publishing firm, founded by John J. Ewer, which acquired the sole rights of many of Mendelssohn's compositions. After several changes of hands, it was bought in 1860 by Wm. Witt and incorporated with the firm of Novello & Co. and exists to-day as Novello, Ewer & Co.

**EXIMENO y PUJADER, Antonio** (1729-1808): b. Valencia, d. Rome; Jesuit theoretician; author of *Dell' origine e delle regole della musica colla storia del suo progresso, decadenza e rinovazione*, which elicited a *riposta* of Padre Martini, combated in turn by E.

**EXPERT, Henri** (1863- ): b. Bordeaux; studied with Niedermeyer, Franck and Gigout. He has taught at the École Nationale de Musique Classique, lectured at the École des Hautes Études Sociales, and founded (with E. Maury) in 1903 the Société d'Études Musicales et Concerts Historiques. His whole life has been devoted to a prodigious production, an edition of the French and Flemish music of the 15th

and 16th centuries. The collections have been divided into six classes: I. *Les Maîtres-Musiciens de la Renaissance française*; II. *Bibliographie thématique*; III. *Les Théoriciens de la musique au temps de la Renaissance*; IV. *Sources du corps de l'art franco-flamand de musique des XV<sup>e</sup> et XVI<sup>e</sup> siècles*; V. *Commentaires*; VI. *Extraits des Maîtres-Musiciens*. Besides these, he has published a Huguenot psalter, etc.

**EYBLER, Joseph** (1765-1846): b. Schwechat, near Vienna; d. Schönbrunn, near Vienna; director and composer. He studied with Albrechtsberger, Haydn and Mozart; held positions in Vienna as choir director and Imperial first Kapellmeister, and was distinguished as a composer of church music, masses, offertories, etc.

**EYKEN** (or *Eykens*). See **EIJKEN**, or **EIJKENS**.

**EYMIEU, Henri** (1860- ): b. Saillons Drôme, France; writer and critic in Paris; composed piano pieces; violin, 'cello or harmonium duets; an orchestral hymn, *Un mariage sous Néron* (prod. in Paris, 1898), and an oratorio (Asnières, 1898).

**EYSLER**. See **EISLER**.

## F

## Faber

**FABER** (1) **Jacobus**. See **LE-FEVRE**. (2) **Nikolaus** (14th cent.): founder of famous family of organ builders; priest in Halberstadt, where he constructed the first German organ. (3) [Magister] **Heinrich** (?-1552): b. Lichtenfels, d. Ölsnitz; wrote a *Compendium musicæ* and a 'Practical Introduction.' (4) **Benedikt** (early 17th cent.): composer at Coburg of Psalms, cantiones, etc.

**FABIO**. See **USILLO**.

**FABRI** (1) **Stefano** [*il maggiore*] (16th cent.): conductor in Rome. (2) **Stefano** [*il minore*] (1606-1658): conductor and composer. (3) **Annibale Pio** [detto *Balino*] (1697-1760): b. Bologna, d. Lisbon; studied with Pistocchi; tenor and composer; favored by Emperor Charles VI and other princes; sang in Handel's *Tolomeo*, in London, 1729.

**FABRICIUS** (1) of Aquapendente (16th cent.): early investigator of vocal physiology. *Ref.*: V. 55f. (2) **Werner** (1633-1679): b. Itzehoe, Holstein; d. Leipzig, studied law, became advocate, but at the same time organist of St. Thomas', Leipzig, and musical director of St. Paul's; pub. *Deliciae harmoniae* (5-part partitas, 1657), sacred songs, 4-part arias, dialogue concertos (1662), etc., and a *Manductio* to thorough bass (1675). (3) **Johann Albert** (1668-1736): b. Leipzig, d. Hamburg; professor of elocution at Hamburg, author of three treatises valuable in musical history.

**FACCIO, Franco** (1841-1891): b. Verona, d. Monza; studied at Milan Conservatory, to which he returned as professor of harmony in 1868. He ranks high among Italian operatic composers for the originality of his style; he conducted with success in Milan and London. Besides operas, he wrote a symphony, a cantata and two sets of songs. He was a friend, fellow-student and collaborator of Boito.

**FAELTEN, Carl** (1846- ): b. Ilmenau; studied with Montag and Schock, and at Arnstadt; pianist and teacher in the Hoch Conservatory at Frankfurt, at the Peabody Institute of Baltimore and the New England Conservatory of Boston. In Boston he founded in 1897 the Faelten Piano-forte School for teachers, which he still directs. He has written pedagogical works (piano). *Ref.*: IV. 248.

**FAGE**. See **LAFAGE**.

**FAGGE, Arthur**; contemporary English conductor. *Ref.*: III. 422.

## Falcon

**FAGO, Nicolo** (1674-1740): b. Tarento, d. Naples; composer of oratorios, cantatas, operas and masses. He was called, after his birthplace, *il Tarentino*. He studied with Scarlatti and Provenzale, whom he succeeded at the Cons. de' Turchini. He taught, among others, Leonardo Leo and Jommelli.

**FAHRBACH** (1) **Josef** (1804-1883): b. Vienna, d. there; performer on flute and guitar and composer of concerti for flute. (2) **Philipp, Sr.** (1815-1885): b. Vienna, d. there; director and composer of dance music and two operas. (3) **Wilhelm** (1838-1866): b. Vienna, d. there; composer of dance music. (4) **Philipp, Jr.** (1840-1894): b. Vienna, d. there; composer of dance music and bandmaster.

**FAHRMANN, Ernst Hans** (1860-): b. Beicha; cantor and organist in Dresden, where he taught the organ at the Cons. and composed organ-concerti, sonatas, etc. *Ref.*: VI. 487.

**FAIGNIANT, Noë** (ca. 1570 in Antwerp): composer in Lasso's style; wrote arias, motets, madrigals, etc.

**FAIRCHILD, Blair** (1877- ): b. Belmont, Mass.; composer living in New York and Paris; wrote orchestral sketches, chamber music, choral works (with orchestra and a *cappella*) and songs. *Ref.*: IV. 432f; mus. ex., XIV. 307.

**FAIRFAX**. See **FAYRFAX**.

**FAIRLAMB, J. Remington** (1837-1908): b. Philadelphia, d. New York; after studying in Paris and Florence he returned to America as organist in Philadelphia and New York.

**FAISST** (1) **Immanuel Gottlob Friedrich** (1823-1894): b. Esslingen, Württemberg, d. Stuttgart; abandoned theology for music, in which he was self-educated; toured as organ virtuoso, 1846; in Stuttgart founded the Society for Classical Church Music, 1849, and with Lebert, the Cons., where he taught organ and in 1859 became director, also acting as organist at the Stiftskirche. He composed organ pieces, songs, part-songs, male choruses, motets, cantatas, etc., and edited, with Lebert and Bülow, Cotta's issue of piano classics; wrote *Elementar- und Chorgesangschule* (2 parts) and a historical essay on the piano sonata. His harmony method was perpetuated by Percy Goetschius. *Ref.*: VI. 463. (2) **Klara**. See **Addenda**.

**FALCON, Marie Cornélie** (1812-1897): b. Paris, d. there; studied at

## Faldix

the Conservatoire; operatic soprano; debut, 1832, at the Opéra; created rôles of Mrs. Ankerstroom in *Gustave III*, Morgiana in *Ali Baba*, Rachel in *La Juive*, Valentine in *Les Huguenots*, and others.

**FALDIX, Guido**; studied in Sondershausen, Charlottenburg, Berlin Univ., Rostock and Heidelberg; director at Rostock Cons. and wrote on aesthetic effect of intervals, etc.

**FALK-MEHLIG, Anna** (1846- ): b. Stuttgart; studied at the Cons. there, then with Liszt; pianist in concert tours in Germany, England and America; then settled at the Württemberg court.

**FALKENBERG, Georges** (1854- ): b. Paris; studied there with Mathias, Durand and Massenet; teacher and composer for pianoforte, author of a treatise on piano pedals.

**FALKENFLETH, Haagen**. Ref.: (quoted on Jørgen-Jensen) X. 165.

**FALL, Leo** (1873- ): b. Olmütz, studied at Vienna Cons., conductor at theatres of Berlin, Hamburg and Cologne; now in Vienna as composer of popular operettas (11 prod., Vienna, Berlin, London, etc., to 1914), including 'The Dollar Princess' (1907), 'Eternal Waltz' (1912), etc.; also prod. 2 operas, *Frau Denise* (1902) and *Irrlicht*.

**FALLER, Nikola** (1862- ): b. Ivanowetz, Croatia; studied with Bruckner, Massenet and Delibes; taught at Agram Cons., opera director, composer.

**FALTIN, Richard Friedrich** (1835- ): b. Danzig; studied there with Markull, at Dessau and at Leipzig Cons.; since 1869 conductor of opera and symphony concerts at Helsingfors, Finland, organ professor at the Cons., pub. songs, choruses, chorale books, etc.

**FALTIS, Emanuel** (1847-1900): b. Lanzow, Bohemia; d. Breslau; conductor of municipal theatres of Ulm, Stettin, Riga, Lübeck, Basel and Bremen; court conductor for 14 years at Coburg, for which he composed masses and church music. He died blind.

**FAMINZIN, Alexandrovitch Sergievitch** (1841-1896): b. Kaluga, Russia, d. Ligovo, near St. Petersburg; studied in the University of St. Petersburg and with Hauptmann, Richter and Moscheles in Leipzig; professor for two years at the Conservatory of St. Petersburg; secretary of the Russian Musical Society; composed 2 unsuccessful operas, instrumental music, including a 'Russian Rhapsody' for violin and orchestra. He wrote 'Songs for Russian Children' and published research work on Russian folk-songs, instruments, etc.

**FANCIULLI, Francesco** (1853-1915): b. Porto San Stefano, Tuscany, d. New York; studied music in Florence; operatic conductor in Italy; succeeded Sousa as conductor of the Ma-

## Farinelli

rine Band, Washington, 1893; composed 2 grand operas and 2 comic operas.

**FANELLI, Ernest** (1861- ): violinist in cafés and dance halls, whose *Tableaux Symphoniques*, written in 1886, and based on Gautier's 'Romance of a Mummy', was produced by the Colonne orchestra with great success in 1912. It was shown by F. only in order to obtain work as a copyist. Ref.: III. 361.

**FANING, Eaton** (1850- ): b. Helston, Cornwall; studied at the Royal Academy of Music, where he received medals, scholarship and prizes; professor there, and at the National Training School; performer on 'cello and drums; director of music at Harrow, conductor of choral classes at the Royal College of Music, of clubs and of the Madrigal Society. He composed 2 operettas, 2 quartets, a symphony, an overture, church services and orchestral works.

**FARABI**. See ALFARABI.

**FARINA, Carlo** (early 17th cent.): b. Mantua; Electoral chamber musician at Dresden, 1625, later in Danzig and Italy; one of the first to write violin music in virtuoso style; pub. 5 books 2-part *Pavane*, *Gagliarde*, *Brandi*, *Mascherate*, *Arie francesi*, *Volte*, *Balletti*, *Sonate* e *Canzoni* (1626-28). Ref.: VII. 382, 467 (foot-note).

**FARINELLI** (1) **Jean Baptiste** (1655-ca. 1720): b. Grenoble; uncle of the celebrated male soprano (2); concert-master in Hanover, 1680, player in orchestras at Osnabrück and Hanover, ennobled by the King of Denmark; administrator resident to Venice by George I. of England (1740). Composed flute concertos and stage music; falsely said to be the author of the *Folies d'Espagne*, known in England as 'Farinelli's Ground.' His brother George was also a violinist and played in Lisbon, Paris, and London. (2) (real name **Carlo Broschi**) (1705-1782): b. Naples, d. Bologna; male soprano; studied with Porpora, and later with his rival, Bernacchi; sang in Rome, Venice, Vienna, Naples, Bologna and other cities in Italy; in 1734, he appeared in London at the opera which rivalled Handel's. He took London by storm and was the hero of opera there for two years, when he left for France and Spain. In Spain he was the favorite of Philip and of Ferdinand VI and established an Italian opera in Madrid with himself as manager. In 1759, upon the accession of Charles III, Farinelli was ordered to leave Spain for Bologna, and there he retired. He ranked as greatest of the 18th century singers, with depth and richness of tone, and an inimitable originality of embellishment. Ref.: I. 398, 430f; II. 4, 185; V. 444; portrait, V. 44. (3) **Giuseppe** (1769-1836): b. Este, d. Trieste; studied with Fago, Sala and

Tritto at a Neapolitan conservatory; *maestro di cappella* in Venice, Turin and Trieste; composed church music and operas in the style of Cimarosa.

**FARJEON, Harry** (1878- ): b. Hohokus, N. J.; studied (1895-1901) at the Royal Academy of Music, London; and in 1903 became professor of theory there; his compositions include chamber music, piano concerto, orchestral suite, string quartets, songs, piano pieces, etc., also 2 operettas.

**FARKAS, Ödön (Edward)** (1852- ): b. in Pusztá-Monostor, Hungary; he abandoned his course as civil engineer to study music at Pesth, and the year after graduation became director of the Klausenburg Cons., Transylvania. He has composed and successfully prod. 4 operas, and has written songs, ballads, orchestral works, a symphony, string-quartets, overtures, etc. *Ref.*: III, 200.

**FARMER** (1) **John** (late 16th-early 17th cent.): cathedral organist in London and Dublin, composed a book of 4-part madrigals (1599), contributed a 6-part madrigal to 'The Triumphs of Oriana' and many tunes to Este's 'Whole Booke of Psalmes.' Previous to his life in London, Farmer was cathedral organist in Dublin. (2) **Thomas** (d. before 1695): English composer of instrumental music and songs, also of books of exercises; an elegy with words by Tate and music by Purcell was written upon his death. (3) **Henry** (1819-1891): b. Nottingham, Eng., d. there; violinist, organist, and composer. *Ref.*: VI, 346. (4) **John** (1836-1901): b. Nottingham, d. Oxford; studied at the Leipzig Conservatory and with Späth at Saxe-Coburg; teacher at Zürich and at Harrow; organist at Balliol College, where he founded a musical society and popular concerts. His compositions are part-songs, glees, etc., a requiem, an oratorio, a fairy opera, orchestral pieces and choruses. He edited school books of hymns, glees, marches, and school songs.

**FARNABY** (1) **Giles** (16th cent.): Mus. Bac. Oxon.; London composer of canzonets, madrigals, virginals, etc., contributor to books of Este and Ravenscroft. (2) **Richard**: son of Giles; composed virginals preserved in the Fitzwilliam Virginal Book.

**FARNSWORTH, Charles Hubert** (1859- ): b. Cesaria, Turkey; studied organ with B. D. Allen at Worcester, Mass.; head of music department, Colorado Univ., 1888-1900; associate professor, Columbia Univ., since 1900; pub. 'Education Through Music' and various other educational books and articles on music.

**FARRANT** (1) **Rlehard** (1530-1580): Gentleman of the Chapel Royal and Master of the Children at Windsor; composed a church service, anthems, etc. (2) **John** (early 17th cent.): Eng-

lish organist at Ely, Hereford, Salisbury cathedral and London; composed church music for organ. (3) **Daniel** (early 17th cent.): son of Richard, violist in the King's band, composer for organ and arranger of lessons for the viol.

**FARRAR, Geraldine** (1882- ): b. Melrose, Mass.; studied with Lorenz, Trabadello and Lehmann; début, as Marguerite in the Berlin Royal Opera; has sung there, throughout Europe, and at the Metropolitan Opera House, New York, in rôles including Mme. Butterfly, Manon, Mignon, Elizabeth, Tosca, Carmen, and others. She created the Goosegirl in the *Königskinder* of Humperdinck. *Ref.*: IV, 151, 155; IX, 427; portrait, IV, 144.

**FARRENC** (1) [Jaques Hippolyte] **Aristide** (1794-1865): b. Marseilles, d. Paris; flutist; composer for flute, etc., music historian who assisted Fétis; wrote *Les concerts historiques de M<sup>r</sup> Fétis*; pub. *Trésor des pianistes* (1861-72), a selection of piano music from the 16th cent. to Mendelssohn, with historical notes by F. and Fétis (20 vols.). (2) **Louise, née Dumont** (1804-1875): b. Paris, d. there; wife of (1); studied with Reicha; concert pianist, touring with her husband, pianoforte professor for thirty years at the Conservatoire. She composed pianoforte sonatas, études, chamber music, symphonies and overtures. She continued her husband's *Trésor des pianistes* and wrote a treatise on *agrémens*. *Ref.*: VII, 53.

**FARWELL, Arthur** (1872- ): b. St. Paul, Minn.; studied with H. A. Norris in Boston and with Humperdinck; from 1901-1912 he conducted the Wa-Wan Press publication of American compositions; since then he has interested himself in the growth of municipal music in parks, docks, etc., in New York City; director Music School Settlement there, since 1915. Among his works are orchestral pieces on Indian themes, the 'Cornell' overture, 'Love Song' and the music for several pageants, also harmonizations of Indian and Negro melodies; dept. editor 'The Art of Music'. *Ref.*: IV, 226f, 310, 410ff; 273ff; mus. ex., XIV, 282.

**FASCH** (1) **Johann Friedrich**: b. Buttstedt near Weimar, d. Zerst; *alumnus* of the Thomasschule, Leipzig, under Kuhnau, 1701, entered the Univ. 1707 and established a *Collegium musicum*, for which he composed French overtures in the manner of Telemann. He prod. 3 operas in Naumburg and Zeitz (1710-12), studied composition in Darmstadt and in 1714 prod. an opera in Bayreuth; became conductor and composer to Count Morzin, and in 1722 court Kapellmeister in Zerst. Of F.'s compositions, which stamp him as one of the most important of Bach's contemporaries, none was printed. They include 7 annual series of church can-

tatas, 12 masses, 69 overtures, 21 concertos, overtures (orch. suites), trio sonatas, quatuors, etc. (some pub. by Riemann). *Ref.*: II. 7, 8, 52, 56; VIII. 138. (2) **Carl Friedrich Christian** (1736-1800): b. Zerbst, d. Berlin; son of (1); became 2nd. cembalist (with C. P. E. Bach) to Frederick the Great, 1756, was for a time conductor of the Royal Opera, then taught. He founded and conducted the Berlin Singakademie, and so revived the cultivation of choral singing in Germany. Most of his compositions were destroyed by his order; a 16-part mass was pub. in 1839.

**FASOLO, G. B.** (17th cent.): Italian composer of *canzoni*. *Ref.*: V. 160.

**FAUGUES, Vincent** (15th cent.): Netherland composer, of whose works only 5 masses are preserved (Papal Chapel & Modena).

**FAURÉ, Gabriel [Urbain]** (1845-): b. Pamiers; studied with Niedermeyer, Dietsch and Saint-Saëns; organist at Rennes and in Paris churches; after participating in the Franco-German war taught at the Niedermeyer School, and in 1877 became conductor at the Madeleine; succeeded Massenet as professor of composition at the Conservatoire, 1896, and Dubois as director, 1905, and academician. He composed many songs, duets, piano pieces, sonata Berceuse, Andante for violin and piano, elegy, romance, serenade, etc., for 'cello and piano, 2 piano quartets, a piano quintet, a violin concerto, a ballade for piano and orch., 2 orch. suites, symphony in D (MS.), choral works with orch., Requiem, and other church music, also 2 operas ('Prometheus,' 1900, and 'Penelope,' 1913) and an operetta *L'organiste*. *Ref.*: III. 291ff; songs, V. 349ff; piano music, VII. 352f; opera, IX. 475; mus. ex., XIV. 87; portrait, V. 346. *See also individual indexes.*

**FAURE, Jean Baptiste** (1830-1914): b. Moulins, d. Paris; studied at the Conservatoire and with Trévaux at the Madeleine; first baritone at the Opéra-Comique, where he created rôles in operas of Grisar, Auber and Meyerbeer. He sang in opera in London, Brussels, Berlin and Vienna, where he was created imperial chamber singer. Fauré was a good actor as well as singer; his wife, *Mlle. Lefebvre*, whom he married 1859, was a member of the Opéra Comique. In 1857 he taught at the Conservatoire. He published 2 books of songs and in 1838 a *Traité*.

**FAUST, Karl** (1825-1892): b. Neisse, Silesia, d. Bad Cudowa; bandmaster at Luxemburg, Frankfurt-on-Oder, Breslau; conductor of orchestra at the Silesian Concerts and director of music at Waldenburg. He wrote marches and dance tunes.

**FAUSTINA.** *See* HASSE, FAUSTINA.

**FAVART** (1) **Charles Simon** (1710-1792): b. Paris, wrote texts of about 150 operettas produced at the Salle

Favart, Paris; author of *Mémoires et correspondances littéraires* (3 vols., 1808). *Ref.*: II. 24, 31; IX. 42, 70, 81. (2) **Marie Justine Duronceray** (1727-1772): b. Avignon; said to have collaborated with her husband (1) on his operettas, in the leading rôles of which she excelled as actress and singer.

**FAWCETT** (1) **John** (1789-1867): b. Wennington, Lancashire, d. Bolton; abandoned the trade of a shoemaker for the musical profession and composed church music, still locally popular, an oratorio, published 3 collections of psalms and hymn tunes, etc. (2) **John**, son of (1) (ca. 1824-1857): b. Bolton, d. Manchester; organist at Farnworth and Bolton; studied with S. Bennett at the London Royal Academy; Mus. B., Oxford; composed a cantata and other music.

**FAY** (1) **Amy** (1844-): b. Bayou Goula, Miss.; studied with Taussig, Kullak and Liszt; pianist and teacher at Chicago and New York; published Music Study in Germany (1881). (2) **C. N.** (19th cent.): Amer. musical patron; instrumental in establishing Chicago Orchestra, 1890. *Ref.*: IV. 191.

**FAY, Guillaume de.** *See* DUFAY.

**FAYOLLE, François Joseph Marie** (1774-1852): b. Paris, d. there; pub. with Choron, a *Dictionnaire historique des musiciens* (2 vols., 1810-11), also *Notices sur Corelli, Tartini*, etc. (1810), *Sur les drames lyriques*, etc. (1813), *Paganini et Bériot* (1830).

**FAYRFAX, Robert** (ca. 1470-1521): organist at St. Albans' Abbey, Mus. D., Cambridge, 1502; Gentleman of the Chapel in the reign of Henry VIII, and attendant upon the Field of the Cloth of Gold; composed masses, magnificats and songs and was accounted first among English composers of his day.

**FECHNER, Gustav Theodor** (1801-1887): b. Gross-Särchen, d. Leipzig; professor and writer on physics; wrote also on sound and æsthetics.

**FEDERICI, Vincenzo** (1764-1827): b. Pesaro, d. Milan; professor of counterpoint and censor at Milan Conservatory; composed 14 serious operas, one comic, produced in Italy and Paris. He wrote also several cantatas. *Ref.*: IX. 133.

**FEDERLEIN, G. H.** (1835-): b. Neustadt-an-der-Aisch, near Nürnberg; studied at the Conservatory at Munich; settled in New York, to teach and write. *Ref.*: VI. 501.

**FEINHALS, Fritz** (1869-): b. Cologne; pupil of Giovanni and Selva; sang in Essen and Mayence and from 1898 as heroic baritone at the Munich court opera.

**FELSTED, Samuel**; 18th cent. composer of oratorio. *Ref.*: IV. 61.

**FELSTIN** (or *Felstinensis*), **Sebastian von** (16th cent.): b. Felszyn, Galicia; student and later professor at the Cracow University; writer on Gre-



gorian chant and mensural music; composed hymns.

**FELTON**, [Rev.] **William** (1713-1769): b. Cambridge; composer for harpsichord, on which he was a distinguished performer.

**FELTRE**, **Alphonse Clarke**, Comte de (1806-1850): b. Paris, d. there; operatic composer.

**FENAROLI**, **Fedele** (1730-1818): b. Lanciano, Abruzzi, d. Naples; studied with Durante at Naples, where he later taught Cimarosa and other distinguished composers; composed church music of simple character and a method for thoroughbass (1775, many editions).

**FENELL** (or **Ffinell**): d. 1709, Dublin; organist at St. Patrick's, Dublin; organist at Christ Church Cathedral; manuscript compositions still extant in the Chester Cathedral Library.

**FENTON**, **Lavinia**: d. Greenwich 1760; singer and actress on London stage; created the part of Polly in the 'Beggar's Opera'; afterward became the Duchess of Bolton. *Ref.*: IX. 78.

**FEO**, **Francesco** (ca. 1685-post 1740): b. Naples; famous opera composer of the Neapolitan school. He studied with Ghizzi, whom he succeeded, in 1740, as teacher at the Naples Cons. della Pietà. He produced his first opera, *L'Amor tirannico, ossia Zenobia*, at Naples, 1713, and 5 others to 1731. Feo also wrote 3 intermezzi, an oratorio, masses, and other church-music. *Ref.*: I. 400f; II. 6, 8, 11; IX. 21.

**FERAGUT**, **Beltrame** (early 15th cent.): French and possibly Provençal composer, 12 pieces from whom have been preserved and are to be found in Bologna and Oxford.

**FERDINAND III**, Emperor of Germany (1637-1657): patron of Italian opera in Vienna; himself a composer whose works were preserved and published in 1892 by Adler. *Ref.*: VI. 431.

**FERLING** (1) **Franz Wilhelm** (1796-1874): b. Halberstadt, d. Brunswick; court oboist and composer of études and concertos for the oboe. (2) **Gnstav** (1835-1914): b. Brunswick; 1st oboist in the Stuttgart court orchestra; teacher of pianoforte at the Conservatory there. (3) **Robert** (1843-1881): b. Brunswick, d. St. Petersburg; member of the Stuttgart orchestra; Russian imperial chamber musician.

**FERNANDEZ**, **Antonio** (early 17th cent.): b. Souzel, Portugal, d. Lisbon (?); church conductor at Lisbon, where he published a theoretical work, 1626.

**FERNANDEZ-CABALLERO**, **Manuel** (1835-1906): b. Murcia, d. Madrid; studied at Madrid Conservatory and became popular as writer of Spanish operettas, or zarzuelas, producing about 220 in 50 years. Besides these, he wrote some church music.

**FERRABOSCO** (1) **Domenico** (16th cent.): church conductor in Bologna, singer in Papal choir, composer of

madrigals and motets. (2) **Alfonso** (ca. 1525-1589): b. Bologna, d. Turin; son of Domenico, musician in the courts of Queen Elizabeth and later of the Duke of Savoy; friend of Byrd and composer of madrigals preserved in collections by Young, Phalèse, Morley and Clifford. *Ref.*: X. 84. (3) **Alfonso**, son of (2) (ca. 1575-1628): b. Greenwich; teacher of music to Prince of Wales, 1605; wrote 'Ayres' and *Lezione per viola*. (4) **Alfonso** and (5) **Henry**; sons of (3); musicians at the English court. (6) **Constantino**: musician and composer at the Viennese court at the end of the 16th cent. (7) **John** (d. 1682): organist at the Cathedral of Ely.

**FERRARI** (1) **Benedetto** (1597-1681): b. Reggio, d. Modena; studied in Rome and acquired a reputation as virtuoso on theorbo; operatic librettist in Venice, where Manelli and Monteverdi wrote the settings; of his opera, *Armida*, he wrote both text and music. He was a member of the band of the Modena court, in the service of Ferdinando in Vienna, and *maestro di cappella* at the Modena court. He is distinguished by Burney as the originator of the term 'cantata,' used in his *Musiche varie a voce sola*. *Ref.*: IX. 12, 59. (2) **Carlo** (1730-1789): b. Piacenza, d. Parma; brother of Domenico; cellist, member of the Parma court band; the first to introduce into Italy the use of the thumb in 'cello fingering. *Ref.*: VII. 591. (3) **Domenico** (d. 1780): b. Piacenza, d. Paris; virtuoso on violin; studied with Tartini and at Cremona; received with applause in Vienna and Paris; published sonatas for violin and bass, and trio sonatas. *Ref.*: VIII. 404. (4) **Jacopo Gotifredo** (1759-1842): b. Roveredo, South Tyrol, d. London; studied in a monastery near Chur, also with Latilla and Campan, who took him to Paris as conductor and royal accompanist. During the revolution he taught music in London. Besides 5 operas, 2 ballets and an oratorio, he wrote pieces for piano, for harp and flute, and published a 'Treatise of Singing' and a work on the practice and theory of music. (5) **Francisca** (ca. 1800-1828): b. Christiana, d. Gross-Salzbrunn; harpist. (6) **Serafino Amadeo de'** (1824-1885): b. Genoa, d. there as dir. of the Cons., opera composer. (7) **Carlotta** (1837-1907): b. Lodi, d. Bologna; studied at Milan Conservatory, composed operas, a Requiem and Italian songs. (8) **Emilio**: b. 1851; composer of 4 operas and an operetta produced in Milan. (9) **Gabriella** (1851- ): b. Italy; studied with Lehorne, Ketten, Gounod and Duprato; pianist and composer of 3 operas produced at Monte Carlo and Paris; she wrote also orchestral suites and songs. (10) **Gustave** (1872- ): b. Geneva; pupil of the Cons. there, and of

Gigout, Paris; composer of music for Irving's 'Hamlet' (1905), Rousseau cantata, *Almanach aux images*, for women's chorus and soli, a song cycle, *Livre pour toi*, and organ pieces. He has travelled for some years with Yvette Guilbert whose collection of French folk-songs he arranged.

**FERRARI-FONTANA, Edoardo** (1878- ): b. Rome; début as tenor at Turin, 1910; sang Wagner rôles in Italy, and at the Metropolitan Opera House, New York; engaged for the Boston Opera Company, 1913-14; married Margarete Matzenauer, 1912.

**FERRARI-TRECATE, Luigi** (1884- ): Italian composer of the operas, *Il piccolo montanaro* (1904), *Galvina* (1904), and *Fiorella* (1904).

**FERRATA, Giuseppe** (1866- ): b. Gradoli, Romagna, studied with Sgambati at the *Liceo* of the Academy of St. Cecilia, Rome, also with Liszt; pianist and teacher, for some time in New York, then in New Orleans, composer of a number of piano pieces and études, a string quartet, pieces for piano and violin, also a small festival mass, a mass for men's chorus and organ, choral songs and songs. *Ref.*: III. 397, 398.

**FERREIN**: anatomist. *Ref.*: V. 56.

**FERREIRA DA COSTA, Roderigo** (1776-1825): b. Setubal, d. Lisbon; studied law and mathematics, was a member of the Lisbon Academy and wrote a valuable book of theory, entitled *Principios de musica*.

**FERRETTI** (1) **Giovanni** (16th cent.): Venetian composer of canzoni and madrigals. (2) **Don Paolo** (19th cent.): b. Subiaco; abbot of the Benedictine monastery San Giovanni at Parma; member of the executive committee of the Italian St. Cecilia Society; pub. valuable works on rhythmic treatment of Gregorian Chant, *Principi teorici e pratici de Canto Gregoriano* (1906) and *Il Cursus metrico e il Ritmo delle melodie del Canto Gregoriano*.

**FERRETTO, Andrea**: contemporary Italian operatic composer; produced the operas *L'amor d'un angelo* (Vicenza, 1893), *I Zingari* (Modena, 1900), *Idillio tragico* (Venice, 1906), *La Violinata* (Vicenza, 1908, rev., 3 acts, Venice, 1913), *Fantasma* (Vicenza, 1908).

**FERRI** (1) **Baldassare** (1610-1680): b. Perugia, d. there; chorister at Orvieto, sang at the courts of Warsaw and Vienna; a male soprano whose virtuosity has hardly been excelled. (2) **Nicola** (1831-1886): b. Mola di Bari, Italy, d. London; Neapolitan singing teacher and dramatic composer.

**FERRIER, Paul-Raoul-Michel-M.** (1843- ): b. Montpelier; Parisian composer of light opera.

**FERRON, Adolphe** (1855- ): theatre conductor in Berlin and Vienna, composer of 2 operettas.

**FERRONI, Vincenzo Emidio Car-**

**mine** (1858- ): b. Tramutola; studied at the Conservatoire with Savard and Massenet; from 1881-88 assistant prof. there, then professor at Milan Cons., when he also directed the *Famiglia Artistica*. In 1897 he was made Chevalier of the Italian Crown. He wrote an orchestral overture and rhapsody, songs and salon pieces, music for organ, violin and harp; 2 operas, etc.

**FERTE**. See PAPILLON DE LA FERTE.

**FESCA** (1) **Friedrich Ernst** (1789-1826): b. Magdeburg, d. Carlsruhe; studied in Magdeburg and Leipzig; concert violinist in Magdeburg, member of the Gewandhaus orchestra, soloist in the Oldenburg court Kapelle, at the court in Cassel, 1st violinist and concert conductor at Carlsruhe. Besides quartets, quintets and other chamber music, Fesca wrote 2 operas, 4 overtures and 3 symphonies. (2) **Alexander Ernst** (1820-1849): son of Friedrich, b. Carlsruhe, d. Brunswick; concert pianist; composed and produced 4 operas, and wrote many songs which still retain their popularity.

**FESCH, Willem de**. See DE FESCH, WILLEM.

**FESSLER, Eduard** (1841- ): b. Neuberg, Bavaria; studied with Hauser, Munich; operatic baritone.

**FESTA** (1) **Constanzo** (ca. 1490-1545): b. Rome, d. there; sang in the papal chapel, wrote madrigals, motets, a *Te Deum*, *Credo*, litanies, and Magnificat. He was the first noteworthy Italian composer in the 'imitative' motet style, also one of the first madrigal writers. *Ref.*: I. 273ff, 303f; VI. 72. (2) **Giuseppe Maria** (1771-1839): b. Trani, Naples, d. Naples; conductor of Neapolitan theatre and to the court; virtuosissimo on violin there and in Paris; he wrote music for his instrument. (3) **Francesca**, sister of (2) (1778-1836): b. Naples, d. St. Petersburg; studied with Aprile; sang in Italy, Paris and St. Petersburg.

**FESTING, Michael Christian** (1680[?]-1752): b. London, d. there; violinist at the English court, conductor and founder of a music society in London; composer for violin, also of odes and cantatas.

**FETIS** (1) **François-Joseph** (1784-1871): b. Mons, Belgium, d. Brussels; musical theorist, historian and critic. 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. He studied at the Paris Conservatory under Rey, Boieldien and Pradher. His first important theoretico-literary work (never completed) was an investigation of Guido d'Arezzo's system and of the history of notation. In 1806 he commenced the revision of the plain-song and entire ritual of the Roman Church, completed after 30 years, and not yet pub. In 1811 he retired to the Ardennes, where he devoted

himself to composition and philosophical researches into the theory of harmony. In 1813 he became 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* (1824). In 1818 he went to Paris where he published some piano music, and brought out several successful operas. He became prof. of composition at the Conservatoire, and in 1824 his *Traité du contrepoint et de la fugue* was published as a Cons. text-book. In 1827 he became librarian of the Conservatoire and founded *La Revue musicale*, which he edited alone until 1832 (its publication ceased in 1835). He also wrote for *Le National* and *Le Temps*. In 1828 he competed for the prize of the Netherlands Royal Institute with a memoir, *Quels ont été les mérites des Néerlandais dans la musique, principalement aux XIV<sup>e</sup>-XVI<sup>e</sup> siècles . . .* which was printed by the Institute. In 1832 he began his famous historical lectures and concerts, which were first suggested by Choron. In 1833 he was called to Brussels as *maître de chapelle* to King Leopold I, and director of the Conservatoire; he held the latter position for 39 years. He also conducted the concerts of the Academy, which elected him a member in 1845. The chief work of F. is his *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). His other writings include *Traité de l'accompagnement de la partition* (1829); *Solfèges progressifs* (1827); *La musique mise à la portée de tout le monde* (1830; Ger. transl. by Blum, 1833; Engl. eds. 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; with short history of the violin); *Antoine Stradivari* (1856; with researches on bowed instruments); *Histoire générale de la musique* (5 vols.; including only down to 15th cent.). Fétis composed 6 operas (1820-1832), symphonies and other works for orchestra, sacred music, and sonatas, etc., for piano. *Ref.*: VIII. 51. (2) **Édouard-Louis-François** (1812-1909): b. Vouvignes, near Dinant, d. Brussels; son of (1); edited 'Revue musicale' (1833-35); librarian of the Brussels Library; pub. *Les musiciens belges* (1848). *Les artistes belges à l'étranger* (1857-65). (3) **Adolphe-Louis-Eu-**

**gène** (1820-1873): b. Paris, d. there; son of (1); music-teacher in Paris after 1856; composed for piano and harmonium, and prod. an opera.

**FEURICH, Julius** (1821-1900): b. Leipzig, d. there; piano manufacturer.

**FÉVIN** (1) **Antonius de** (ca. 1473-ca. 1515): b. Orleans; composer of important masses, motets, etc. (2) **Robertus** (15th and 16th cent.): b. Cambrai; conductor to the Duke of Savoy; composer of masses and motets.

**FÉVRIER, Henri Louis** (d. Paris 1780); produced 2 books of music for clavecin (1734, 1755). *Ref.*: IX. 477.

**FFRANGCON - DAVIES, David Thomas** (1860- ): b. Bethesda, Carnarvon; abandoned priesthood to become a concert baritone; studied music with Latter, Shakespeare and Randegger; sang in Berlin and teaches in the Royal Academy of Music, London. In 1905 he published 'The Singing of the Future.'

**FIALA, Joseph** (1751-1816): b. Lobkowitz, Bohemia, d. Donaueschingen; oboist, 'cellist, conductor; composed two symphonies, quartets, duets for violin and 'cello, trios for flute, oboe and bassoon, and concertos for flute, oboe, bassoon and 'cello.

**FIBICH, Zdenko** (1850-1900): b. Seborschitz, Bohemia, d. Prague; studied there and at Leipzig Conservatory, assistant conductor of the National theatre at Prague, director of the choir in the Russian church. He composed 7 Czech operas, *Bukovin* (1874); *Blanik* (1881), 'The Bride of Messina' (1884), 'The Tempest' (1895), *Hedy* (1897); *Sarka* (1898), 'The Fall of Arcona' (1900), besides the trilogy *Hippodamia* (1890-91, prod. Prague and Antwerp); 6 melodramas; *Hochzeitsscene*, *Windsbraut* and 'Spring Romance' for chorus and orch.; 3 symphonies, 6 symphonic poems, 5 overtures, orch. suite; piano quartet, piano quintet (with violin, 'cello, clarinet and horn), 2 string quartets, about 400 piano pieces, etc. *Ref.*: III. 181ff; VIII. 382; portrait, III. 178.

**FIBY, Heinrich** (1834- ): b. Vienna; studied at the Conservatory there; solo-violinist, director and teacher at Laibach; director and teacher in Znaim; composer of choruses and songs.

**FICHNA, Ida** (1853- ): b. Vienna; studied with Fuchs and Hölzl, singing teacher in Vienna.

**FICHTNER, Pauline**. See ERDMANNSDÖRFFER.

**FICKENSCHER, Arthur**: contemp. American composer. *Ref.*: IV. 450.

**FIEBACH, Otto** (1851- ): b. Ohlau, Silesia; organist and Musikdirektor in Königsberg, composer of an oratorio and 6 operas, prod. in Dresden and Danzig.

**FIEDLER, [August] Max** (1859-): b. Zittau; studied with his father, with G. Albrecht and at the Cons. of Leipzig, where he won the Holstein scholar-

ship; teacher and director at Hamburg Cons., conductor of the Philharmonic there and conductor of the Boston Symphony Orchestra during 1908-12. He wrote a piano quintet, a string quartet, a symphony, songs, etc.

**FIELD, John** (1782-1837): b. Dublin, d. Moscow; pianist and composer; son of a violinist. Studied theory and piano-playing with his grandfather, an organist, and Clementi, with whom he went to Paris in 1802, where he created a sensation by his interpretation of Bach's and Handel's fugues, and to St. Petersburg, where he settled as teacher and virtuoso. After a Russian tour he appeared in London (1832), playing a concerto of his own at the Philharmonic; then in Paris, Belgium, Switzerland and Italy. After a severe illness he was taken back to Moscow, playing in Vienna on the way. F., aside from being a brilliant virtuoso, was an important composer. He forms the link in the history of piano playing between Clementi and Chopin. His piano-works, aside from his Nocturnes, are forgotten, but these are an original creation, both their name and style being an innovation. Unrelated to the established forms (sonata, etc.), they prepared the way for the fanciful piano piece, in free style, such as Chopin's Nocturnes, etc. F. wrote 7 concertos, 4 Sonatas, 2 *Airs en Rondeau*, *Air russe*, *Air russe varié* (4 hands), *Chanson russe varié*, Polonaise, romanzas, rondos, variations, etc., 2 fantasias and 18 nocturnes. *Ref.*: II. 258; VII. 55, 132, 176, 179, 183, 254, 278; portrait, VII. 182.

**FIELTZ, Alexander von** (1860-): b. Leipzig; studied music in Dresden and became theatre conductor at Zürich, Lübeck, and Leipzig; teacher in the Stern Conservatory, Berlin, to which he returned after teaching in Chicago in 1905 and directing the symphony orchestra there the following year. He has produced 2 operas in Lübeck and Hamburg; wrote many songs and a romance for piano and violin. *Ref.*: III. 20; V. 310f.

**FIERENS-GEVAERT, Henri** (1870- ): b. Brussels; studied music with Gevaert; published 2 books on contemporary music and contributes to musical journals.

**FIGULUS, Wolfgang** (16th cent.): b. Lübben, d. Meissen; cantor at the Thomasschule and at Meissen; edited collections of sacred music, works of Agricola, Ebert, Galliculus, etc.

**FILBY, William Charles** (1836-): b. London; studied music in Paris, organist at St. Paul's, London, leader of singing societies and composer of church music, piano sonatas, operettas, organ works, etc.

**FILIPPI** (1) **Ginseppe de** ([?]-1856): physician and author of *Saggio sull' estetica musicale*. (2) **Giuseppe de** (1825-1887): b. Milan, d. Neuilly,

near Paris; writer; contributed to Pougin's edition of Fétis' *Biographie Universelle*; author of 2 books on the modern theatre. (3) **Filippo** (1830-1887): b. Vicenza, d. Milan; studied law in Padua, but abandoned this profession to follow that of musical critic in Milan. Besides his journalistic criticisms, he published *Musica e musica* and *Richard Wagner* (German, 1876).

**FILKE, Max** (1855-1911): b. Stubendorf-Leobschütz, Silesia, d. Breslau; singer in the Breslau Cathedral and cantor in Dunderstadt, then studied in 1880 at Leipzig Cons. and became chorus leader at Straubing, then directed the Cologne Sängerkreis. He became chapel master at the Breslau Cathedral, 1891, taught at the Royal Institute for Church Music, 1893; royal Musikdirektor, 1899. He wrote orchestral masses, a Requiem and other church and choral music.

**FILLMORE, John Comfort** (1843-1898): b. New London, Conn., d. there; studied at Oberlin, and Leipzig Cons., substitute director of Oberlin Cons., one year, then teacher at Ripon and Milwaukee. He wrote three valuable text-books on musical history, translated Riemann's *Klavierschule* and *Natur der Harmonik* and assisted Miss Alice Fletcher in her studies in Indian music.

**FILLUNGER, Marie** (1850- ): b. Vienna; studied at the Cons. there, with Marchesi and at the Berlin Hochschule; concert and oratorio soprano, noted throughout Europe, South Africa and Australia. She settled in England where since 1904 she has taught at the Royal College of Music at Manchester.

**FILTZ (Filz, Fils), Anton** (ca. 1730-1760): b. Bohemia, d. Mannheim, where he was first cellist in the orchestra from 1754; pupil of Joh. Stamitz and gifted composer in his master's style, whom he approaches in originality and expressiveness, though not in workmanship. He wrote 41 symphonies (printed op. 1, 6 a 4 [quartets], op. 2, 6 with 2 horns, op. 5, 6 a 8, others in collections), string trios, trio sonatas, piano trios, cello sonatas, concerti, etc. *Ref.*: II. 67; VIII. 93, 145.

**FINCK** (1) **Heinrich** (1445-1527): d. Vienna; studied in Cracow; composer at the court of Albert I, Alexander and Sigismund I of Poland; then at the courts of Stuttgart (1510), Salzburg (1524) and from 1524 to his death *Regens chori* and teacher at the Schottenkloster of Vienna. He wrote songs pub. by Sablinger (1545) and Rhaw (1542). His *Schöne ausserlesene Lieder des hochberühmten Heinrich Finckens* (1536) is extant. *Ref.*: I. 304. (2) **Hermann** (1527-1558): b. Pirna, Saxony, d. Wittenberg; a grand-nephew of (1); became organist in Wittenberg; a composer of note and author of a work

on musical theory, published 1558. (3) **Henry Theophilus** (1854- ): b. Bethel, Maine. After studying with H. K. Paine in Boston, he went to the Royal Music School of Munich; then turned to psychology and anthropology. He is music critic on the *New York Evening Post*, and author of biographies of Wagner (2 vols., 1893; transl. into German, 1897); Edvard Grieg (1906; transl. into Ger., 1908). He also wrote Chopin and other Essays (1889), Paderewski and His Art (1895), Anton Seidl (1899), and Songs and Song Writers (1900). *Ref.*: IV. 353, 368; V. 319.

**FINCKE, Fritz** (1836- ): b. Wismar; studied in Leipzig Cons.; violinist in Frankfurt-on-Main; organist at Wismar; vocal teacher at Peabody Institute, in Baltimore, in 1879; author of *Anschlagselemente* (1871) and composer of pieces for piano.

**FINDEISEN** (1) **Otto** (1862- ): b. Brunn; composer of 6 operettas produced in Bremen, Leipzig, Hamburg, etc., among them the folk-opera, *Hennigs von Treffenfeld*. (2) **Nikolai Fedorovitch** (1868- ): b. St. Petersburg; studied at the Cons. there and in 1893 founded the 'Russian Journal of Music.' He is a contributor to various Russian musical journals and a historian of Russian music, author of books on Glinka, Napravnik, Seroff, Rimsky-Korsakoff, the Russian art song and other subjects.

**FINGER, Gottfried** (ca. 1658-after 1723): inhabitant of Olmütz; from 1685-1702 at the court of James II at London, then chamber musician and composer of German opera at the court of Queen Sophie Charlotte at Berlin. From 1717 to 1723 he was councillor and court conductor at Mannheim. Besides operatic compositions in English and German, F. wrote sonatas for violin, gamba, flutes, oboes, etc.

**FINK** (1) **Gottfried Wilhelm**, and (2) **Christian**. See Addenda.

**FINO, Giocondo** (1867- ): b. Turin; studied with Bolzoni in Turin; composed a mass, a string quartet, *Nubi di Vita* for orchestra, an oratorio *Noemi e Ruth*, and the operas *Il Battista* (1906), *La Festa del Grano* (1910) and *Visioni di Dante* (1916).

**FIORAVANTI** (1) **Valentino** (1764-1837): b. Rome, d. Capua; studied with Sala at Naples; from 1816 *maestro di cappella* at St. Peter's, Rome; composer of some church music and cantatas, also 77 operas produced throughout Italy, in Lisbon and in Paris. He was one of the most distinguished Italian composers of his day. (2) **Vincenzo** (1799-1877): b. Rome, d. Naples; church conductor in Naples and director there of the *Albergo dei poveri*; like his father (1) a composer of light operas, about forty of which he produced at Neapolitan theatres.

**FIORE, Stefano Andrea** (1675-

1739): b. Milan, d. Turin; composed 27 *seria* operas, produced in Italy and Vienna.

**FIORILLO** (1) **Ignazio** (1715-1787): b. Naples, d. Fritzlar, near Cassel; studied with Leo and Durante; composed operas, an oratorio, a Requiem, Te Deums, etc.; conductor at the courts of Brunswick and of Cassel. (2) **Federigo** (1753-before 1823): b. Brunswick; performer on violin and viola in Riga, Paris and London; conductor in Riga; composer of '36 Caprices,' etc., for violin, and of ensemble works.

**FIQUÉ, Karl** (1867- ): b. Bremen; studied in Leipzig Conservatory; pianist, composer and lecturer, residing in Brooklyn, New York.

**FISCHEL, Adolf** (1810-[?]): b. Königsberg; studied with Spohr; a Berlin cigar-dealer who composed string quartets and music for the violin.

**FISCHER** (1) **Johann Christian** (1733-1800): b. Freiburg, Baden, d. London; oboist in Dresden court orch., 1760; gave concerts in Italy; was court musician at London from 1780. He wrote 10 oboe concertos, quartets for flute and strings, flute-duets, flute-solos, etc. *Ref.*: VII. 392. (2) **Ludwig** (1745-1825): b. Mayence, d. Berlin; bass singer for whom Mozart wrote the part of Osmin in the *Entführung*; sang in Paris, 1783, in Berlin, 1788-1815. (3) **Michael Gotthard** (1773-1829): b. Alach, near Erfurt, d. Erfurt; organist; composer of organ, chamber music and orchestral works. *Ref.*: VI. 458, 459.

(4) **Anton** (1777-1808): b. Ried, Swabia, d. Vienna; Kapellmeister at the Theater an der Wien, 1800; composed several operettas and revised Grétry's operas for Vienna. (5) **Christian Wilhelm** (1789-1859): b. Konradsdorf, d. Dresden; début as bass, Dresden, 1810; chorus-master in Leipzig, 1817-28, at Magdeburg, 1828-29, Leipzig again, 1829-31, and later in Dresden. (6) **Gottfried Emil** (1791-1841): b. Berlin, d. there; singing-teacher at the Graues Kloster and composer of motets, chorales, songs, school-songs; melodies to von den Hagen's *Minnesänger*. He wrote *Über Gesang und Gesangunterricht* (1831), and contributed to the *Allgem. Musik-Zeitung*. (7) **Karl Ludwig** (1816-1877): b. Kaiserslautern, d. Hanover; Musikdirektor at various German theatres; Kapellmeister at Mayence, 1847-52; first court Kapellmeister, Hanover, 1859; composed many large choral works and songs. (8) **Adolf** (1827-1893): b. Uckermark, d. Breslau; organist at Frankfurt, director of the Singakademie, 1853, and Royal Musikdirektor, 1865; founded Silesian Cons., Breslau, 1880; composed symphonies, organ music and songs. (9) **Ignaz** (1828-1877): b. Vienna; Kapellmeister of the court opera. (10) **Josef** (1828-1885): d. Stuttgart, where he was

**Fischhof**

court musician; composed the song *Hoch Deutschland, herrliche Siegesbraut*. (11) **Karl August** (1829-1892): b. Ebersdorf, Saxony, d. Dresden; studied at Freiburg Seminary; organist of various churches in Dresden; composed the opera *Loreley*; a high mass; organ symphonies and concertos; orchestral suites, etc. (12) **Paul** (1832-1894): b. Zwickau, d. Zittau, where he was cantor in the Johanneskirche after 1862; founded the Zittau Konzertverein, 1864; edited the *Zittauer Liederbuch* and the *Zittauer Choralbuch*. (13) **Georg** (1836- ): b. Hanover; wrote many valuable articles on musical subjects for various journals; pub. works on the opera in Hanover, Hans von Bülow and others. (14) **Emil** (1838-1914): operatic bass. He sang in Graz (début 1857), Pressburg, Stettin, Brunswick, Danzig, Rotterdam, Dresden and from 1885 New York, where he later taught. Wagner rôles. (15) **Franz von** (1849- ): b. Munich; famous cellist, retired as Generalmusikdirektor in Munich, 1912.

**FISCHHOF** (1) **Joseph** (1804-1857): b. Moravia, d. Vienna; abandoned the study of medicine at Vienna for a musical career and taught there privately and at the Cons. of the *Gesellschaft für Musikfreunde*. Besides piano works and ensembles he wrote the *Ver such einer Geschichte des Klavierbaues* and his manuscripts preserve valuable material for Beethoven biographers. (2) **Robert** (1856- ): b. Vienna; professor at the Cons. there; prod. an opera at Graz (1906).

**FISH, William** (1775-ca. 1863): b. Norwich, d. there; violinist, oboist and concert leader in Norwich, where he also taught. Composed songs and vocal works, sonatas and concertos.

**FISHER** (1) **John Abraham** (1744-1806): b. Dunstable, d. London; studied with Pinto in London; violinist in London, Dublin and Vienna; composed pantomimes for Covent Garden, an oratorio, symphonies, preludes, etc. (2) **William Arms** (1861- ): b. San Francisco; studied with Morgan, Parker and Dvořák, also in London; teacher and music editor in Boston; composer of songs, etc.

**FISSOT, Alexis Henri** (1843-1896): b. Airaines, Somme, d. Paris; trained at the Conservatoire, virtuoso on organ and pianoforte and composer for the latter.

**FITELBEG, Georg** (1879- ): b. Dünaburg, Livonia; studied at the Warsaw Cons., conductor of the Warsaw Philharmonic Orchestra, 1908; pub. several symphonies, piano and violin music; other works in MS.

**FITZENHAGEN, Wilhelm K. Fr.** (1848-1890): b. Seesen, Brunswick, d. Moscow; cellist and composer for 'cello; concert-master and professor at the Cons. in Moscow.

**FITZWILLIAM** (1) **Richard** (d.

**Fleischer**

1816): bequeathed a collection of paintings, engravings, books, and musical MSS. to the Univ. of Cambridge. The musical MSS. include especially valuable works: the 'Virginal-Booke of Queen Elizabeth'; anthems in Purcell's hand, sketches by Handel, and many early Italian compositions. Vincent Novello edited and pub. 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). (2) **Edward Francis** (1824-1857): English composer; director of music at the Haymarket Theatre, London; wrote an opera, 'Love's Alarms,' songs and other works. *Ref.*: VIII. 284.

**FLAGG** (1) **Joseph** (18th cent.); earliest American publisher of music. *Ref.*: IV. 29, 45. (2) **Josiah** (18th cent.); American compiler of psalmtunes. *Ref.*: IV. 59.

**FLAGLER** (1) **Isaac van Vleck** (1844-1909): b. Albany, N. Y., d. Auburn; studied at Albany with Beale, in Paris with Batiste; director of music and organist in churches in Poughkeepsie, Albany, Chicago and Auburn, has taught at Syracuse, Cornell and Utica Cons. He has written some organ music and published several collections of organ music. (2) **Harry Harkness**: contemp. American music patron, resident in New York; endowed the Symphony Society of New York, 1915. *Ref.*: IV. 186.

**FLAUBERT, Gustave**: French novelist. *Ref.*: IX. 389.

**FLAXLAND, Gustave Alexandre** (1821-1895): b. Strassburg, d. Paris; studied at the Conservatoire; taught music, founded a music publishing house and piano factory.

**FLECHA** (1) **Juan** (1483-1553): b. Catalonia, d. Poblet, Tarragona; Carmelite monk and teacher of music to Spanish Infanta. (2) **Fray Mateo** (1520-1604): b. Catalonia, d. Solsona; court conductor at Prague; composer of sacred and secular music in Prague (where he was Kapellmeister to Charles V) and Spain, whither he returned in 1589; nephew of (1).

**FLECK, Henry T.** (1863- ): b. Buffalo, N. Y.; founded Euterpe Choral Society, 1889, and the Harlem Philharmonic, 1890, which he conducted until 1901; then became professor of music at Hunter College, New York; conducted free concerts established by the Board of Education of New York City in 1910.

**FLÉGIER, Ange** (1846- ): b. Marseilles; studied at the Conservatory there and at Paris; produced *Fatma*, a comic opera in Marseilles, 1875; wrote besides orchestral cantata and 2 operas.

**FLEISCHER, Oskar** (1856- ): b. Zörbig, Saxony; teacher of history of music at the Royal Hochschule für Musik, professor extraordinary at the

University and custodian of the royal collection of musical instruments, Berlin; president of the Internationale Musikgesellschaft, 1893, and editor of its publications; wrote several works on musical instruments (1892, 1893), *W. A. Mozart* (1899), *Neumen-Studien* (3 vols., 1895-1904), etc.

**FLEISCHER-EDDEL, Katharina Wilhelmine** (1875- ): b. Mülheim; studied in the conservatories of Cologne and Dresden; dramatic soprano in Dresden court opera, later in the Hamburg Stadttheater.

**FLEMMING, Friedrich Ferdinand** (1778-1813): b. Neuhausen, Saxony, d. Berlin; member of Zelter's Liedertafel; composed many male choruses, including the popular *Integer vitae*.

**FLESCHE, Carl** (1873- ): b. Moson, Hungary; violin virtuoso; studied in the conservatories of Vienna and Paris; professor at Bucharest and virtuoso at the Rumanian court; for a time he was taught in the Amsterdam Cons., and since 1908 he has lived in Berlin, where he has given violin soirées, etc. He visited the U. S. in 1914-15.

**FLETCHER**: (1) English poet. *Ref.*: VI. 141. (2) *Alice C.* (1845- ): b. Boston; ethnology assistant at the Peabody Museum of American Archaeology and Ethnology since 1882; author of 'A Study of Omaha Indian Music' (1893) and 'Indian Story and Song from North America' (1900).

**FLINTOFT, [Rev.] Luke** ([?]-1727): b. Worcester, d. London; Gentleman of the Chapel Royal, minor canon at Westminster; possibly the inventor of the double chant, the earliest example of which is his in G minor.

**FLITCH, J. E. Crawford.** *Ref.*: (quoted) X. 190f.

**FLODERER, Wilhelm** (1843- ): b. Brünn; composer of 2 operas produced at Linz, also *Unter der Linde*, for soli, chorus and orchestra.

**FLODIN, Karl** (1858- ): b. Wasa, Finland, studied at Leipzig Cons., music critic in Helsingfors, 1886-1905, writer on Finnish music and musicians; composer of *Helena*, scena for sop. and orch., music to Hauptmann's *Hannete, cortège* for wind band, male and women's choruses.

**FLOERSHEIM, Otto** (1853- ): b. Aachen; studied at Cologne Conservatory; for some years editor of the New York 'Musical Courier'; composer for orchestra and pianoforte; resident in Germany.

**FLONDOR, Theodor Johann von** (d. Berlin, 1908): Rumanian composer of one opera and one operetta.

**FLONZALEY QUARTET.** See DE COPPET, EDWARO. Portrait, VII. 550.

**FLOOD, [WILLIAM HENRY] Grattan** (1859- ): b. Lismore, Ireland; gave up the church for a musical career; studied theory with Dr. Kerbusch and Sir R. Stewart; became organist at the pro-Cathedral, Belfast, 1878; at Thurles

Cathedral, 1882; professor of music at the Jesuit College in Tullabeg, 1882; St. Wilfrid's College, Staffordshire, 1890-94; organist and choirmaster at the Cathedral of Enniscorthy, Ireland, since 1895; wrote 'History of Irish Music' (1895), 'Story of the Harp' (1905), 'Story of the Bagpipe' (1911), 'Memoir of W. V. Wallace' (1912); also contributed to various dictionaries and encyclopædias, and edited collections of songs and hymns.

**FLORIDIA, Pietro** (1860- ): b. Modica, Sicily; studied with Cesi, Serrão, Polidori and Lauro Rossi in Naples, professor at Palermo Cons., 1888-90, now teaching in New York; prod. the operas *Carlotta Clepici* (Naples, 1882), *Maruzza* (Venice, 1894), *La Colonia libera* (Rome, 1899), and 'Paolletta' (English, Cincinnati, 1910); pub. orchestral pieces, piano pieces, and songs. *Ref.*: III. 392; IV. 188; VII. 465.

**FLORIMO, Francesco** (1800-1888): b. San Giorgio Morgeto, near Reggio; d. Naples; studied in the Naples Real Collegio with Furna, Elia, Zingarelli, Tritto; became librarian of the archives there, wrote a history of the Naples conservatories, their teachers and pupils, also on Wagner and on Bellini, and a *Metodo di canto*; composed church music, orchestral work and cantatas, besides songs in his native dialect. *Ref.*: (quoted) II. 16.

**FLORIO, Caryl** (pseudonym of William James Robjohn): contemp. American composer of church music. *Ref.*: IV. 359.

**FLORIZEL.** See REUTER.

**FLÖRSHEIM.** See FLOERSHEIM.

**FLOTOW, Friedrich, Freiherr von** (1812-1883): b. Teutendorf, Mecklenburg, d. Darmstadt; opera composer; studied composition with Reicha in Paris. After a stay in Mecklenburg (during the revolution of 1830), where he prod. two small operas, he returned to Paris, and brought out *Séraphine* (1836), *Rob Roy*, and *Le naufrage de la Méduse* (1839), his first genuine success (given in Homburg, 1845, as *Die Matrosen*); also *La duchesse de Guise* (1840); *Le forestier* (1840); *l'Esclave de Camoëns* (1843), and the ballet 'Lady Harris', afterwards rewritten as 'Martha.' His *Alessandro Stradella* was brought out in Hamburg, 1844, and his most popular work, 'Martha,' in Vienna. Then followed *Die Grossfürstin* (Berlin, 1850) and *Indra* (Berlin, 1853), also some unsuccessful works; then the operettas *La Veuve Grapin* (Paris, 1859) and *Pianella* (Paris, 1860), the operas *Wintermärchen* (Vienna, 1862), *Zilda* (Paris, 1866), and *Am Runenstein* (Prague, 1868), and the ballets, *Die Libelle* (Vienna, 1866), and *Tannknösig* (Darmstadt, 1867) belong to this period. As intendant of court music at Schwerin (1863-68), he wrote a *Faceltanz*. He settled on one of his estates near Vienna, 1868; made frequent

**Flower**

visits to Paris and Italy, and finally moved to Darmstadt. *Ref.*: II. 380; IX. 19, 22f.

**FLOWER, Eliza** (1803-1846): b. Harlow, Essex; d. there; composer of hymns and anthems popular in their day, among them the original musical setting to 'Nearer, My God, to Thee.'

**FLOWERS, George French** (1811-1872): b. Boston, Eng., d. there; studied in Germany and played the organ at the English Chapel in Paris, then in various churches in London and elsewhere. He founded the Contrapuntists' Society and the British School of Vocalization. He composed fugues, a mass, vocal works, etc., and wrote on the construction of fugue and harmony.

**FLÜGEL** (1) **Gustave** (1812-1900): b. Nienburg-on-Saale, d. Stettin; studied with Fr. Schneider at Dessau; taught at Köthen, Magdeburg, Stettin, and the Neuwied Seminary, where he became Royal Musikdirektor, 1856; cantor and organist at Schlosskirche, Stettin, after 1859; wrote many pieces for organ, instrumental music, choruses, etc. (2) **Ernst Paul** (1844-1912): b. Halle, d. Breslau; son of (1); organist and teacher; founded the Flügel-Verein; composed for the piano and organ and wrote songs and a *cappella* choruses, also choral works with orch.

**FODOR** (1) **Joseph** (1752-1828): b. Venloo, d. St. Petersburg; studied with Benda and, after touring, settled as violinist in Paris, then at St. Petersburg. His compositions are concerti and soli for the violin. (2) **Josephine** (1793-?) : b. Paris, daughter of Joseph and a pianist at 11 years of age. After her marriage in 1812 with the actor Mainville, she travelled as an operatic soprano and sang at the Paris Opéra Comique and the Italian Opera. She sang also in London, Naples and Vienna. (3) **Enrichetta**: daughter of Josephine; sang at the Berlin Friedrich Wilhelm Theatre, 1846-49.

**FOERSTER**. See also FÖRSTER.

**FOERSTER, Adolph Martin** (1854- ): b. Pittsburg, Pa.; studied at the Leipzig Cons.; living in Pittsburg as teacher and choral conductor; composed orchestral pieces (Festival, Dedication and Heroic marches, prelude to Goethe's 'Faust,' etc.), chamber music, arias with orchestra, songs, piano pieces, organ and church music. *Ref.*: IV. 196, 197.

**FOGGIA, Francesco** (1604-1688): b. Rome, d. there; composer and conductor in courts of Bonn, Munich and Vienna, in churches at Narni, Monte Fiascone and Rome; he followed the Roman School and wrote masses, motets, offertories, and other church music.

**FOGLIANI** (or Fogliano, or Foglianns) (1) **Ludovico** (late 15th cent.-ca. 1539): b. Modena, d. there; musical theorist who was among the first (with

**Forberg**

Odington and Ramis) to promulgate the theory, later upheld by Zarlino, of the proportion of the major third, as 4:5 and the distinction between major and minor semitones. (2) **Giacomo** (1473-1548): b. Modena, d. there; composed madrigals and sacred and secular songs, still extant.

**FOHSTRÖM, Alma** (1861- ): b. Helsingfors; studied with Madame Nissen-Saloman in St. Petersburg; concert soprano.

**FOKINE** (1) **Michael**: contemporary Russian dancer, associated with Diaghileff in the modern reform movement (Ballet Russe). *Ref.*: III. 340; X. vi, 219f, 220, 228, 231, 244. (2) **Vera** (Fokina): wife of (1); Russian ballerina. *Ref.*: X. 171, 220, 221, 224.

**FOLVILLE, [Eugénie Emilie] Juliette** (1870- ): b. Liège, Belgium; studied with her father and Malherbes, O. Musin and César Thomson; gave concerts (piano and violin) in Northern France, Belgium and London; professor of piano at Liège Cons., 1898; composed 2 piano sonatas, 2 books of songs, a piano quartet, 3 orchestral suites, church music, violin pieces, an opera, *Atala* (Lille, 1892; Rouen, 1893), and numerous other works.

**FOMIN, E. P.** (1741-1800): earliest composer of Russian birth. *Ref.*: IX. 580.

**FONTAINE** (1) **Mortier de**. See MORTIER. (2) **Petrus** (early 15th cent.): singer in the Papal chapel and composer of rondeaux. (3) **Hendrik** (1857- ): b. Antwerp; student and later singing teacher at Antwerp Conservatory; concert bass; sang in Benoit's *Lucifer*.

**FONTANA** (1) **Giovanni Battista** (17?-1630): d. Brescia; composed sonatas for violin with 'cello, for 2 violins with bassoon, for 3 violins, etc. *Ref.*: I. 368; VII. 383, 476. (2) **Jules** (1810-1869): b. Warsaw, d. Paris; teacher and pianist in London, Paris, America; composer for piano-forte.

**FONTANE, Theodor**. *Ref.*: VI. 380. **FOOTE, Arthur William** (1853-): b. Salem, Mass.; studied with B. J. Lang, S. A. Emery, and J. K. Paine, and graduated A. M. at Harvard in music. Organist in Boston since 1878. He wrote for orchestra: 'In the Mountains,' overture; 'Francesca da Rimini,' symphonic prologue; suite for strings, in E minor; Concerto for 'cello; Suite for orchestra; for chorus and orch., 'Farewell of Hiawatha' (male), 'The Wreck of the Hesperus' (mixed), 'The Skeleton in Armor'; also a piano quintet, a piano quartet, 2 trios, 3 string quartets, sonatas for violin, 2 suites for piano, and smaller pieces for violin, 'cello, piano, and songs. *Ref.*: IV. 338ff, 357; VI. 221, 449; VII. 340, 589; mus. ex., XIV. 205; portrait, IV. 342.

**FORBERG, Robert** (1833-1880): b. Lützen, d. Leipzig; publisher of music



## Forchhammer

of Rheinberger, Reinecke, Raff, Jensen, etc., estab. in Leipzig since 1862.

**FORCHHAMMER, Theophil** (1847-): b. Schiers, Graubünden; studied at the conservatory of Stuttgart; became cathedral organist and royal music director in Magdeburg; composed organ concerto, and pieces for organ, piano and songs.

**FORD** (1) **Thomas** (ca. 1580-1648): b. England; musician to Prince Henry, son of James I, and to Charles I; wrote 'Musicke of Sundrie Kindes . . .' (1607), the madrigal 'Since First I Saw Your Face,' songs in Leighton's 'Teares' and canons in Hilton's 'Catch That Catch Can.' (2) **Ernest A. C.** (1858-): b. London; pupil of Sullivan and of Lalo in Paris; conductor at the Empire Theatre, London. He composed 'Daniel O'Rourke,' opera (1884), 'Nydia,' duologue (1889), 'Joan,' opera (1890), 'Mr. Jericho,' operetta (1893), 'Jane Annie or The Good-Conduct Prize,' comic opera (London, 1893); a cantata for female voices, a motet, ballets, songs, duets, etc. *Ref.*: III. 430, 432.

**FORKEL, Johann Nikolaus** (1749-1818): b. Meeder, near Coburg, d. Göttingen; Chorpräfekt at Schwerin; organist and harpist. He became organist at the Univ. of Göttingen and Musikdirektor in 1778; specialized in musical history and became hon. Dr. phil. He wrote *über die Theorie der Musik* (1774); *Musikalisch-kritische Bibliothek* (1778-9, 3 vols.); *über die beste Einrichtung öffentlicher Concerte* (1779); *Genauere Bestimmung einiger musikalischer Begriffe* (1780); *Musikalischer Almanach für Deutschland* (1782, 1783, 1784, 1789); *Allgemeine Geschichte der Musik* (1788 to 1801, 2 vols.; only down to 1550); *Allgemeine Litteratur der Musik* (1792); *Über Joh. Seb. Bachs Leben, Kunst und Kunstwerke* (1803; Engl. transl., 1820). He transcribed in modern notation, *Graphäus' Missæ XIII* (1539), and the *Liber XV missarum* of Petrejus (1538); masses by Okeghem, Obrecht, Josquin, and others. Only the proof-sheets, corrected by F., are preserved in the Berlin Library, the plates having been destroyed by the French troops. He composed sonatas and variations, songs, oratorio *Hiskias*, 2 cantatas, *Die Macht des Gesangs* and *Die Hirten an der Krippe zu Bethlehem*; also symphonies, trios, choruses, etc. *Ref.*: II. 31.

**FORMES** (1) **Karl Johann** (1816-1889): b. Mülheim-on-Rhine, d. San Francisco; made his début as operatic bass at Cologne, 1841; sang in Mannheim, London, and the United States. (2) **Theodor** (1826-1874): b. Mülheim, d. near Bonn; brother of (1); made his début as tenor at Ofen, 1846; sang at Vienna, Mannheim, Berlin and in the United States.

**FORMSCHNEIDER.** See GRAPHEUS.

**FORNARI, Vincenzo** (1848-1900): b.

## Förster

Naples, d. there; composed the operas *Maria di Torre* (Naples, 1873), *Salammbo e Zuma* (ib., 1881), and *Un dramma in vendemmia* (Florence, 1896).

**FÖRNER, Christian** (1610-1678): b. Wettin, d. there; organ-builder, and inventor of the 'wind-gauge' (1675); his organs at Halle (Ulrichskirche) and Weissenfels (Augustusburg) are still in use. *Ref.*: VI. 405.

**FORNIA-LABEY** (née Newman), Rita (1878- ): b. San Francisco; studied with Jean de Reszke, Paris, and Frau Nicklass-Kempner, Berlin; début as coloratura soprano at Hamburg; sang in various cities of Germany, Covent Garden, London, and at the Metropolitan Opera House, New York, since 1908.

**FORONI, Jacopo** (1825-1858): b. Verona, d. Stockholm; directed an Italian operatic troupe, conducted at the Stockholm court, and composed 4 operas, besides overtures and études for piano.

**FORSTER** (1) **Georg** (ca. 1514-1568): b. Amberg, d. Nuremberg; physician who pub. a great collection of German songs (5 parts, 15[?], 1539-56). (2) **Georg** ([?]-1587): b. Annaberg, Saxony, d. Dresden; court Kapellmeister there. (3) **William** (1739-1808): b. Brampton, d. London; violin maker, whose 'cellos are especially valuable and rare. His son William (1764-1824) succeeded him. (4) **Joseph** (1845- ): b. Trofaiach, Styria; composer of the operas *Die Wallfahrt der Königin* (Vienna, 1878), *Die Rose von Pontevedra* (Gotha, 1893), *Der tod Mon* (Vienna, 1902), and 2 ballets for Vienna (1881, 1883).

**FÖRSTER** (1) **Caspar** (Sr.): cantor in Danzig, 1607, Kapellmeister of St. Mary's church there, 1627, and proprietor of a book store. (2) **Caspar** (Jr.) (1617-1673): b. Danzig, d. near there; cousin of (1), in whose book store he was employed, and whom, after musical activities in Warsaw and Italy, he succeeded in St. Mary's church; court Kapellmeister in Copenhagen, 1660-61; composer of an opera, church music, and theoretician. (3) **Christoph** (1693-1745): b. Bibra, Thuringia, d. Rudolstadt; chamber musician and later dual Kapellmeister in Merseburg, then court Kapellmeister in Rudolstadt. Of his compositions 26 church cantatas, a mass, a Sanctus, and setting of psalm 117, also 4 secular cantatas, 12 symphonies, 6 orchestral suites, concertos, violin sonatas and a trio for 2 violins and continuo are preserved. *Ref.*: II. 7. (4) **Emanuel Aloys** (1748-1823): b. Niederstein, Silesia, d. Vienna; composer of piano sonatas, variations, string quartets, piano quartets, string quintets, string sextet, *Nocturno concertante* for string and wind instruments, etc., which approached closely to Beethoven's style; also a cantata, some songs, and pub. an introduction to thor-

ough-bass (1805). *Ref.*: VII. 510. (5) **Joseph** (1833-1907): b. Bohemia, d. Prague, where he studied at the Organ School; was organist and choir director at various churches and the Dom; also theory teacher at the Cons. and school examiner in music; composer of polyphonic choral music *a cappella*, masses, Requiem and organ music; author of a harmony method. (6) **Alban** (1849-): b. Reichenbach, studied at the Dresden Cons., concert master in various cities, choral conductor, conservatory teacher in Dresden, court Kapellmeister at Neustrelitz, 1882-1908; composer of a symphony, a festival march, chamber music, 3 violin sonatas, instructive piano pieces, and 3 operas. (7) **Adolph Martin**. See **FÖRSTER**. (8) **Anton** (1867-1915): b. Croatia, pianist and teacher in Berlin. (9) **Josef B.** (1859-): b. Prague, son of (5), critic and conservatory teacher in Hamburg; composer of 2 symphonies, a symphonic poem, suites, 2 operas, a *Stabat Mater*, and other sacred choral works, also chamber music, piano pieces and songs. His wife, **Bertha Lauterer**, is an opera singer; member of the Vienna court opera from 1903 since when F. has lived in Vienna.

**FORTSCH, Johann Philipp** (1652-1732): b. Wertheim, Franconia, d. Eutin; physician by profession, but adopted music, sang in Hamburg, and succeeded Theile at Gottorp as Kapellmeister to the Duke of Schleswig, 1680. He wrote 12 operas; clavichord-concertos, etc. *Ref.*: IX. 30.

**FORSYTH, Cecil** (1870-): b. Kent, England; studied with Sir Herbert Stanley and with Sir C. Villiers Stanford at the Royal College of Music, London; composer of an opera, several overtures, a viola concerto in G min., *Chant Celtique* for viola and orchestra, string quartets, 2 masses, 4 orchestral studies based on Hugo's *Les Misérables*, many vocal pieces and a number of works for solo voice with orchestra; published 'Music and Nationalism' (1911) and 'Orchestration' (1914); contributor to 'The Art of Music'. *Ref.*: (cited) VIII. 9, 20, 33, 36, 47.

**FOSTER** (1) **Stephen Collins** (1826-1864): b. Lawrenceville (Pittsburg), Pa., d. New York; American composer of songs in folk-style. He was chiefly self-taught, learned to play the flageolet at 7, wrote a waltz for 4 flutes and pub. his first song, 'Open thy lattice, love,' in 1840. During 1845-46 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,' 'Willie, we have missed you,' 'I would not die in spring-time,' 'Come where my love lies dreaming,' 'Old black Joe,' 'Ellen Boyne,' 'Old folks at home,' 'Nellie was a lady,' 'O, boys, carry me 'long,'

'Nelly Bly,' 'Nancy Till,' 'Laura Lee,' 'Maggie by my side,' 'Beautiful dreamer,' etc., over 160 in all. F. usually wrote both words and music of his songs. *Ref.*: IV. 285, 318ff, 416, 452; V. 107, 129, 163f; portrait, IV. 318. (2) **Myles Birket** (1851-): b. London; studied at Royal Academy of Music; organist at Hawsel's church and at the Foundling Hospital; editor for Messrs. Boosey until 1900; examiner of Trinity College, London, since 1888; composed church music and several children's cantatas, also instrumental music and songs; wrote 'Anthems and Anthem Composers' (1901). (3) **Fay**: b. Leavenworth, Kansas; studied in Chicago and at the conservatories of Leipzig and Munich; won the International Waltz Competition prize of 2000 marks in Berlin, 1910; first prize in American Composers' Contest, New York, 1913; composed many songs. (4) **Muriel** (1877-): b. Sunderland, England; studied at the Royal College of Music; won several prizes for singing; appeared before Queen Victoria in 1900; toured Canada, Holland, Germany, Russia, and the United States; married Ludwig Goetze in 1906 and retired.

**FOUQUE, Pierre Octave** (1844-1883): b. Pau, d. there; studied with Becker, Chauvet and at the Conservatoire with Thomas; became librarian there and music critic to French journals. He wrote for pianoforte, songs and operettas; wrote 4 books on English and French music.

**FOURDRAIN, Félix** (1880-): composed the operas *Echo* (Paris, 1906), *La Légende du point d'Argentan* (ib., 1907), *La Glaneuse* (Lyon, 1909), *Vercingétorix* (Nice, 1912), *Madame Roland* (Rouen, 1913) and *Les contes de Perrault* (Paris, 1913).

**FOURNIER** (1) **Pierre-Simon** (1712-1768): b. Paris, d. there; introduced round-headed notes which he described in *Essai d'un nouveau caractère de fonte* (1756), also pub. a treatise on the history of music printing (Paris, 1765). (2) **Émile-Eugène-Alix** (1864-1897): b. Paris, d. Joinville-le-Pont; studied at the Conservatoire, won the *prix de Rome* with the opera *Stratonice* (Opéra, 1892); pub. songs and wrote an opera, *Carloman*, which was not produced.

**FOX, Félix** (1876-): b. Breslau; studied at Leipzig Cons.; won the Helbig prize; then studied with Philipp in Paris; became a teacher and pianist in Boston, 1897; with Buonamicci founded a piano-school there, 1898.

**FRAEMCKE, August** (1870-): b. Hamburg; studied at the conservatories of Hamburg and Vienna; made his début as pianist at Hamburg, 1886; toured Europe and became a joint director with C. Hein of the New York College of Music in 1906.

**FRAGEROLLE, Georges Auguste** (1855- ): b. Paris; wrote patriotic songs, several operas, a pantomime, etc.

[Le] **FRANC, Guillaume** ([?]-1570): b. Rouen, d. Lausanne; singer and choir master in Geneva and Lausanne; composed church music.

**FRANCESCO DEGLI ORGANI.** See **LANDINO, FRANCESCO.**

**FRANCHETTI, Alberto,** Baron (1860- ): b. Turin; studied with Nicolò Coccon and Fortunato Magi, also in the conservatories of Munich and Dresden (Draeseke); composed orchestral and chamber music, also the operas, *Asraële* ('dramatic legend,' 1888), *Cristoforo Colombo* (1892), *Fior d'Alpe* (1894), *Il Signor di Pourceaugnan* (1897), and *Germania*, which was produced also in Covent Garden and the New York Metropolitan Opera House. Ref.: III. 369, 392; VIII. 446. (2) **Valerio:** Italian violinist, nephew of Alberto.

**FRANCHI-VERNEY, Giuseppe Ippolito,** Conte della Valetta (1848-1911): b. Turin, d. Rome; founded a Quartet Society, 1875, and the 'Accademia di Canto Corale,' 1876; composed a lyric sketch and a ballet (Naples, 1896); wrote a paper on Donizetti (Rome, 1897).

**FRANCHOMME, Auguste** (1808-1884): b. Lille, d. Paris; studied at the Conservatoire; played 'cello in orchestra of the Opéra, 1827, of the Théâtre Italien, 1828; teacher of 'cello in the Conservatoire, 1846; composed many works for the 'cello.

**FRANCHINUS.** See **GAFOAI.**

**FRANCIS I OF AUSTRIA.** Ref.: II. 27.

**FRANCIS II OF AUSTRIA.** Ref.: II. 91.

**FRANCIS, Samuel** (18th cent.): a musical pioneer in America. Ref.: IV. 65.

**FRANCK** (1) **Melchior** (ca. 1580-1639): b. Zittau, d. Coburg, where he was court Kapellmeister from 1603. He published *Melodiae sacrae a 4-12* (1600-7; 3 parts); *Musikalische Bergreyen* (1602); *Teutsche Psalmen und Kirchengesänge* (1602); *Neue Paduanen, Galliarde, etc.* (1603); *Opusculum etlicher newer und alter Reuter-Liedlein* (1603); and a number of similar collections, both of secular and sacred music, settings of psalms and other scriptures, dances, occasional pieces, etc. Many are reprinted, others preserved in manuscript in various libraries. A list of his works was published in the *Monatshfte für Musikgeschichte*, vol. xvii. Ref.: VII. 472; VIII. 125. (2) **Johann Wolfgang** (ca. 1641-after 1695): b. Hamburg, d. London; prod. 14 operas in London from 1679 to 1686; also pub. violin sonatas and *Geistliche Melodien* (1681, repub. 1857). (3) **Joseph** (1820-1891): b. Liège, d. Paris; brother of César (4);

organist and teacher; pub. church music, piano concertos and studies, songs and books on theory and method. (4) **César**-[**AUGUSTE**] (1822-1890): b. Liège, d. Paris; studied at Liège Cons. until 1837, then at the Paris Cons., taking first prize in piano and second in composition; organ pupil of Benoist, whom he succeeded as professor of organ at the Conservatoire, and as organist at Ste. Clotilde, 1872. He is the originator of a distinctive style of extraordinary loftiness, nobility and richness, and one of the great modern developers of the classic forms; generally regarded as the true founder of the modern French school. He composed a 4-act comic opera, *Hulda* (Monte Carlo, 1894); an unfinished 4-act lyric drama, *Giselle* (Monte Carlo, 1896); the oratorios *Ruth et Boaz* and *La Redemption* (1871); a choral symphonic poem, *Les Béatitudes*; a symphonic poem, *Le Chasseur maudit*; another for piano and orchestra, *Les Djinns*; a symphony in D min.; a piano sonata, a violin sonata, a string quartet, a piano quintet, each a masterpiece of its kind; also *Prélude, Aria et Final* and *Prélude Chorale et Fugue*, for piano, songs, etc. Ref.: I. 478; II. 439, 469ff, 371f; III. xi, xii, xiv, xviii, 205, 277ff, 279, 281f, 296; (influence) III. 301, 314, 319; songs, 354f; choral works, VI. 295f; organ works, 470f; piano comp., VII. 207, 345ff, 461; chamber music, VII. 547ff, 561, 581, 586; orchestral works, VIII. 324, 334ff; opera, IX. 443, 454, 460; mus. ex., XIII. 362, 367; portraits, II. 470; VI. 300.

**FRANCKE** (1) **Kuno.** Ref.: (quoted) II. 48. (2) **August Hermann:** founder of a piano factory in Leipzig, 1865.

**FRANCKENSTEIN, Clemens, Freiherr von** (1875- ): b. Wiesentheid, Lower Franconia; conducted in London, Wiesbaden, and Berlin; intendant at court opera, Munich, 1912; General-intendant since 1914; composed the operas *Griseldis* (1898), *Fortunatus* (1909) and *Rahab* (1911).

**FRANCO** (1) of **Paris** (sometimes called Franco the Elder), was *maitre de chapelle* at Notre-Dame, Paris, ca. 1100, A. D. (2) of **Cologne**, prior of the Benedictine Abbey at Cologne in 1190; b. Dortmund; author of *Musica et cantus mensurabilis, Compendium de discantu*, both printed in Gerbert's *Scriptores*. It is possible that historians have confused the two Francos, or that only one existed; both names are identified with innovations in notation. Ref.: VI. 18.

**FRANCŒUR** (1) **François** (1698-1787): b. Paris, d. there; violinist, first in Opéra orch., then chamber-musician to the King, one of the 24 *violons du roi* (1730), chamber-composer (1732), opera-inspector (jointly with François Rebel), director of the Opéra (1751),

## Frank

and superintendent of the King's music (1760). He wrote 2 books of violin sonatas, and produced 10 operas together with Rebel. *Ref.*: VII. 406. (2) **Louis-Joseph** (1738-1803): b. Paris, d. there; nephew of (1); violinist in Opéra orch.; assistant conductor, conductor, and for a while director of the Opéra. He composed a 1-act opera, *Ismène et Lindor* (Opéra, 1766), other operas, and pub. *Diapason général de tous les instruments à vent, etc.* (1772).

**FRANK, Ernst** (1847-1889): b. Munich, d. near Vienna; Kapellmeister at Würzburg, 1868; chorus-master at the court opera, Vienna, 1869; court Kapellmeister at Mannheim, 1872-77; succeeded Bülow as opera Kapellmeister in Hanover, 1879-87; composed 3 operas and many songs.

**FRANKE, Hermann** (1834- ): b. Neusalz-on-the-Oder; cantor in Crossen and in Sorau; royal Musikdirektor; composer of sacred and secular oratorios, songs, etc.; author of a handbook on music and an introduction to liturgical singing.

**FRANKENBERGER, Heinrich Friedrich** (1824-1885): b. Wümbach, Schwarzburg-Sondershausen; studied there and in Leipzig; violinist, teacher and assistant conductor of the Hofkapelle, Sondershausen; prod. 3 operas, methods for organ and harmony and was distinguished for his ability as a harpist.

**FRANKLIN, Benjamin** (1706-1790): b. Boston, d. Philadelphia; the great American statesman and scientist, who invented the 'musical glasses' which he called the 'Harmonica'; also wrote various essays on the music of his day. *Ref.*: IV. 29, 70.

**FRANKO, Sam** (1857- ): b. New Orleans; member of the Theodore Thomas Orchestra, 1880, concert-master, 1884-91; founded the American Symphony Orchestra in 1894; gave chamber-music concerts at the Aschenbrödel Club, New York, 1893-1901; teacher at Stern Cons., Berlin, 1910; became a private teacher in New York, 1915; pub. works for the violin.

**FRANZ, Robert** (real name Knauth, changed in 1847, by official permission) (1815-1892): b. Halle, d. there. He encountered parental opposition in youth but was allowed to finish his musical education under Fr. Schneider at Dessau (1835-37). He then devoted six years to the study of Bach, Beethoven, Handel and Schubert. F.'s first set of 12 songs appeared in 1843; he became organist at the Ulrichskirche, conductor of Singakademie and Musikdirektor at Halle Univ., where he received the title of Doctor of Music in 1861. In 1868 he resigned on account of deafness. He wrote 350 songs, besides church music, chorales, male choruses, revisions of Bach and Handel; also *Mitteilungen über J. S. Bachs Magnificat* (1863), *über Bearbeitungen älterer Tonwerke,*

## Fremstad

*namentlich Bachscher und Händelscher Vokalwerke* (1871). *Ref.*: II. 298ff; songs, V. 268ff, 278, 299f, 334f; mus. ex., XIII. 309, 311; portrait, V. 268. See also *individual indexes*.

**FRÄNZL** (1) **Ignaz** (1736-1811): b. Mannheim, d. there; virtuoso violinist; concert master and court music director at Mannheim; composed symphonies, violin concertos, and other instrumental works. *Ref.*: VII. 418. (2) **Ferdinand** (1770-1833): b. Mannheim, d. there; violinist and composer; studied composition with Padre Martini; court concert master, court Kapellmeister and director of the German opera at Munich; music director of the National Theatre at Frankfurt-on-Main; composed nine violin concertos, a concerto for two violins, six string quartets, a symphony, operas and other works. *Ref.*: VII. 418.

**FRASCHINI, Gaetano** (1815-1887): b. Pavia, d. Naples; operatic tenor in Italy and England.

**FRASI, Giuina** (18th cent.): Italian singer; appeared in Handel's works in England, 1743-58.

**FRAUENLOB**, surname of **Heinrich von Meissen** (d. Mayence, 1813): one of the last minnesingers, whose *Marieneichen* in their inflated style seem to show their composer's close relation to the Meistersinger. He is indeed supposed to have founded the first master singers' school at Mayence; 15 of his melodies are contained in the Colmar MS. F. is, according to a legend, said to have been carried to his grave by women. *Ref.*: I. 220, 222; VIII. 479.

**FREDERICK the Great (Frederick II)**, King of Prussia (1712-1786): b. Berlin, d. Potsdam; was an accomplished flute-player and an amateur composer, having written an opera, *Il re pastore*, an overture ('Acis and Galathea'), flute solos, an aria and marches. C. P. E. Bach, Quantz, Graun, Benda and others were his musical mentors. Some of his works are pub. by Breitkopf and Härtel. *Ref.*: I. 468f; II. 31, 48, 50, 58, 70, 78, 107, 204, 277; VI. 245; VII. 414; VIII. 150; IX. 82, 108; portrait, II. 58.

**FREDERICK WILLIAM** (1) **II**, King of Prussia. *Ref.*: VI. 179; VII. 487, 494. (2) **III**, King of Prussia. *Ref.*: III. 198. (3) **IV**, King of Prussia. *Ref.*: II. 261.

**FREDERIX, Gustav** (1834-1894): b. Liège, d. Brussels; critic.

**FREER, Eleanor, Everest**: contemp. American song composer. *Ref.*: IV. 404.

**FREIBERG, Otto** (1846- ): b. Naumburg; studied at the Leipzig Cons. and with Lachner; violinist in the court orchestra at Karlsruhe; music director at Marburg University and at Göttingen, where he was also professor extraordinary.

**FREMSTAD, Olive**: contemp. American dramatic soprano; b. Stockholm,

Sweden, stud. Chicago, Milwaukee, and with Lehmann; début in Cologne; sang Amsterdam, Antwerp, Vienna, Munich, Covent Garden, Met. Opera House, New York, in all leading Wagner rôles, incl. Isolde, Kundry and Brünnhilde, also other operas. Created 'Salome' (in Strauss' opera) in America.

**FRÉNE, Eugène Henri** (ca. 1860-1896): b. Strassburg, d. Paris; studied at the Conservatoire; conducted the Alsatian Choral Society of Paris and the orchestra of the Ostend theatre; wrote the opera *Quand on aime*, prod. in Paris.

**FRÈRE, Roderick Walter Howard** (1863- ): b. England; Anglican priest at St. Dunstan, Stepney, 1887, now at Mirfield, who edited for the Plainsong Society the *Graduale Saris-buriensis* (1894), the *Bibliotheca musica liturgica* (a descriptive catalogue of mediæval MSS. in Britain, 1901) and the *Gregorian Antiphonale Missarum* (1896), etc., also prepared a new edition of Ravenscroft's Psalter, etc.

**FRESCHI, Giovanni Domenico** (1640-1690): b. Vincenza, d. there; composed church music, an oratorio, 'Judith,' and 14 operas, all except one of which was produced in Venice. Ref.: IX. 20.

**FRESCOBALDI, Girolamo** (1583-1644): b. Ferrara, buried at Rome; famous organist, composer, pupil of Luzzasco Luzzaschi at Ferrara; travelled to Flanders and was probably organist at Mechlin, 1607. He pub. his first work, a collection of 5-part madrigals, at Antwerp, 1608 (printed by Phalèse); became organist of St. Peter's, at Rome, where 30,000 people are said to have attended his first performance, and held this post till he died, though in 1628-33 he was court-organist at Florence. Froberger was his pupil, 1637-41. F. is also important as composer, having introduced daring innovations in harmony (foreshadowing our modern key-system), new developments in fugal form, and improvements in notation. He published *Fantasie a 2, 3 e 4* (1608); *Ricerari et canzoni francesi* (1615); *Toccate e partite d'intavolatura di cembalo* (1615); *Il 2° libro di toccate, canzoni, versi d'inni, magnificat, gagliarde, correnti ed altre partite d'intan. di cembalo ed organo* (1616); *Capricci sopra diversi soggetti* (Rome, 1624; repub. in Venice, 1628, with the *Ricerari* of 1615); 2 books of *Canzoni a 1-4 voci per sonare e per cantare con ogni sorte d'istrumenti* (1620, 1637); *Arie musicali a più voci* (1630); *Fiori musicali di toccate, Kyrie, canzoni, capricci et ricercari in partitura per sonatori con basso per organo* (1635). A fourth book of *Canzoni alla francese* was pub. at Venice, 1645, from manuscripts; in this form he also left *Lamentazione*, and *In te, Domine, speravi* for double choir. Ref.: I. 358ff; III. 385; VI. 424f,

436; VII. 15ff, 24, 476; VIII. 284; mus. ex., XIII. 83; portrait, VI. 426.

**FREUDENBERG, Wilhelm** (1838-): b. Raubacher Hütte, Prussia; studied in Leipzig; founded a conservatory in Wiesbaden, 1870, and conducted the Singakademie there until 1886, when he opened a music school with Karl Mengewein in Berlin; choir director at the Kaiser Wilhelm Gedächtniskirche there since 1905; composed several operas, a symphonic poem, incidental music, an overture, church music, piano pieces and songs.

**FREUDMAN, Ignaz.** See FRIEDMAN.

**FREUND** (1) or **Fremdt, Cornelius** ([?]-1591): b. Plauen, Vogtland, d. Zwickau; composer of Protestant church music. (2) **Robert** (1852- ): b. Pesth; studied with Moscheles, Coccius, Taussig and Liszt; composer of piano-forte pieces and songs.

**FREY** (1) **M.** ([?]-1832); violinist, conductor and operatic composer at the Mannheim court. (2) **Adolf** (1865- ): b. Landau, Palatinate; studied with Mme. Schumann, Faist and Brahms; court musician to Prince Alexander Friedrich of Hesse, 1887-93; professor of music at Syracuse University, New York, since 1893.

**FREZZOLINI, Ermia** (1818-1884): b. Orvieto, d. Paris; operatic soprano; her début was made at Florence in *Beatrice di Tenda* (1838); sang in several Italian cities as well as in London, Paris, St. Petersburg and New York.

**FRIBERTH, Karl** (1736-1816): b. Wullersdorf, Lower Austria, d. Vienna; tenor to Prince Esterhazy at Eisenstadt; Jesuit conductor in Vienna and composer of church music.

**FRICHOT** \_\_\_\_\_ (ca. 1800): said by Fétis to have invented the Russian bassoon. Ref.: VIII. 51.

**FRICK, Philipp Joseph** (1740-1798): b. Würzburg, d. London; organist at the court of Baden-Baden; virtuoso on the musical glasses; teacher and writer in London.

**FRICKE** (1) **August Gottfried Ludwig** (1829-1894): b. Brunswick, d. Berlin; operatic bass in Brunswick, Bremen, Königsberg, Stettin and in the Berlin Royal Opera. (2) **Richard** (1877- ): b. Oschersleben; studied in Berlin; organist, director and singing teacher in Insterburg; composer of male choruses, a string quartet, pieces for piano and organ.

**FRICKENHAUS** (*née Evans*), **Fanny** (1849- ): b. Cheltenham, London; studied with Dupont and Bohrer; London concert pianist of note, gave chamber music concerts.

**FRIED, Oskar** (1871- ): b. Berlin, studied with Humperdinck and Philipp Scharwenka; director of Berlin societies; composer of *Das trunkene Lied* and *Erntelied* for chorus, prelude and double fugue for large orchestra,

a piece for 13 wind instruments and 2 harps; *Verklärte Nacht* for soli and orchestra; choral works for women's voices, and songs. *Ref.*: VI. 357.

**FRIEDBERG, Carl** (1872- ): b. Bingen, Germany; studied at the Frankfurt Cons.; taught piano there, 1893-1904; professor at Cologne Cons., 1904-14; toured the United States, 1914; professor of piano at the Institute of Musical Art since 1916.

**FRIEDENTHAL, Albert** (1862- ): b. Bromberg; studied with Agath, Steinbrunn and Kullak; pianist resident in Berlin; has made world-wide tours since 1882. He pub. *Stimmen der Völker* (5 books), *Musik, Tanz und Dichtung bei den Kreolen Amerikas* (1913); wrote piano pieces and songs. *Ref.*: (cited) IV. 305.

**FRIEDHEIM, Arthur** (1859- ): b. St. Petersburg; studied with Rubinstein and Liszt; toured America, 1891; taught in the Chicago College of Music, 1897; lived subsequently in New York, London, Munich and in New York again since 1913; wrote a piano concerto, piano pieces and songs; prod. an opera, *Die Tänzerin*, Karlsruhe, 1897.

**FRIEDLÄNDER, Max** (1852- ): b. Brieg, Silesia; studied with Garcia and Stockhausen; *Dr. phil.* at Rostock, 1887, with the thesis *Beiträge zur Biographie Franz Schuberts*; became professor and Musikdirektor at Berlin Univ., 1903; exchange professor at Harvard, 1911; pub. a complete edition of Schubert's songs and *100 Deutsche Volkslieder* (1885); also assisted in preparing *Volksliedebuch für Männerchor* (1906) and a similar work for mixed choirs; edited new editions of the songs of Schumann, Mendelssohn and Beethoven, and wrote many valuable critical essays.

**FRIEDMANN, Ignaz** (1832- ): b. Podgorze, near Cracow; studied in Leipzig and Vienna; toured Europe since 1905; prepared a new edition of Chopin's work in 12 volumes; wrote piano pieces and pieces for 'cello and piano.

**FRIEDRICH.** See also FREDERICK.

**FRIEDRICH AUGUST OF SAXONY.** *Ref.*: VI. 148.

**FRIEDRICH BARBAROSSA.** *Ref.*: VIII. 414.

**FRIES, Wulf (Christian Julius)** (1825-1902): b. Garbeck, Germany, d. Roxbury, Mass.; played in the Bergen theatre orchestra after 1842; founded the Mendelssohn Quintet Club in Boston; gave concerts throughout the New England States until 1901.

**FRIEZE, Henry S.**: contemp. American musical educator. *Ref.*: IV. 268.

**FRIKE.** See FRICK.

**FRIML, Rudolph** (1881- ): b. Prague; studied at Prague Cons.; accompanied Kubelik on tours through the United States in 1901 and 1906; played his piano concerto with New

York Symphony; composed the comic operas, 'The Firefly,' 'Katinka,' etc.; also wrote many piano pieces, songs and instrumental music.

**FRIMMEL, Theodor von** (1853-): b. Amstetten, Austria; assistant custodian of the Imperial Museum, Vienna, 1884-93; director of the art gallery of Count Schönborn-Wiesentheid and teacher of history of art at the Athenäum there; editor of the *Beethoven-Forschung* since 1908; wrote many books on Beethoven.

**FRISCHEN, Josef** (1863- ): b. Garzweiler, Palatinate; studied at Cologne Cons.; conductor of the Musikakademie and Philharmonic Concerts in Hanover, since 1902; Royal Musikdirektor and conductor of the Lehrer-Gesangverein in Brunswick; wrote 3 choral works with orchestra, instrumental pieces, etc.

**FRISKIN, James** (1886- ): b. Glasgow; studied at Royal Coll. of Music, composer of chamber music, orchestra suite, motets. *Ref.*: III. 442; VII. 589.

**FRITZE, Wilhelm** (1842-1881): b. Bremen, d. Stuttgart; studied in Bremen, Leipzig and Berlin; toured France and Italy, conducted the Singakademie, Liegnitz, 1866-77; wrote the oratorios *Fingel* and *David*, a symphony, concertos for violin and piano, church music and songs.

**FRITZSCH, Ernst Wilhelm** (1840-1902): b. Lützen, d. Leipzig; studied at the Leipzig Cons.; secured the music-publishing business of Bomnitz in Leipzig in 1866, which he sold to C. F. W. Siegel in 1903; pub. Wagner's collected works; edited the *Musikalisches Wochenblatt* from 1870 and *Musikalische Hausblätter* in 1875. By publishing the works of young composers, F. has been instrumental in furthering modern music.

**FRIZ (or Fritz), Gaspard** (1716-1782): b. Geneva, d. there; studied with Somis; violinist and composer of chamber music, symphonies, violin sonatas, piano concertos, etc.

**FROBERGER, Johann Jakob** (1605[?]-1667): b. Halle(?), d. Héricourt, Haute-Saône, France; celebrated organist and composer. He was taken, when a boy, to Vienna, where he entered the Imperial choir and studied the organ. In 1637 he was court organist at Vienna; there he was given 200 florins to enable him to study in Rome under Frescobaldi, and after 4 years returned to his post at Vienna holding it 1641-45 and 1653-70. He then made long concert-tours (to Paris and London), and spent his last years in the service of the Duchess Sibylla of Württemberg at her chateau near Héricourt. He composed toccatas, fantasias, canzoni, fugues, etc. (3 MS. vols. in the Vienna Library; 2 printed in Berlin); *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 *Suites de clavecin* (1 vol.). *Ref.*: I. 359f, 376; VI. 431, 442; VII. 15, 23 (footnote), 24, 32, 75, 104, 473; VIII. 284f.

**FRÖHLICH** (1) **Joseph** (1780-1862); b. Würzburg, d. there; founded a vocal and instrumental society for students, which became the Academic Institute of Music in 1804, when he became Dozent and Musikdirektor at the Univ., advancing to professor of æsthetics, etc., in 1812. His institute became important through various accessions, and is now the Royal School of Music. F. wrote masses, a requiem, symphonies, an opera, sonatas, choral songs, etc., contributed musical articles to periodicals, and pub. a *Musiklehre* with directions for playing all instruments in use, also separate methods for each single instrument, and a vocal school. (2) **Anna** (1793-1880), **Barbara** (1797-1845), **Josephine** (1803-1878) and **Katharina** (1800-1879), four sisters, of which the first was vocal teacher at the Vienna Cons., and the second and third singers of note, the fourth being known as the particular friend of the poet Grillparzer. (3) Danish composer. *Ref.*: X. 163.

**FROMM** (1) **Andreas** (17th cent.): cantor and composer at Stettin; composed the first German oratorio, 1649, *Der reiche Mann und der arme Lazarus*. His *Dialogus Pentacostalis* is still extant. (2) **Emil** (1835- ): b. Spremberg; studied with Grell, Bach and Schneider; cantor at Cottbus and organist and royal director of music at Flensburg; founded a choral society for mixed voices; composed a Passion cantata, works for the organ and men's choruses. (3) **K. J.** See Addenda.

**FRONTINI, F. Paolo** (1860- ): b. Catania; studied with Platania and Rossi; directed the Institute for Music in Catania and composed an opera and an oratorio, produced in Bologna, 1893 and 1882 respectively. *Ref.*: III. 394.

**FROSCHAUER, Johann** (15th cent.): printer in Augsburg, the first said to have used movable type, 1498.

**FROST** (1) **Charles Joseph** (1848-): b. Westbury on the Trym; London organist and founder of a choral society; Mus. B. and Doc., Cambridge; teacher at the Guildhall School of Music and examiner at the School for Organists; composed oratorios, church services and anthems, choruses and organ sonatas. (2) **Henry Frederick** (1848-1901): b. London, d. there; organist and music critic; author of a biography of Schubert (1881, 2nd ed., 1899). (3) **William Alfred** (1850-): b. London; singing teacher at St. Paul's, and composer of church music.

**FROTZLER, Carl** (1873- ): b. Stockerau, Austria; studied at the Vienna Cons.; organist at the Pfarrkirche,

Stockerau; Kapellmeister to Count Nicolaus Esterházy, and at the City Theatre, Linz-on-Daube; composed 3 operas, 3 masses, a symphony, etc.

**FRUGATTA, Giuseppe** (1860- ): b. Bergamo; studied at Milan Cons., and became professor there; composed various works for piano, instrumental pieces, etc.; also pub. a *Preparazione al Gradus ad Parnassum di Clementi* (1913).

**FRÜH, Armin Lebrecht** (1820-1894): b. Mühlhausen, d. Nordhausen; operatic composer; inventor of the semeiomelodicon.

**FRUYTIERS, Jan** (16th cent.): Flemish composer.

**FRY** (1) **William Henry** (1813-1864): b. Philadelphia, d. Santa Cruz; music critic to the New York "Tribune," composed 2 operas prod. in Philadelphia, 4 symphonic poems, cantatas, a *Stabat Mater* and songs. *Ref.*: IV. 132, 167f, 333f; portrait, IV. 332. (2) **D. H.** (19th cent.): American critic. *Ref.*: (quoted) IV. 130. (3) **E. R.** (19th cent.): American impresario. *Ref.*: IV. 128.

**FRYER, Herbert** (1877- ): b. Hampstead, London; pianist; studied at the Royal Academy of Music, and became professor there; concertized in England and America; became professor at the Institute of Musical Art, New York, 1915; composed for the piano.

**FRYSINGER, J. Frank** (1878-): b. Hanover, Pa.; studied in Baltimore, New York, Philadelphia and London; director of Hood College Cons., Frederick, Md.; head of organ department at University School of Music, Lincoln, Nebraska, since 1911; pub. many pieces for piano and organ.

**FUCHS** (1) **Georg Friedrich** (1752-1821): b. Mayence, d. Paris; studied with Cannabich at Mannheim; professor of clarinet in the Conservatoire, 1795; composed for the clarinet and wrote chamber music. (2) **Aloys** (1799-1853): b. Raase, Silesia, d. Vienna; collected musical MSS. and portraits of musicians; contributed to numerous journals. (3) **Karl Dorius Johann** (1838- ): b. Potsdam; studied with von Bülow, Weitzmann and Kiel; *Dr. phil.* at Greifswald with the thesis *Präliminarien zu einer Kritik der Tonkunst*; concert-pianist, teacher and critic in Berlin, Hirschberg and Danzig, organist at the Petrikirche there since 1886; pub. *Virtuos und Dilettant* (1869), *Die Zukunft des musikalischen Vortrags* (1884, 2 parts), *Die Freiheit des musikalischen Vortrags* (1885), *Praktische Anleitung zum Phrasieren* (1886 with Riemann), *Künstler und Kritiker* (1898), *Takt und Rhythmus im Choral* (1911). (4) **Johann Nepomuk** (1842-1899): b. Frauenthal, Styria, d. Vöslau, near Vienna; Kapellmeister in Pressburg, Cologne, Hamburg, Leipzig and Vienna; director of Vienna Cons.,

1894; prod. an opera, *Zingara* (Brünn, 1892), and made arrangements of Handel, Schubert and Gluck. (5) **Robert** (1847- ): b. Frauenthal; brother of (4); studied at Vienna Cons., and became professor of theory there, 1875; pub. symphonies, orchestral serenades, an overture, much piano and instrumental music; prod. 2 operas. (6) **Albert** (1858-1910): b. Basel, d. Dresden; studied at Leipzig Cons.; owner and manager of the Wiesbaden Cons., 1889-98; professor at the Dresden Cons. since 1898; composed an orchestral suite, a violin concerto, instrumental music, songs, choruses, etc. (7) **Karl** (1865- ): b. Offenbach; studied at the Hoch Cons. in Frankfurt; played in St. Petersburg under Rubinstein; professor at the Manchester Royal College; pub. a 'Violoncello Method' (3 vols., 1906).

**FÜCHS, Ferdinand Karl** (1811-1848): b. Vienna, d. there; studied at the Vienna Conservatory, composed songs, and 3 operas.

**FUENLLANA, Miguel de** (16th cent.): virtuoso on lute and chamber musician, produced and dedicated to Philip II of Spain a work for the lute containing, besides fantasias by F. himself, lute arrangements of vocal compositions of Morales, the Guerreros, Flecha, Vasquez and others.

**FUENTES** (1) **Don Pasquale** (18th cent.-1768): b. Albaida, Valencia, d. there; conductor of the Cathedral there and composer of church music. (2) **Francisco de Santa Maria de**: Franciscan monk; produced in Madrid, 1778, *Dialectos musicos*.

**FUERTE, M. S.** See **SURIANO**.

**FÜGER, Kaspar** (ca. 1562-1617): b. Dresden, d. there; studied with Figulus and at the Leipzig University; cantor and deacon at the Dresden *Kreuzschule*; wrote *Christliche Verse und Gesänge*, etc.

**FUGÈRE, Lucien** (1848- ): b. Paris; studied with Raguena; baritone singer in operetta and comic opera.

**FÜHRER, Robert** (1807-1861): b. Prague, d. Vienna; studied with Vitásek; teacher at the School for Organists at Prague, conductor of the cathedral there; organist in Gmunden, Ried and Vienna; prolific composer of masses and church music, composed for organ and wrote 2 books (on Greek scales and on rhythm, 1847).

**FÜHRMANN** (1) **Georg Leopold** (early 17th cent.): author of work for the lute in French and German tablature, published in Nuremberg, 1615. (2) **Martin Heinrich** (1669-after 1740): b. Templin, d. Berlin; cantor, theoretician and critic, most of whose writings were in the nature of polemics.

**FULDA, Adam von.** See **ADAM**.

**FULLER** (1) **Loie**: contemporary dancer. *Ref.*: III. 364; X. 189, 190ff. (2) **Margaret**. *Ref.*: (quoted on Elssler) X. 155.

**FULLER-MAITLAND, J. A.** See **MAITLAND**.

**FULLSACK, Zacharias** (early 17th cent.): member of the council band at Hamburg; produced, with Christian Hildebrand, a collection of dance music, including compositions of Bateman, Borchgreving, Brade, Dowland, etc.

**FULSZTYNSKI, Sebastian** (16th cent.): Polish composer.

**FUMAGALLI** (1) **Disma** (1826-1893): b. Inzago, d. Milan; stud. in Milan Cons. and taught there from 1857; composer of over 250 pieces of piano music. (2) **Adolfo** (1828-1858): b. Inzago, d. Florence; pianist, brother of (1); pupil of Gaetano Medaglia, of Angeleri and Ray at Milan Cons. (1837-47); toured Italy, France, and Belgium, earning the sobriquet 'Paganini of the pianoforte'; wrote many elegant and effective piano pieces which became very popular. (3) **Polibio** (1830-): b. Inzago, Italy; brother of (1) and (2); pianist and composer piano and organ music. *Ref.*: III. 397. (4) **Luca** (1837-): b. Inzago, Italy; brother of (1), (2) and (3); pupil of Milan Cons.; concert-pianist, played with great success in Paris (1860), and has written salon-music for piano, also an opera, *Luigi XI*, prod. at Florence, 1875. (5) **Vincenzo** (1840- ): teacher of composition at Milan Cons. (6) **Mario Leon** (1864- ): b. Milan; studied with Ceina; baritone of note.

**FUMI, Vincenzao** (1823-1880): b. Montepulciano, Tuscany, d. Florence; studied under Giorgetti in Florence; opera conductor and composer.

**FURCHHEIM, Johann Wilhelm** (ca. 1635-1682): b. Dresden (?), d. there; violinist, 1655, court organist, 1666, concert-master, 1680, and vice Kapellmeister, 1682; important violin composer; pub. *Musikalische Tafel-Bedienung* for strings and continuo, *Auserlesenes Violin-Exercitium* (5-part chamber sonatas, 1687), other works in MS. *Ref.*: VII. 386.

**FURLANETTO** (1) **Bonaventura** (1738-1817): b. Venice, d. there; singing teacher, organist, director of a conservatory for girls there; composed masses, etc., for performance by his girl pupils; conductor at St. Mark's and teacher at the Philharmonic Institute. (2) **Pier Luigi** (1849-1880): b. Magliano, Venetia, d. Venice; composed masses, cantatas and operas.

**FURNHJELM, Erik Gustav** (1883-): b. Helsingfors; professor of composition at the Helsingfors Cons. since 1909; composed a symphony in D, a 'Phantastic Overture,' a piano quintet and a Konzertstück for violin and orch.

**FURNO, Giovanni** (1748-1837): b. Capua, d. Naples; taught Bellini, Ricci, etc., at Naples conservatories.

**FURSCH-MADI, Emmy** (1847-1894): b. Bayonne, France, d. Warrentville; studied at the Conservatoire and made her debut in Paris; sang in the



## Fürstenau

New Orleans French Opera Company, at Covent Garden and in the Metropolitan Opera House, New York.

**FÜRSTENAU** (1) **Kaspar** (1772-1819): b. Münster, d. Oldenburg; flutist and chamber virtuoso. (2) **Anton Bernhard**, son of Kaspar (1) (1792-1852): b. Münster, d. Dresden; virtuoso on flute and composer for his instrument. (3) **Moritz** (1824-1889): son of A. B. (2), b. Dresden, d. there; virtuoso on flute, custodian of the royal private music collection, teacher at the Conservatory there. He was a distinguished student of musical history, wrote on the Dresden court opera and conservatory, etc., pamphlets and articles for musical journals and contributions to the *Allgemeine deutsche Biographie*.

**FÜRSTNER, Adolf** (1835-1908): b. Berlin, d. Bad Nauheim; founder of a music publishing firm in Berlin; pub-

lished among other music, works of Richard Strauss, Delibes and Leoncavallo.

**FUX, Johann Joseph** (1660-1741): b. Hirtenfeld, Upper Styria, d. Vienna. He was organist at the Schottenkirche, Vienna, in 1696, court composer, 1704, Kapellmeister at St. Stephen's, 1698, and Kapellmeister to the court in 1715, holding the post under 3 successive emperors, till his death. Of his works 405 have been preserved but few published. His famous treatise on counterpoint, *Gradus ad Parnassum*, was published originally in Latin (1725), later in Ger., It., Fr. and Eng. Though it did not recognize the modern system of tonality, being grounded on the old church-modes, it was studied by Haydn, Mozart and other masters. *Ref.*: I. 416; II. 62; VIII. 138; IX. 34, 45.

**FYFFE, Charles A.**, historian. *Ref.*: (quoted) II. 232, 237ff.

## Fyffe

## Gabler.

**GABLER**, — (d. Ravensburg, Württemberg, 1784): built the organ in Weingarten monastery (62 stops, 4 manuals and pedal).

**GABRIEL** (1) *Mary Ann Virginia* (1825-1877): b. Banstead, Surrey; composer of a cantata, 'Evangeline,' of operettas and popular songs. (2) **Richard** (1874- ): b. Zackenzin, Pomerania; studied in Royal Institute for Church Music and the Meisterschule of Humperdinck; organist at Sagan; his compositions include a spring overture and choral works w. orch. (3) **Max**: contemp. theatre conductor in Hanover; composer of operettas produced with success at Magdeburg, Hanover, Breslau and Berlin.

**GABRIELI** (1) *Andrea* (ca. 1510-1586): b. Venice, d. there; pupil of Adrian Willaert; chorister at San Marco in 1536, and in 1566 second organist. He was the most famous organist of his time and counted among his pupils his nephew (2), and Hans Leo Hassler. Of his many compositions the following are extant: *Sacræ cantiones a 5* (1565 and 1584); *Cantiones ecclesiasticæ a 4* (1576 and 1589); *Cantiones sacræ a 6-16* (1578); six-part masses (1570); 2 books of madrigals in 5 to 6 parts, 3 books in 3 to 6 parts, 2 books in 6 parts (1572-1586); *Psalmi poenitentiales 6 vocum* (1583); *Canzoni alla francese per l'organo* (1571 and 1605); *Sonata a 5* (1586). Many of his organ-pieces appeared in the *Intonazioni d'organo* (1593), *Ricercari per l'organo* (3 vols., 1595), of his vocal music in the *Canti concertati a 6-16* (1587); also single pieces in Phalèse's *Harmonia celeste* (1593), *Symphonia angelica* (1594), and *Musica divina* (1595); a sonnet in Zuccarini's *Corona di dodici sonetti* (1586), and songs for double chorus, for the reception of Henry III. of France, in 1574, are in Gardane's *Gemme musicali* (1587). *Ref.*: I. 330, 356; VI. 69, 421; VII. 10; VIII. 123f. (2) **Giovanni** (1557-1612): b. Venice, d. there; nephew and pupil of Andrea (1), distinguished as organist, teacher (of Heinrich Schütz et al) and composer; leader of the Venetian school. He published *Madrigali a 6 voci o istromenti* (1585); *Madrigali e ricercari a 4 voci* (1587); *Ecclesiasticæ cantiones 4-6 vocum* (1589); *Sacræ symphonix a 6-16* (for voices or instruments, 1597); *Symphonix sacræ, lib. II, 6-19 voc.* (1615); *Canzoni e sonate a 3-*

## Gade

*22 voci* (1615). His edition of the *Canti concertati* include 10 of his own compositions, while Andrea's *Intonazioni* and *Ricercari per l'organo* (1593-95) and other contemporary collections contain many others. *Ref.*: I. 356; VI. 69, 234, 321; VII. 10, 11, 471; VIII. 80, 123, 124; IX. 29.

**GABRIELLI** (1) *Domenico* (ca. 1640-1690): b. Bologna, d. Modena; *maestro* at the Church of San Petronio, and president of the Philharmonic Academy, Bologna, 1683; prod. 9 operas; a volume of motets, *Vexillum pacis* (1695), *Cantate a voce sola* (1691) and a collection of dances for 2 violins, 'cello and basso continuo (1703) were pub. posthumously. (2) **Caterina** (1730-1796): b. Rome, d. there; operatic singer famous at all European courts. (3) **Count Nicolo** (1814-1891): b. Naples, d. Paris; studied at Naples Cons.; composed 22 operas and 60 ballets.

**GABRIELSKI**, *Johann Wilhelm* (1791-1846): b. Berlin, d. there; celebrated flute virtuoso, who toured, and wrote solo and ensemble pieces for flute. His brother **Julius** (1806-1878) and his son **Adolf** also devoted themselves to the flute.

**GABRILOWITZ**, *Ossip* (1876-): b. St. Petersburg; studied with Tolstoft, Rubinstein and Leschetizky; concert pianist, conductor and composer for pianoforte. He toured the United States frequently with great success, and married the singer **Clara Clemens**, the daughter of 'Mark Twain,' who appears with him in joint recitals. *Ref.*: portrait, VII. 364.

**GABUSSI**, *Vincenzo* (1800-1846): b. Bologna, d. London; studied with Padre Mattei; taught piano and voice; prod. several operas and pub. a series of songs very popular in Italy.

**GADE**, *Niels Wilhelm* (1817-1890): b. Copenhagen, d. there; was the son of a joiner and instrument-maker. He abandoned his father's trade after study in the violin for a time; then became a pupil of Wexschall, leader of the court orchestra, of which G. became a member; also studied theory with Berggreen. When 16 he appeared as a concert-violinist. In 1841 his overture *Nachklänge von Ossian* took the first prize at the Copenhagen Musical Society's competition, carrying with it a royal stipend for the further prosecution of the composer's studies. In

1842 Mendelssohn played G.'s symphony in C minor and the *Nachklänge* at a Gewandhaus concert, and, remaining in Leipzig, G. became an intimate friend of Schumann and Mendelssohn, frequently conducted the Gewandhaus concerts in Mendelssohn's absence, and succeeded him as conductor upon his death in 1847. In 1848 he returned to Copenhagen as court conductor. G. is the leading northern representative of the Romantic school and has exerted a strong influence in Denmark and Scandinavia. He wrote 8 symphonies, 5 overtures, 2 orchestral suites, *Novellettes* for orch., 1 string quintet, 1 string octet, 1 trio, 2 violin concertos, 3 violin sonatas, fantasy pieces for clarinet, 1 sonata and many pieces for piano, songs and choral works of large calibre, notably, '*Comala*', '*The Erl King's Daughter*', '*The Holy Night*', '*The Crusader*', etc.; also an opera, *Mariotta*, and sacred choral songs. Ref.: II. 263, 347; III. 69, 72, 92; choral works, VI. 169ff; piano music, VII. 326; orchestral music, VIII. 8, 233f, 486; ballet, X. 133, 151; portrait, VI. 176.

**GADSBY, Henry Robert** (1842-1907): b. Hackney, London, d. Putney; pupil of William Bayley, otherwise self-taught; organist at St. Peter's, Brockley; professor of harmony at Queen's College, London, 1884; professor at the Guildhall School of Music. He composed Psalm 130; cantatas; music to 'Alcestis' and 'Andromache'; 8-part Festival Service in D; 3 symphonies; overtures, orchestral scene 'The Forest of Arden'; a string quartet; services, anthems, part-songs, etc.; wrote a 'Supplemental Book of Exercises' for sight singers; also a 'Harmony' (1884).

**GADSKI, Johanna** (1871- ): b. Anclam, Prussia; studied in Steffin; operatic soprano; sang in Berlin, Bayreuth, London and New York. Her Wagner rôles, notably Eva in *Die Meistersinger*, Brünnhilde and Isolde, are especially noteworthy. Ref.: IV. 145, 147.

**GAFORI** (also *Gaforio*, *Gafuri*, *Gaffurio*), *Franchino* (Latinized to *Franchinus Gafurius* or only *Franchinus*) (1451-1522): b. Lodi, d. Milan; theorist; studied theology and music; lived in Mantua, Verona and (1477) Genoa; having fled with the fugitive Doge Prospero Adorno to Naples, he held public disputations there with Filippo da Caserta and G. Spataro; was choirmaster at Monticello 3 years; in 1484 became singer and master of the boys in Milan Cathedral and first singer in the choir of Duke Lodovico Sforza; founded a music-school at Milan in 1485. He wrote *Theoricum opus harmonice discipline* (Naples, 1480; 2nd ed. Milan, 1492, as *Theoria musicæ*); *Practica musicæ sive musicæ actiones in IV libris* (Milan, 1496; containing examples of mensural nota-

tation in block-print; other editions 1497, 1502, 1512); *Angelicum ac divinum opus musicæ . . . materna lingua scriptum* (Milan, 1508); *De harmonia musicorum instrumentorum opus* (Milan, 1518, with biography of G. by P. Meleguli), and *Apologia Franchini Gafurii adversus Joannem Spatarium et complices musicos Bononienses* (Turin, 1520).

**GAGLIANO** (1) **Marco di Zanobi da** (c. 1575-1642): b. Gagliano, Tuscany, d. Florence; composer; founded Accademia degl' Elevati at Florence (1607); priest and *maestro di cappella* at the church of San Lorenzo; composed operas, *Dafne* (1608), *Medora* (for coronation ceremonies of Emperor Ferdinand II, 1619), and *La Flora* (with Peri, 1628); also madrigals and church music; one of the most notable of the first composers in the *Stile rappresentativo*. Ref.: I. 335, 378; (quoted) I. 333; IX. 9, 13. (2) famous family of violin makers of Naples who followed the Stradivari model. **Alessandro**, a pupil of Stradivari, worked from 1695-1725; his sons, **Nicolo** and **Genaro**, from 1700-50. **Fernando** (1736-81) was a son of Nicolo.

**GÄHRICH, Wenzel** (1794-1864): b. Bohemia, d. Berlin; violinist; composer of ballets for Taglioni, then ballet conductor at the Royal Opera, Berlin.

**GAYL, Edmée-Sophie** (née Garre) (1775-1819): b. Paris, d. there; studied singing under Mengozzi and toured southern France and Spain; studied theory under Fétis, Perne and Neukomm; sang in London, 1816, in Germany and Vienna, 1818; composed operas, *Les deux jaloux* (1813); *Mademoiselle de Launay à la Bastille* (1813); *Angela* (1814 with Boieldieu); *La méprise* (1814); *La sérénade* (1818); also vocal romances and nocturnes.

**GAILHARD, Pierre** (1848- ): b. Toulouse; studied at the Conservatoire, Paris; début as bass, Opéra Comique, 1867; director of the Opéra, 1884-1907; wrote a scenario for Vidal's ballet, *La Maladetta* (1893) and the libretto for *Guernica* (1895).

**GALANDIA**. See **GARLANDIA**.

**GALE, Clement R.**: contemp. Anglo-American organist and church composer. Ref.: IV. 357.

**GALEAZZI, Francesco** (1758-1819): b. Turin, d. Rome; director of concerts in the Teatro Valle, Rome, for 15 years; violin teacher at Aseoli; pub. an early method for violin (Rome, 1791-6).

**GALEN** (2nd cent.): writer on vocal anatomy. Ref.: V. 55.

**GALEOTTI** (1) (*Galliot*), **Stefano** (or *Salvatore*) (18th cent.): composer of 'cello sonatas and trio sonatas printed by Walsh in London (1750-60), Le Clerc in Paris and Hummel in Amsterdam. (2) **Vincenzo Tomaselli** (early 19th cent.): Italian ballet master in Denmark. Ref.: X. 162. (3) **Cesare** (1872- ): b. Pietrasanta, Lucca;

composer of operas, including *Anton* (Milan, 1900), and *La Dorise*; also organ music, etc. Ref.: III. 397.

**GALÈS, Weston** (1877- ): b. Elizabeth, N. J.; studied at Yale University, in New York and Paris; organist and choirmaster of Christ Church, New York, 1902-8, of Emanuel Church, Boston, 1908-13; founder and conductor of the Detroit Symphony Orchestra.

**GALILEI, Vincenzo** (ca. 1533-ca. 1600): b. Florence, d. there; father of the astronomer, Galileo G. He was skilled on the lute and violin, and familiar with ancient Greek theory. He became a member of the so-called Florentine camerata, the circle of artists and amateurs meeting at Connt Bardi's palace, and his compositions for solo voice with lute-accompaniment are considered the starting-point of the monodic style cultivated by the founders of opera. He published *Discorso della musica antica e della moderna* (Florence, 1581) to the 2nd ed. (1602) of which is appended a polemical *Discorso intorno alle opere di messer Gioseffo Zarlino di Chioggia* (originally issued separately in 1589); and *Il Fronimo, dialogo sopra l'arte del bene intavolare e rettamente suonare la musica*, etc. (Venice, 1583; 2nd ed., 1584). Ref.: I. 329f; V. 154; VIII. 480; IX. 5, 8.

**GALIN, Pierre** (1786-1821): b. Samatan, France, d. Bordeaux; started in 1817 courses in a simple method of learning music, which he set forth in his *Exposition d'une nouvelle méthode pour l'enseignement de la musique* (1818), issued in 2nd and 3rd editions under the title of *Méthode du Mélodiste* (1824, 1831), later known as Galin-Chevé-Paris Method.

**GALITZIN** (1) **Nicolas Borissovitch** (1794-1866): d. Kurski; Russian prince, 'cellist, and an amateur of exceptional accomplishment, to whom Beethoven dedicated an overture (op. 124) and 3 quartets (op. 127, 130, 132), and with whom he corresponded to the time of his death. Ref.: VII. 520. (2)

**Georg** (1823-1872): b. St. Petersburg, d. there; son of (1); established a choir of 70 boys in Moscow, 1842, and later an orchestra which toured Europe and America introducing Russian music; wrote masses, orchestral works, instrumental soli, songs and choruses.

**GALLAY** (1) **Jacques François** (1795-1864): b. Perpignan, d. Paris; horn virtuoso; studied under Dauprat at Paris Conservatoire, where he took first prize; played in the Odéon and Théâtre Italien; member of the Royal chapel, and in 1832 chamber musician to Louis Philippe; in 1842 he succeeded Dauprat as horn professor in the Cons.; composed horn quartets, trios, duos; recreations, nocturnes, études and concertos for horn; wrote a *Méthode complète de cor*. (2) **Julius** (1822-1897): b.

Saint-Quentin, d. Paris; 'cello player and student of *lutherie*; wrote *Les instruments 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 historical introduction and explanatory notes (Paris, 1870); *Les instruments des Écoles italiennes, catalogue précédé d'une introduction et suivi de notes sur les principaux maîtres* (Paris, 1872); while in Vienna, 1873, he edited the *Rapport sur les instruments de musique [à archet]* (Paris, 1875).

**GALLENBERG, Wenzel Robert, Graf von** (1783-1839): b. Vienna, d. Rome; joint-director of the opera in Vienna, 1821-3; failed as manager of the Kärntnerthor Theater, 1829; wrote about 50 ballets and much piano music.

**GALLI, Amintore** (1845- ): b. Talamello, near Rimini; editor and composer; studied at Milan Cons. for several years on the editorial staff of the publisher Sonzogno, in Milan, and lecturer on the history of music at the Cons.; since 1872 has been music reviewer for the *Secolo* and editor of *Il teatro illustrato* and *Musica popolare*; composer of the opera *Il corno d'oro* (1876) and 'David' (1904), the oratorios *Espiazione* and *Cristo al Golgota*, a setting of Goethe's *Totentanz* for baritone and orchestra, a string quartet, etc.; author of *Etnografia musicale* (1898), *Estetica della musica* (1900), *Storia e teoria del sistema musicale* (1901), *Piccolo lessico di musica*, etc.

**GALLI-MARIE, Célestine** (née Marié de l'Isle) (1840-1905): b. Paris, d. Nice; dramatic mezzo-soprano; made her début at Strassburg, 1859; sang in Toulouse, 1860; Lisbon, 1861; sang 'Bohemian Girl' at Rouen, 1862; was engaged for the Paris Opéra Comique; début there, 1862, as Serpina in *La Serva Padrona*; she created the rôles of Mignon, 1866, and Carmen, 1875, also several others, singing in more than 20 operas during the years 1862-78 and 1883-85. Ref.: II. 388.

**GALLIA**. See [L']ÉPINE.

**GALLIARD, Johann Ernst** (1687-1749): b. Celle, Hanover, d. London; pupil of A. Steffani; oboist; chamber musician to Prince George of Denmark in London, 1706; organist at Somerset House; composer of cantatas, a *Te Deum*, a *Jubilate*, anthems, flute and 'cello solos; also music to the 'Morning Hymn of Adam and Eve,' from Milton's 'Paradise Lost,' and Hughes' opera *Calyppo and Telemachus* (1712), as well as music to plays, masques and pantomimes. Ref.: X. 149f.

**GALLICO, Paolo** (1868- ): b. Trieste; studied at the Vienna Cons.;

gave concerts in various countries of Europe, then became concert-pianist and teacher in New York, 1892; wrote an opera, *Harlekin*, an operetta, *Johannstraum*, piano pieces and songs.

**GALLIGNANI, Giuseppe** (1851- ): b. Faenza; studied at the Milan Cons.; *maestro di cappella* at Milan Cathedral, and editor of *La Musica Sacra*; composed 4 operas, organ-pieces and church music.

**GALLUS** (1) **Jacobus** (or **Jacob Händl**, or **Hähnel**) (ca. 1550-1591): b. Carniola, d. Prague; Kapellmeister to the Bishop of Olmütz, later Imperial Kapellmeister at Prague; composer contemporary with Palestrina and Lasso; has written pieces pub. in Böldenschatz's *Florilegium Portense*, Proske's *Musica divina* and collections of Scherberlein, Zahn, Becker, Rochlitz, and others; also the following printed works: *Missae selectiores* (1580, 5-8 parts, four books), *Musici operis harmoniarum, 4, 5, 6, 8 et plurium vocum* (1st part, 1590), *Moralia 5, 6 et 8 vocibus concinnata* (1586), *Epicædion harmonicum . . . Caspari Abb. Zabrodicensis* (1589), *Harmoniae variae 4 vocum* (1591), *Harmoniarum moralium* [4 voc.] (1589-90, 3 parts), *Sacrae cantiones de præcipuis festis 4-8 et plurium vocum* (1597), *Mottetiae quae praestant omnes* (1610). Handel in his 'Funeral Anthem' used Gallus' *Ecce quomodo moritur justus*. (2) **Johannes** (**Jean le Cocq**, **Maitre Jean**, **Mestre Jhan**) (d. ca. 1543): Dutch contrapuntist; was *maestro di cappella* to Duke Ercole of Ferrara; pub. many pieces in collections and in a volume of motets printed by Scotto (1543). (3) See MÉBERTSCH, JOHANN.

**GALPIN**, [Rev.] **F. W.**: contemp. English collector of, and writer on, old instruments. *Ref.*: III. 430.

**GALSTON, Gottfried** (1879- ): b. Vienna; studied in Vienna and Leipzig; taught at the Stern Cons., Berlin; 1903-7, titular professor at the Cons., St. Petersburg, since 1908; toured Australia, Europe and America, 1912-13; pub. a *Studienbuch* (1909).

**GALUPPI, Baldassare** (1706-1784): b. Island of Burano (from which he was surnamed *il Buranello*), d. Venice; pupil of his father, a barber and violin player, and Lotti. He prod. *Dorinda* (Venice, Teatro S. Angelo) with brilliant success in 1729. He was so successful in comic opera that he was called *padre dell' opera buffa*. He was also a harpsichord player and composer for that instrument. He visited England in 1741 and was *maestro* at St. Mark's, director of the Cons. degli Incurabili, and organist at various churches, 1762-64; was *maestro* to the court of Catherine II of Russia, 1765-68, and again director of the Incurabili at Venice. He wrote 54 operas, oratorios, a cantata, and other church mu-

sic. *Ref.*: II. 15, 179; VII. 97, 116f; IX. 39, 53.

**GAMBALE, Emmanuele**: Milanese music teacher; wrote *La riforma musicale . . .* (1840), advocating a basic scale of 12 semitones (Ger. transl. by Häser, 1843) which he carried out in his *La prime parte della riforma musicale . . .* (1846), wherein are études written in his new notation; translated Fétis' Harmony.

**GAMBLE, John** (17th cent.): English violinist and composer.

**GAMUCCI, Baldassare** (1822-1892): Florentine pianist and writer.

**GANASSI, Silvestro** (**del Fontego**): b. Fontego, n. Venice, ca. 1500; author of *La Fontegara, la quale insegna di suonare il flauto*, etc. (Venice, 1535; a method for the 7-holed *flûte-à-bec*, with explanations of the 'graces'); and *Regula Rubertina che insegna suonare de viola d'arco tastada* (1542-3, in 2 parts; a method for viola and bass viol), two highly valuable books, which were printed by G. himself and only one copy of each is extant (Liceo Filarmónico, Bologna). *Ref.*: VII. 374.

**GAND, Ch.-Nicolas-Engène** (ca. 1826-1892): d. Boulogne-sur-Seine; famous violin maker.

**GANDOLFI, Riccardo** [**Cristoforo Daniele Diomedè**] (1839- ): b. Voghera, Piedmont; studied with Conti, Pacini, and Mabellini; inspector of studies, then librarian-in-chief of the Real Istituto di Musica, Florence; at first composer of operas, then of instrumental works (overtures, etc.) and church music (masses, Requiem, cantata, etc.); wrote historical studies on Francesco Landino (1888), Mozart (1891), on early Florentine monody, Malvezzi and Cavalieri, Rossini, and valuable articles in the *Rivista musicale Italiana* and *Ricordi Musicali Fiorentini*.

**GANNE, Louis-Gaston** (1862- ): b. Buxières-les-Mines, Allier; studied under Dubois and Franck at the Conservatoire; *chef d'orchestre* of the balls at the Opéra and first *chef d'orchestre* at the municipal Casino at Royan; composer of ballets, pantomimes, and divertissements; also the vaudeville *Tout-Paris* (1891), a comic opera, *Rabelais* (1892), and the vaudeville operetta *Les Colles des femmes* (1893); has pub. about 50 light pieces for piano for 4 hands, numerous songs, etc.

**GÄNSBACHER, Johann** (1778-1844): b. Sterzing, Tyrol, d. Vienna; studied under Abbé Vogler; Kapellmeister of the cathedral, Vienna, 1823; pub. church music, including 2 masses and 2 requiems, 3 terzettos for soprano and tenor, piano sonatas and trios; much church music, a symphony, serenades, marches, songs and piano music are in MS.

**GANTVOORT, Arnold Johann** (1857- ): b. Amsterdam; taught privately and in various colleges in the United States; connected with the Col-

**Ganz**

lege of Music, Cincinnati, since 1894; pub. educational music books.

**GANZ** (1) **Adolf** (1796-1870): b. Mayence, d. London; violinist; 1819, conductor at Mayence; Kapellmeister to the Grand Duke of Hesse-Darmstadt, 1825. (2) **Moritz** (1806-1868): b. Mayence, d. Berlin; cellist, brother of (1); first cellist in Berlin Court Orchestra, 1827; composed concertos, fantasias, trios, duets, etc., for 'cello. (3) **Leopold** (1810-1869): b. Mayence, d. Berlin; violinist, brother of (1) and (2); made concert tours with Moritz G.; joined Berlin court orchestra, 1827; became concert-master, 1840; pub. duos for violin and 'cello. (4) **Eduard** (1827-1869): b. Mayence; pianist, director of a Berlin music school. (5) **Rudolph** (1877- ): b. Zürich; pianist and composer; studied in the conservatories of Zürich, Lausanne and Strassburg; also under Busoni, Blanchet and Urban in Berlin; toured Europe, taught in Chicago, 1901-05; has played with leading orchestras and musical organizations throughout U. S. and Canada; has composed a symphony, concert piece for piano and orch., piano pieces, songs, etc. (6) **Wilhelm** (1883-1914): b. Mayence; pianist, studied under Eckert in Berlin and Anschütz in Cöhlentz; professor at the Guildhall School of Music, London; conducted the Ganz Orchestral Concerts in London from 1879-82, composed fashionable salon pieces for piano.

**GARAT, Pierre-Jean** (1764-1823): b. Ustaritz, Basses-Pyrénées, d. Paris; concert singer and teacher; studied singing under Franz Beck in Bordeaux; studied law at University of Paris in 1780; became private secretary to Count d'Artois; after the revolution accompanied Rode to Hamburg; with him returned to Paris in 1794, where G. sang at the Feydeau Concerts, 1795, became professor of singing at the Conservatoire; was the foremost singer on the French concert stage in every department of vocal music for more than 20 years. Nourrit, Levasseur and Ponceau were his pupils.

**GARAUDÉ, Alexis de** (1799-1852): b. Nancy, d. Paris; studied theory under Cambini and Reicha, and singing under Crescentini and Garat; was a singer in the royal choir from 1808-30 and professor of singing in the Conservatoire from 1816-41; pub. 3 string quintets, many ensemble pieces for violin, flute, clarinet and 'cello, sonatas and variations for piano, a solemm mass, solfeggi, vocalises, arias, duets, songs, etc.; also a *Méthode de chant* (1809, op. 25; 2nd revised ed. as *Méthode complète de chant*, op. 40); *Solfège, ou méthode de musique; Méthode complète de piano*; and *L'harmonie rendue facile, ou théorie pratique de cette science* (1835).

**GARCIA** (1) **[Don] Francisco Saverio** (1731-1809): b. Nalda, d. Sara-

**Gardiner**

gossa; singing teacher and composer; *maestro di cappella* at the Cathedral of Saragossa; composed operas and oratorios. (2) **Manuel del Popolo Vicente** (1775-1832): b. Seville, d. Paris; singer, teacher, composer; famous on the operatic stage in Spain, France, Italy, England, Mexico and the United States; wrote about fifty operas, several ballets and a cantata, *Endimion*; teacher of his children, Marie Malibran, Pauline Viardot and Manuel Garcia. *Ref.*: II, 185; IV, 118f. (3) **Mannuel** (1805-1906): b. Madrid, d. London; world-famous vocal teacher; professor at Paris Cons. (1847-50), subsequently at Royal Acad. of Music, London; studied the functions of the vocal organs and invented the laryngoscope; author of *Mémoire sur la voix humaine* (1840) and *Traité complet de l'art du chant* (1847); among his pupils were Eugénie Garcia, Jenny Lind, Henriette Nissen and Jul. Stockhausen. *Ref.*: V, 10, 57f; portrait, V, 58. (4) **Marie-Félicité**. See MALIBRAN.

**GARCIN, Jules-Auguste-Salomon** (1830-1896): b. Bourges, d. Paris; studied at the Conservatoire, Paris; joined the orchestra of the Opéra, 1856, and became first violin, 1871; conductor of the Cons. concerts, 1882-92; and professor of violin there after 1890; composed a symphonic suite for orchestra and violin pieces, including a concertino and a concerto.

**GARDANO** (or *Gardane*), **Antonio** (ca. 1500-1571): d. Venice; early Italian music printer; reprinted many current publications, important novelties, and his own compositions as *Mottetti del Frutto* (1539) and *Canzoni francesi* (1564). His heirs published under his name until 1650.

**GARDEL, Maximilian**: ballet composer. *Ref.*: X, 14, 89, 91, 131, 148, 151, 162.

**GARDEN, Mary** (1877- ): b. Edinburgh, but reared in America; operatic soprano; studied with Fugère and Chevallier in Paris; début at Opéra Comique in 1900 in 'Louise' (Charpentier), one of her most successful rôles; created Marie in *La Marseillaise*, Diane in *La Fille du Tabarin*, etc.; created Mélisande in *Pelléas et Mélisande* (Debussy); sang *Hérodiade*, *Manon*, *Thais* in Massenet's operas, *Salomé* in Strauss' opera, etc., both in Paris and the U. S., where she appeared first at the Manhattan Opera House, then with the Chicago Opera Co. *Ref.*: portrait, IV, 144.

**GARDINER** (1) **William** (1770-1853): b. Leicester, d. there; music-lover who sought to improve English church music by adapting English texts to the compositions of celebrated masters; pub. 'Sacred Melodies' (6 vols.); wrote 'The Music of Nature,' 'Music and Friends' (1838), 'Sights in Italy' (1847), and translated Stendhal's 'Life of Haydn.' (2) **H. Baifour**

**Gariel**

(1877- ) : b. London; studied at Oxford, also with Knorr at Frankfort, was singing teacher in the schools of Winchester for a time, then devoted himself to composition, having composed a symphony in D, an orchestral fantasy, overture, English Dance, string quintet in C minor, string quartet in B, etc. *Ref.*: III. 422.

**GARIEL, Ednarado** (1860- ) : b. Monterey, Mexico; studied with Marmontel in Paris; music and language teacher at the Normal school in Saltillo, Mexico; pub. *Chopin, la tradicion de su musica*, etc. (1895), *Causas de la decadenzu del arte musical en Mexico* (1896), and an elementary music method.

**GARLANDIA** (1) **Johannes de** (b. ca. 1190): English writer; founded a school of music in Paris and was for a time on the faculty of the new University of Toulouse; author of *De musica mensurabili*, pub. in Coussemaker's *Scriptores*, Vol. I., and a dictionary, containing much valuable information on old instruments, published in the *Collection de documents inédits de l'histoire de France*, first series (Paris, 1837). (2) **Johannes de** (ca. 1300): author of *Introductio musicae secundum*, pub. in Coussemaker's *Scriptores*, Vol. I., and *Optima introductio in contrapunctum*, the oldest known work on counterpoint, pub. in *Scriptores*, Vol. III.

**GARNIER, François-Joseph** (1759-1825): b. Lauris, Vaucluse, d. there; studied with Sallantin in Paris; second oboe at the Opéra, 1778, first oboe, 1786; pub. music for the oboe, concertos, symphonies, duos, etc.; also a *Méthode, pour le hautbois*.

**GARRETT, George Mursell** (1834-1897): b. Winchester, d. Cambridge; pupil of Elvey and Wesley, organist at Winchester and Madras cathedrals and Cambridge Univ., Mus. D. 1867, F. R. C. O. He became lecturer on harmony and counterpoint and was examiner in music at Cambridge Univ., conductor and solo pianist of St. John's Coll. Musical Soc., composed an oratorio, 'The Shunammite' (1882); 5 cantatas, 4 services, and other church music; part-songs, songs, organ pieces, etc. *Ref.*: VI. 493.

**GARRISON, Mabel**: b. Baltimore, Md.; studied at Peabody Cons. and in New York; début as soprano in Boston, 1912; member of Aborn Opera Co., 1912-13; Metropolitan Opera Company since 1914.

**GARSO, Siga** (1831-1915): b. Tisza Vecseny, Hungary, d. Vienna; studied in Pesth; début at Arad, 1854; taught in Bremen and wrote several books on singing, including *Schule der speziellen Stimmbildung auf der Basis des losen Tones* (1911).

**GÄRTNER, Joseph** (1796-1863): b. Tachau, Bohemia, d. Prague; organ builder there; pub. a book on organ

**Gasperini**

building, *Kurze Belehrung über die innere Einrichtung der Orgeln* . . . (1832, 2nd ed., 1841).

**GASCUE, Francisco** (1848- ) : b. San Sebastian, Spain; student of Basque folk-music; pub. *La música popular vascongada* (1906), *La ópera vascongada* (1906), *Ensayos de crítica musical* (1909-10), *Historia de la Sonata* (1910) and *Origen de la música popular vascongada* (1913); also essays in various musical journals.

**GASPARD DA SALO**. See **GASPARO DA SALO**.

**GASPARI, Gaetano** (1807-1881): b. Bologna, d. there; historiographer; studied under B. Donelli at Liceo Musicale, 1820, took first prize in composition in 1827 and was made honorary *maestro* in 1828; *maestro di cappella* at Cento and Imola until 1836; then assistant to Donelli, and after his death professor of solfeggio, 1840; librarian to the Liceo and professor of aesthetics, 1855; *maestro di cappella* at S. Petronio, 1857-66; appointed a member of the Royal Deputation for historical research in Romagna, 1866; wrote *Ricerche, documenti e memorie riguardanti la storia dell' arte musicale in Bologna* (1867), *Ragguagli sulla capella musicale della Basilica di S. Petronio in Bologna* (1869), *Memorie . . . dell' arte mus. in B. al XVI secolo* (1875); composed masses, a *Miserere* in 2 parts with small orchestra, a 5-part *Miserere mei Deus* with organ and an *Ave Maria* for children's voices with piano.

**GASPARINI** (1) (or **Gnaspariore**), **Francesco** (1668-1737): b. Camaiore, d. Rome; studied under Corelli and Pasquini in Rome; director of music at the Cons. della Pietà, Venice (ca. 1700); *maestro di cappella* at the Lateran, Rome, 1735; prod. about 40 operas at Venice, Rome, Vienna, etc.; wrote masses, motets, cantatas, psalms, an oratorio, 'Moses,' etc.; also a method of figured-bass playing, *L'armonico pratico al cembalo*, etc. (Venice, 1683; 7th ed., 1802). Benedetto Marcello was his most famous pupil. (2) **Michelangelo** (1685-1732): b. Lucca, d. Venice; contralto and composer; studied under Lotti; founded a famous singing school at Venice where Faustina Bordoni was his pupil; brought out 5 operas in Venice.

**GASPARO DA SALO** (or **Bertolotti**) (ca. 1542-1609): b. Salo, d. Brescia (?), where he settled about 1563 as a maker of viols, violins, viole da gamba, and contrabass viols; 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 eldest son, Francesco, Giovan' Paolo Maggini, and Giacomo Lafranchini were his pupils. *Ref.*: I. 362; VIII. 72, 73.

**GASPERINI, Guido** (1865- ) : b. Florence; 'cello pupil of Sholci and in

composition of Tacchinardi; student of musical history; gave illustrated lectures in Florence, Rome, and Parma (some pub., 1899); librarian of the Parma Cons., since 1902; pub. directions for interpreting 16th-cent. notation, a small *Storia della Semiografia musicale* (Milan, 1905), etc.; founded the 'Associazione dei musicologi italiani' (affiliated with the Int. Mus. Soc.).

**GASSMANN, Florian Leopold** (1729-1774): b. Brück, Bohemia, d. Vienna; abandoned a commercial career for music, running away from home at 12, and made his way as a harper to Padre Martini in Bologna, who taught him two years. He entered the service of Count Leonardo Veneri at Venice, then went to the Vienna court as hallett composer, 1764, succeeded Reutter as court Kapellmeister, 1771. He founded the Tonkünstler Societät (now the 'Haydn') for the relief of the widows and orphans of musicians. G. composed 23 operas, orchestral and chamber works, and church music. Salieri, his pupil, became the teacher of his 2 daughters, *Maria Anna* and *Maria Theresia* (Rosenbaum), opera singers of note. Ref.: II. 62; VII. 499, 503.

**GASSNER, Ferdinand Simon** (1798-1851): b. Vienna, d. Karlsruhe; violinist and chorusmaster at the National Theatre, Mayence, 1816; Musikdirektor at Giessen University, 1818; *Dr. phil.*, 1819; chorusmaster at the Darmstadt Theatre after 1826; ed. the musical journals, *Musikalischer Hansfreund*, 1822-35, *Zeitschrift für Deutschlands Musikvereine und Dilettanten*; pub. *Partiturkenntnis* . . . (1838, French ed., 1871), *Dirigent und Ripienist* (1846), and a *Universalexikon der Tonkunst* (1849); also composed 2 operas, ballets, songs, etc.

**GAST, Peter.** See KÖSELITZ.

**GASTINEL, Léon-Gustave-Cyprien** (1823-1906): b. Villers, d. Paris; studied under Halévy at the Conservatoire; took first grand prix de Rome for his cantata *Velasquez* in 1846; prod. *Le Miroir* (1853), *L'Opéra aux fêtes* (1857), *Titus et Bérénice* (1860), *Le buisson vert* (1861), *Le Barde* (Nice, 1896), and the ballet *Le rêve* (Grand Opéra, 1890); has also written 3 operas not produced; also 4 oratorios and 3 solemn masses, orchestral compositions, chamber music, choruses, etc.

**GASTOLDI, Giovanni Giacomo** (ca. 1556-1622): b. Caravaggio, d. Milan(?); was *maestro di cappella* at Mantua and Milan. Composed *canzoni*, *canzonetti*, madrigals, masses, psalms, vespers, *balletti concerti*, etc., published 1581-1611. Ref.: V. 153; VII. 377.

**GATES, Bernard** (ca. 1685-1773): d. North Acton; English singer and composer.

**GASTOUÉ, Amédée** (1873- ) : b. Paris; studied with Deslandres, Lavignac, Guilmant and Magnard; edited *Revue du Chant Grégorien* (1896-1905),

*Tribune de St. Gervais* since 1904; professor of Gregorian Chant at Schola Cantorum since 1896; music critic of *La Semaine Littéraire* since 1905; directed a series of 11th-14th cent. works, *Primitifs de la Musique Française*, 1914; organist and *maître de chapelle* at St. Jean-Baptiste-de-Belleville; recipient of many honors in France and elsewhere; composed *Missa Paschalis*; *Messe brève*, *Petite Messe*, *Messe Solennelle*, the cantata *Au Christ Rédempteur*, *Jeanne d'Arc*, incidental music, motets and organ works; wrote *Histoire du chant liturgique à Paris* (vol. I, 1905), *Les origines du chant* . . . (1907), a catalogue of musical MSS. in the libraries of France (1907), a new method of Gregorian chant (1908), *L'Art grégorien* (1911), *La musique de l'église* (1911), *Le Graduel et l'Antiphonaire romains* (1913).

**GATAYES** (1) **Guillaume-Pierre-Antoine** (1774-1846): b. Paris, d. there; pub. music for guitar, solo and with other instruments; wrote methods for guitar and one for harp. (2) **Joseph-Léon** (1805-1877): b. Paris, d. there; son of (1); harpist and composer for the harp; music critic for Parisian journals. (3) **FÉLIX** (1809-?) : b. Paris; son of (1); pianist and composer of symphonies; overtures and military music for orchestra; toured Europe, America and Australia.

**GATTI-CASAZZA, Giulio** (1869-): b. Ferrara, Italy; operatic impresario; manager of La Scala, Milan, till 1908; then of the Metropolitan Opera House, New York; married Francis Alda, soprano (q. v.).

**GATTY** (1) **Sir Alfred Scott** (1847- ) : b. Ecclesfield, Yorkshire; composed 2 operettas, 'Sandford and Merton's Christmas Party' (1880) and 'Not at Home' (1886); musical plays, 'Rumpelstiltkin,' 'The Goose Girl' and 'The Three Bears,' also several volumes of children's songs and piano pieces. (2) **Nicholas Comyn** (1874-): b. Bradfield; Mus. B., Cambridge, 1898; music critic for 'Pall Mall Gazette,' 1907-14, assistant conductor at Covent Garden; wrote the operas 'Greysteel' (1906), 'Duke or Devil' (1909), 'The Tempest,' orchestral pieces, piano concerto, instrumental music and choruses.

[dn] **GAUCQUIER, Alard** (correct name **Dunoyer**, also Latinized to **Nuceus**) (16th cent.): b. Lille; tenor, then Vice-Kapellmeister in the Vienna court chapel, 1564-76, Kapellmeister to Duke (later Emperor) Matthias; composer of Magnificat 4-6 voc. (1574), *Quatuor missae* 5, 6-8 vocum (1581), and other church music.

**GAUDENTIOS**: Greek writer, 1652. **GAUDIO MELL** (16th cent.): teacher of Palestrina. According to Pitoni he was *maestro* to the King of Portugal, and went to Rome in 1580 to take advantage of the fame gained by his pu-



pl; there he is supposed to have founded a music school; the confusion of his name with Goudimel, according to Riemann, has created the legend that the latter was Palestrina's teacher and founder of the famous music school in Rome.

**GAUL, Alfred Robert** (1837-1913): b. Norwich, Eng., d. Edgebaston; studied under Dr. Buck; was organist at Fakenham, Birmingham, and Edgebaston; graduated (1863) as Mus. Bac., Cantab.; conductor of the Walsall Philharmonic in 1887; teacher and conductor at the Birmingham and Midland Inst., and teacher at King Edward's High School for Girls and at the Blind Asylum; wrote an oratorio, 'Hezekiah' (1861); several cantatas, including 'Ruth' and 'The Holy City'; passion music; the 96th Psalm; an ode, 'A Song of Life'; glees, vocal trios and duets, songs and part-songs, etc.

**GAULTIER** (1) **Jacques, Sieur de Neve**, called *le vieux or l'ancien* (ca. 1600-ca. 1670): b. Lyons, d. Paris; lute virtuoso at the English court and at Paris. (2) **Denis** (called *le jeune or l'illustre*) (between 1600 and 1610-1672): b. Marseilles, d. Paris; cousin of (1), celebrated lute virtuoso and composer for the lute. His *Pièces de luth* and *Livre de tablature* were printed, the former in 1660, the latter by his widow and cousin. No copies are preserved, but several manuscript collections have been found. G. and his cousin established a lute school at Paris, and among their pupils were Mouton, du Faux, Gallot, and du But. (3) **Pierre** (17th cent.): lute composer, issued suites for lute, 1638. (4) **Ennémond** (1635-ca. 1680): Royal chamber lutenist in Paris; pub. two books of pieces in lute tablature. (5) **Pierre** (1642-1697): b. Cloutat, Provence, d. at sea; he bought from Lully the patent for an operatic enterprise at Marseilles, where he performed an opera of his own, 1687. (6) **Aloysius Édouard Camille, Abbot** (1755-1818): b. Italy, d. Paris. He originated a new method for musical elementary teaching and described it in his *Éléments de musique*, etc. (1789), an 18th cent. forerunner of modern kindergarten methods.

**GAUNTLETT, Henry John** (1805-1876): b. Wellington, Shropshire, d. London; by profession a lawyer but also organist in several churches and Mus. Doc., Lambeth, 1843. Together with the organ-builder, William Hill, he was instrumental in introducing the C organ, instead of the earlier F and G organs, into England. He published many anthems, hymns, songs, glees, and organ pieces, also some compilations of church music. Ref.: VI. 407.

**GAUTHIER, Gabriel** (1808-?): b. Dept. of Saône-et-Loire, France; studied at the Institute for the Blind, Paris, 1818, where he was instructor, 1827-40; organist of St. Étienne-du-

Mont; pub. *Répertoire des maitres de chapelle* (1842-5), *Le mécanisme de la composition instrumentale* and *Considérations sur la question de la réforme du plain chant* . . . (1843).

**GAUTHIERS - VILLARS, Henri** (called *Willy*) (1859- ): b. Villiers-sur-Orge, France; music critic for various Paris papers; pub. several volumes of his criticisms, *Lettres de l'ouvreuse*, *Bains de sons*, *Rythmes et rires*, *La mouche de croches*, *Entre deux airs*, etc.

**GAUTIER** (1) **Jean-François Eugène** (1822-1878): b. Vaugirard, near Paris, d. Paris; studied violin under Habeneck and composition under Halévy in the Paris Cons.; became second conductor at the Théâtre National (later the Théâtre Lyrique), 1848; professor of harmony at the Conservatoire, 1864, which subject he later combined with history. He also wrote many critiques for the Paris journals; was musical director at the Church of St. Eugène. Among his works are a number of comic operas which were produced at the Théâtre Lyrique and at the Opéra Comique; an oratorio, 'The Death of Jesus,' an Ave Maria, a cantata, etc. (2) **Théophile** (1811-1872): b. Tarbes, d. Paris; prominent writer, author of the romance *Mademoiselle de Maupin* and many years dramatic editor of *La Presse* and the *Moniteur universel*. Also published *Les beautés de l'opéra* (1845); *Souvenirs du théâtre* (1883), the latter work treating in detail of various famous musicians. Ref.: X. 152, 158, (quoted) 157.

**GAVEAUX, Pierre** (1761-1825): b. Béziers, d. Paris; studied under Franz Beck at Bordeaux; was tenor at the church of Saint-Séverin; opera singer at Bordeaux, Montpellier, and in the Opéra Comique, Paris, 1789; composed 33 operas, chiefly for the Théâtre Feydeau.

**GAVINIÉS, Pierre** (1726-1800): b. Bordeaux, d. Paris; violin virtuoso. He was mostly self-taught, following the style of the old Italian masters. He first appeared at the *Concerts Spirituels* (1741), which he established in conjunction with Gossec. In 1795 he became violin professor at the Conservatoire, where he had numerous distinguished pupils. In France he is considered the founder of the French school of violin playing. Besides 6 concertos, 9 sonatas, 24 *Matinées* (studies in all the keys), and the celebrated *Romance de Gaviniés* he wrote a comic opera, *Le prétendu* (prod. 1760). Ref.: VII. 408f.

**GAVRONSKI, Voitech** (1868- ): b. Seimony, near Vilna; studied at Warsaw Musical Institute, later Berlin and Vienna; orchestral conductor in Vilna; concertized in Russia; founded a music school in Orel, then settled in Warsaw; composed a symphony, 3 string quartets (one received the Paderewski

prize, 1898), 2 operas, piano pieces, songs.

**GAY** (1) **John** (18th cent.): English writer, author of the text of the 'Bégar's Opera.' *Ref.*: IX. 74, 79. (2) **Maria** (1879- ): b. Barcelona; dramatic contralto; made her début as Carmen, Brussels, 1902; toured Europe, sang at the Metropolitan Opera House, New York, 1908-9, with the Boston Opera Company, 1910-12, and with the Chicago Opera Company since 1913.

**GAYNOR, Jessie**: contemp. American composer of songs, etc., 6 operettas (4 w. Bedle). *Ref.*: IV. 355.

**GAZTAMBIDE** [**Garbayo**], **Joaquim** (1822-1870): b. Tudela, Navarra, d. Madrid; studied at Madrid Conservatory; conductor and one of the founders of the 'Concert Society,' also honorary professor at the Conservatory; wrote 40 zarzuelas (operettas). A younger relation, **Xavier G.**, has composed zarzuelas.

**GAZZANIGA, Giuseppe** (1743-1819): b. Verona, d. Crema; studied at Naples; prod, his first opera, *Il finto cieco*, in Venice, 1770; *maestro di cappella* of Crema cathedral, 1791; composed in all 33 operas, 4 oratorios, and much church music.

**GEBAUER** (1) **Michel Joseph** (1763-1812): b. La Fère, Aisne, d. during the retreat from Moscow; oboist in the Royal Swiss Guard, 1777; oboist in the Garde Nationale, 1791; professor at the Conservatoire; bandmaster of the Garde des Consuls, and later of the Imperial Guard; wrote more than 200 marches for band; pub. many duets for 2 violins, violin and viola, for 2 flutes, for flute and horn, flute and bassoon, etc.; also quartets for flute, clarinet, horn, and bassoon. (2) **François-René** (1773-1845): b. Versailles, d. Paris; bassonist; studied under his brother Michel and Devienne; professor of bassoon at Conservatoire, 1796-1802 and after 1825; member of Opéra orchestra, 1801-26; composed quintets, quartets, trios, duets, sonatas, études and symphonies concertantes for wind instruments, also overtures, military marches and pot-pourris; wrote a method for bassoon. (3) **Etienne-François** (1777-1823): b. Versailles, d. Paris; flutist; studied under his brother Michel and Hugot; flutist in the Opéra Comique orchestra, 1801-22; composed more than 100 flute solos, flute duets, sonatas for flute and bass, exercises for flute, *airs variés* for clarinet, etc. (4) **Pierre-Paul** (1775-?): b. Versailles; died young; pub. 20 horn duets. (5) **Franz Xaver** (1784-1822): b. Eckersdorf, n. Glatz, d. Vienna; choirmaster at the Augustiner Hofpfarrkirche, Vienna, 1816; founded the celebrated *Concerts spirituels*, was their first conductor; also a member of the Gesellschaft der Musikfreunde; was a friend of Beethoven; pub. songs and part-

songs. (6) **Johann Christian** (1808-1884): b. Copenhagen, d. there; pupil of Kuhlau, later Weyse and J. P. E. Hartmann; organist at Copenhagen; teacher of piano and theory at the Cons., pub. a piano method, other educational piano works; composed songs, sacred choral songs, children's songs, etc., and translated Richter's Harmony into Danish.

**GEBEL** (1) **Georg** (Sr.) (1685-1750): b. Breslau, d. there; studied under Winkler and Krause; organist at Brieg, 1709, and at Breslau, 1713; invented a clavichord with quarter-tones, also a clavicymbalum with a pedal keyboard; composed many unpublished pieces, including a passion oratorio, cantatas, masses, psalms, canons up to 30 parts, organ pieces, clavichord music, etc. (2) **Georg** (Jr.) (1709-1753): b. Brieg, Silesia, d. Rudolstadt; studied with his father; second organist at St. Maria Magdalene, Breslau, and Kapellmeister to the Duke of Siles, 1729; joined Count Brühl's orchestra at Dresden, 1735; Kapellmeister to the Prince of Schwarzburg-Rudolstadt, 1747; wrote 12 operas, 2 passions, 2 Christmas cantatas, sets of cantatas for several ears, more than 100 orchestra symphonies, partitas, concertos, and a great variety of instrumental and vocal music. (3) **Georg Sigismund** (171-1775): d. Breslau; organist of the Elisabethkirche; composed preludes and fugues for organ. (4) **Franz Xaver** (1787-1843): b. Fürstenau, n. Breslau, d. Moscow; studied under Albrechtsberger and Abbé Vogler; Kapellmeister at Leopoldstadt Theatre, Vienna, in 1810; later at theatres in Pesth and Lemberg; piano teacher in Moscow, 1817-43; composed operas, a mass, 4 symphonies, overtures, string quintets and quartets, many piano pieces, etc.

**GÉDALGE, André** (1856- ): b. Paris; studied under Guiraud at the Conservatoire, 1884; took the second grand prix de Rome in 1885, prix Crescent in 1895 with the lyric drama *Hélène*; composed music to Carré's pantomime *Le petit Savoyard* (Paris, 1891); *Vaux de Vire* for solo, chorus and orchestra (1895); a 1-act opéra bouffe, *Pris au piège* (Paris, 1895); 2 symphonies, several orchestra suites, a string quartet, piano pieces, etc.; author of *Traité de la fugue* (1901 et seq.), *Les gtoires musicales du monde* (1898).

**GEAR, George Frederick** (1857-): b. London; studied at the London Academy of Music and became professor there; musical director of the German Reed Company, 1876-92; composed instrumental music, piano sonatas, songs, and the operetta, 'A Water-Cure' and 'Hobbies.'

**GEBHARD, Heinrich** (1878- ): b. Sobernheim, Germany; studied with Clayton Johns in Boston and Leschetizky in Vienna; made his début as pianist with the Boston Symphony Orchestra, 1900; wrote a string quartet, a

sonata for piano and violin, and other works for the piano.

**GEHARDI, Ludwig Ernst** (1787-1862): b. Nottleben, Thuringia, d. Erfurt; organist and teacher at Erfurt Seminary; pub. several collections of organ pieces, school songs, a *Choralbuch*, a method for organ and 'Method of Thoroughbass' (4 vols., 1828-35).

**GEDEONOFF** (19th cent.): Russian ballet-master. Ref.: X. 181.

**GEHE, Eduard**: author of the text of Spohr's *Jessonda*. Ref.: IX. 211.

**GEHRING, Franz** (1838-1884): d. Penzing, n. Vienna; lecturer on mathematics at Vienna University; wrote Mozart's biography for Hueffer's 'Great Musicians'; also several articles for Grove's 'Dictionary.'

**GEIBEL** (1) **Emmanuel** (1815-1885): German poet. Ref.: V. 330f; VI. 198, 222. (2) **Adam** (1855- ) : b. Neuenheim; studied at the Pennsylvania Institute for the Blind and with Dr. D. D. Wood of Philadelphia; organist of the Stetson Mission since 1885; established a music publishing firm, 1897; president of the Adam Geibel Music Co. since 1906; Mus. D., 1911; wrote cantatas, pieces for organ and piano, songs, etc.

**GEIJER, Erik Gustaf** (1783-1847): b. Ransätter, Wermeland; d. Upsala; professor at Upsala Univ.; musical editor of a collection of Swedish folk-songs, *Svenska Folkvisor* (3 vols., 1814-6, 2nd ed., 1846); pub. with Lindblad a collection of modern Swedish songs, also original songs of like character.

**GEISLER** (1) **Johann Gottlieb** ([?]-1827): d. Zittau; author of *Beschreibung und Geschichte der neuesten und vorzüglichsten Instrumente und Kunstwerke für Liebhaber und Künstler* (1792-1800, in 12 parts) which contains a description of the *Bogenktavir*. (2) **Paul** (1856- ) : b. Stolp, Pomerania; dramatic composer; studied under his grandfather; musical director at Mecklenburg, and Konstantin Decker; chorus-master at the Leipzig City Theatre, with Angelo Neumann's Wagner troupe, 1881-82; Kapellmeister at Bremen (under Seidl), 1883-85; has composed the operas *Ingeborg* (Bremen, 1884), *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 giebt uns heute* (both Hamburg, 1890); the symphonic poems *Der Rattenfänger von Hameln* (1880; score published), *Till Eulenspiegel*, *Mtra, Maria Magdalena*, *Heinrich von Ofterdingen*, *Ekkehard*, *Beowulf*, *Der Hidalgo*, *Walpurgisnacht*, *Am Meere*, *Der wilde Jäger*, *Der neue Tannhäuser*; 2 cycles for soli, chorus and orchestra, *Sansara* and *Golgotha*; orchestral episodes; songs, etc.

**GEISLER** (1) **Karl** (1802-1869): b. Mulda, Saxony, d. Bad Elster; Musik-

direktor and teacher in the latter city; composer of piano studies, organ pieces, songs, choruses, etc.; edited chorale books and collections of organ pieces. (2) **Friedrich** (1868- ) : b. Döhlen, near Dresden; studied at Freiburg and Leipzig; music critic in Leipzig and Bromberg; music critic in Dresden since 1896; has pub. a number of dramatic poems.

**GEISTINGER, Maria Charlotte Cäilia** (1836-1903): b. Graz, Styria, d. Rastenfeld; soprano; sang in Vienna, Prague, Leipzig, Berlin and in New York in 1897.

**GELINEK** (1) **Herman Anton** (Cervetti) (1709-1779): h. Horzenowec, Bohemia, d. Maitland; was a monk in a monastery in Seclau, left it and gained wide reputation as a violinist; to hide his identity in Italy he assumed the name of Cervetti. Among his works are violin concertos and sonatas. (2) **Joseph, Abbé** (1758-1825): b. Selcz, Bohemia, d. Vienna; became piano teacher in the family of Count Kinsky on Mozart's recommendation. He wrote a vast number of variations, fantasias, etc., on popular themes, brilliant, but of slight artistic merit, also chamber music (trios, sonatas for violin, piano, etc.), mostly published in Vienna, whither he accompanied his patron. Ref.: II. 161f; VII. 182.

**GELLERT, Christian Fürchtgott**: German poet. Ref.: II. 49, 275.

**GELTZER**: Russian ballet dancer. Ref.: X. 185.

**GEMINIANI, Francesco** (ca. 1680-1762): b. Lucca, d. Dublin; pupil of Scarlatti, Corelli, and Lunati (*if Gobbio*). He went to London in 1714, where he is said to have introduced a simplified system of violin playing. He pub. the 'Art of Playing the Violin' (1740; 2nd ed., entitled 'The Entire New and Complete Tutor for the Violin, etc.'), the earliest known violin method, which was translated into German and French. He also wrote methods for the harpsichord and the guitar; a 'harmonic guide' (1742, supplement later), treatises on accompanying, 'Good Taste,' 'Memory,' etc. He composed for the violin 12 solos (1716), 18 concertos (1735, 1741, 1758), 12 solos (1739), 12 sonatas (1758), also 12 string trios and 6 solos for 'cello. Arrangements of the sonatas Nos. 1, 2 and 7, and some piano pieces were reprinted. Ref.: II. 51; VII. 401, 430f, 482.

**GEMÜNDER, August** (1814-1895): b. Ingelfänge, Germany, d. New York; famous violin maker; established a business in Springfield, Mass., 1846; moved to New York in 1860, where his four sons, **August**, **Rudolf**, **Charles** and **Oscar**, kept up the firm as 'AUGUST GEMÜNDER AND SONS.'

**GENAST, Edoard Franz** (1797-1866): b. Weimar, d. Wiesbaden; made his début as operatic baritone, Weimar, 1814; director of Magdeburg Theatre,

1828, and at the court theatre, Weimar, after 1829; wrote the operas, *Die Sonnenmänner* (1828) and *Die Verräther auf den Alpen* (1833), also pub. his memoirs in 4 vols. as *Aus dem Tagebuch eines alten Schauspielers* (1862-6). His daughters, *Doris* (1826-1912) and *Emilie* (1833-1905), became famous, the former as an actress, the latter as a singer.

**GENÉE** (1) [Franz Friedrich] **Richard** (1823-1895): b. Danzig, d. Baden, n. Vienna; opera composer; studied under Stahlknecht at Berlin; theatre Kapellmeister at Reval, Riga, Cologne, Aix-la-Chapelle, Düsseldorf, Danzig, Mayence, Schwerin, Amsterdam, and Prague, 1848-67; Kapellmeister at the Theater an der Wien, Vienna, 1868-78; wrote libretti for Strauss, Suppé, and Millocker, as well as some of his own; composed the operettas *Der Geiger aus Tirol* (1857), *Der Musikfeind*, *Die Generalprobe*, *Rosita*, *Der schwarze Prinz*, *Am Runenstein* (with von Flotow, 1868), *Der Seekadet* (1876), *Nanon*, *Im Wunderlande der Pyramiden*, *Die letzten Mohikaner*, *Nisida*, *Rosina*, *Zwillinge*, *Die Piraten*, *Die Dreizehn* (1887). (2) *Adeline*: contemporary Danish ballet dancer. Ref.: X. 151, 167; portrait, X. 168.

**GENERALI, Pietro** (correctly **Mercandetti**) (1782-1832): b. Masserano, Piedmont, d. Novara; studied under G. Massi at Rome; prod. his first opera, *Gli amanti ridicoli*, there, 1802, followed by 50 more in the chief Italian cities, Lisbon, etc. *I bacanali di Roma* (Venice, 1815) is considered the best. G. was conductor in Barcelona; then *maestro di cappella* at Novara cath., where he wrote an oratorio, *Il voto di Jefte*, 1827, masses, psalms, etc. Ref.: IX. 133.

**GENET** (called **Carpentras**), **Eleazar** (ca. 1475-1532): b. Carpentras, Vancluse, d. Avignon; Papal singer; composer of 4-part masses and other church music, printed in round notes and as choir book (without ligatures).

**GENSS, Hermann** (1856- ): b. Tilsit; studied at the Royal Hochschule für Musik, Berlin; taught at Lübeck, Hamburg and the Sondershausen Cons.; director of the Schumacher Cons., Mayence, 1891; co-director of the Scharwenka-Klindworth Cons., Berlin, 1893; professor at the Irving Institute, San Francisco, 1899, and director there since 1905; prod. an opera, *Hunold, der Spielmann* (1914); wrote chamber music, orchestral works and songs.

**GEORGES, Alexandre** (1850- ): b. Arras, France; studied at the Niedermeyer School, Paris, and became professor there; composed the operas, *Le Printemps* (1890), *Poèmes d'amour* (1892), *Charlotte Corday* (1901), *Miarka* (1905), *Myrrha* (1909), *Sangre y Sol* (1912), incidental music and songs.

**GERARD, Henri-Philippe** (1763-1848): b. Liège, d. Versailles; studied

in Rome; taught singing in the Conservatoire, Paris, after 1795; pub. a *Méthode de chant* (1819) and a treatise on harmony in support of Rameau's theory (1833).

**GERARDY, Jean** (1877- ): b. Liège, son of DIEUBONNÉ G., professor at the Conservatory (1848-1900); studied with R. Bellmann at Liège Cons.; 'cello virtuoso of international renown; toured Europe and America frequently. Ref.: portrait, VII. 596.

**GERBACH** (1) **Joseph** (1787-1830): b. Säckingen, Baden, d. Karlsruhe; teacher at the Teachers' Seminary there; pub. school songs and *Reihenlehre* . . . (1832). (2) **Anton** (1801-1848): b. Säckingen, d. Karlsruhe; brother of (1) and his successor at the Seminary; pub. a piano method, songs, quartets, and a *Tonlehre*.

**GERBER** (1) **Heinrich Nikolaus** (1702-1775): b. Wenigen-Ehrich, near Sondershausen, d. Sondershausen. He studied the organ with J. S. Bach, while studying law at Leipzig, 1724-27; became organist at Heringsen, 1728, and to the court at Sondershausen, 1731. He wrote much organ music and pieces for clavichord and pianoforte; also invented improvements in the organ and a xylophone with keyboard. (2) **Ernst Ludwig** (1746-1819): b. Sondershausen, d. there; son and pupil of (1); studied law and music in Leipzig, learned 'cello and organ, then assisted, and in 1775 succeeded his father as organist. His fame rests on his *Historisch-biographisches Lexikon der Tonkünstler* (Leipzig, 2 vols., 1790-92) which was based on a collection of portraits collected on his travels and such meagre material as his local library and his publisher, Breitkopf, yielded. The supplementary edition, *Neues hist.-biogr. Lexikon der Tonkünstler*, contained many corrections and additions sent him from everywhere. Both works became valuable sources of material for more recent historians. G. composed sonatas for piano, choral preludes for organ, and music for wind instr. His large library was acquired by the Vienna Gesellschaft der Musikfreunde. Ref.: (cited) VII. 383.

**GERBERT [von Hornau], Martin** (1720-1793): b. Horb-on-Neckar, d. St.-Blaise. He studied in the Benedictine monastery at St.-Blaise, joined the order, 1736, and became successively priest, professor of theology and prince-abbot. He pub. at least one work of lasting value on music, *Scriptores ecclesiastici de musica sacra potissimum* (1784), a collection of treatises by mediaeval writers of note, with the mistakes contained in their originals. His other writings deal with the liturgy. Ref.: I. 142; II. 67.

**GERHARDT** (1) **Paul** (1607-1676): b. Gräfenhainichen, Saxony, d. Lübben; Protestant church hymn writer; considered the most eminent next to

Luther; was deacon of St. Nicholas, Berlin, 1657-66, and from 1676 archdeacon in Lühben; poet of 'O Haupt voll Blut und Wunden,' 'Nun ruhen alle Wälder,' etc. (2) **Paul** (1867- ): b. Leipzig, pupil of the Cons. there, organist in Leipzig and Zwickau; composer of organ pieces, sacred and secular songs, choral works, etc. (3) **Elena** (1883- ): b. Leipzig; studied at the Leipzig Cons.; made her début as contralto, Leipzig, 1903, with A. Nikisch as accompanist; engaged for the Leipzig Opera where she appeared in 16 performances of *Werther*; but abandoned the stage for the concert platform, on which she has been eminently successful; toured America every season since 1912 as lieder singer (soprano); also successful in oratorio. *Ref.*: portrait, V. 364.

**GERICKE, Wilhelm** (1845- ): b. Schwanberg (Styria); pupil of Dessoff; Kapellmeister, Vienna Hofoper, 1874; conductor Boston Symphony, 1884-89 and 1898-1908, spending the interim in Vienna (where he conducted the *Gesellschaftskonzerte*) and Dresden. He composed an operetta, a *Requiem*, concert overture, chamber music, songs, etc. (MS.). *Ref.*: IV. 190f.

**GERLACH** (1) **Dietrich** (16th cent.): music printer in Nuremberg, associated with Ulrich Neuber 1566-71, working independently till his death, 1575, when the business was continued by his widow till 1592. (2) **Theodor** (1861- ): b. Dresden; theatre Kapellmeister in various German cities; director of a musical training institute at Carlsruhe; composer of songs (some 'spoken'), chamber music serenade for string orchestra, organ sonata, *Lob der Musica* (Luther), for chorus and orchestra, patriotic songs for men's chorus, incidental music, and an opera *Matteo Falcone* (Hanover, 1898), also 2 'spoken operas.'

**GERLE** (1) **Conrad** (d. 1521): celebrated Nuremberg lute-maker in 1469. (2) **Hans** (d. Nuremberg, 1570): probably son of (1); known as early as 1523 as violinist and maker of violins and lutes. He wrote *Lauten-Parthien in der Tabulatur* (1530); *Musica Teusch auf die Instrument der grossen und kleynen Geygen auch Lautten*, etc. (1532); *Musica und Tabulatur, auff die Instrument . . . gemert mit 9 teutscher und 38 welscher auch Frantzösischer Liedern und 2 Mudeten*, etc. (2nd ed. to the former, 1546), *Musica Teusch ander Theil* (1533), and *Ein newes sehr künstliches Lautenbuch, darinnen etliche Preambel und welsche Tentz, mit vier Stimmen*, etc. (1552). *Ref.*: VII. 374.

**GERMAN, Edward** (1862- ): b. Whitechurch, Shropshire; composer; studied at Royal Acad. of Music; became musical director of the Globe Theatre, 1889, conductor of concerts at the Crystal Palace, etc. He wrote operas and operettas ('The Rival Poets,'

1886; 'The Emerald Isle' [with Sullivan], 1901; 'Merrie England,' 1902; 'The Princess of Kensington,' 1903; 'Tom Jones,' 1907; 'Fallen Fairies,' 1909); also 1 symphonic poem, symphonic suite, 2 symphonies, marches, etc., for orch.; incidental music to Shakespearean and other plays ('Henry VIII,' 'As You Like It,' etc.) and many songs. *Ref.*: III. 425, 426, 432.

**GERMER, Heinrich** (1837-1913): b. Sommersdorf, Saxony, d. Dresden; studied at the Berlin Akademie; taught piano in Dresden; wrote *Die Technik des Clavierspiels* (1877), *Die Musikalische Ornamentik, Rhythmische Probleme, Wie spielt man Klavier?* and a piano method; also edited the piano sonatas of Mozart and Beethoven and studies from Czerny.

**GERNSHEIM, Friedrich** (1839-): b. Worms; pianist; studied at Leipzig Cons. and Paris; Musikdirektor at Saarbrücken Cons.; teacher at Cologne, 1865-74 (ducal professor, 1872); conductor of the Maatschappij concerts at Rotterdam, 1874; teacher at the Stern Cons., Berlin, 1890-97; and conductor of the Stern Gesangverein to 1904, also of the *Erudition musica* of Rotterdam from 1897; member of the senate of the Berlin Royal Academy, and head of an academic master-school for composition. G. wrote 4 symphonies, overtures, piano concerto, 2 violin concertos, 'cello concerto, choral works (*Salamis, Wächterlied an der Neujahrsnacht 1200, Odins Meeresritt, and Das Grab in Busento* for male chorus and orchestra; *Nordische Sommernacht, Preislied, Der Nornen Wiegenlied, Phöbus Apollo and Agrippina* for mixed chorus and orchestra; some with solos), and especially chamber music, 3 piano quartets, 2 piano quintets, trios, 3 violin sonatas, 2 'cello sonatas, 4 string quartets and 1 string quartet. *Ref.* III. 209f; VII. 321, 324, 466; VIII. 251.

**GERSTER, Etelka** (Mme. Gardinl-Gerster) (1855- ): b. Kaschau, Hungary; coloratura soprano; pupil of Marchesi at the Vienna Cons., made début at Venice, 1876, as Gilda in *Rigoletto*; sang at Marseilles, Genoa, and Kroll's, Berlin, and subsequently all through Europe and (1878, 1883, 1887) in the U. S. Since 1896 she has taught in Berlin and for a time in New York. *Ref.*: IV. 137, 166.

**GERVILLE-REACHE, Jeanne**: contemp. operatic mezzo-soprano in Europe and America. Sang leading rôles in Manhattan Opera House, New York. *Ref.*: IV. 152.

**GERVINUS, Georg Gottfried** (1805-1871): b. Darmstadt, d. Heidelberg; historian and man of letters; was a founder of the Leipzig Händel-Verein; wrote *Händel und Shakespear. Zur Ästhetik der Tonkunst* (1868). A selection of songs from Handel's oratorios and operas, called *Naturgemässe Ausbildung in Gesang und Klavierspiel*,

was published by his wife, Victoria, in 1892.

**GESIUS** (or **Göss**), **Bartholomäus** (ca. 1555-1613): b. Müncheberg, near Frankfort-on-Oder, d. Frankfort-on-Oder; composer of church music; pub. numerous collections of psalms, hymns, chorals, motets, masses, etc., 1588-1624; also a *Synopsis musicæ practicæ* (1609 [1615, 1618]).

**GESUALDO**, **Don Carlo**, Prince of Venosa (ca. 1550-1614): an accomplished musician, who, living in the new era of the monodic style cultivated by the Florentines, was known as a 'chromatist.' His methods were ahead of his generation, his music being not only rich in contrapuntal devices, but also distinguished by melodious voice-leading, and appropriateness to the text. He published 6 books of *Madrigali a 5* (Genoa, 1585; score, 1613). *Ref.*: I. 276.

**GETTY**, **Aliee**: contemp. American song-writer. *Ref.*: IV. 406.

**GEVAERT**, **François-Auguste** (1828-1908): b. Huyse, near Oudenarde, d. Brussels; musical theorist and composer; studied at Ghent Cons., 1841-47, and took the *grand prix de Rome* for composition. He was organist at the Jesuit church from 1843. He prod. 2 operas in Belgium, then visited, successively, Paris (producing an opera at the Théâtre Lyrique), Spain, Italy and Germany; he prod. 9 more operas and a festival cantata, *De nationale verjaerdag*, which won him the Order of Leopold. G. was *chef de chant* at the Paris Opéra, 1867-70, and succeeded Fétis as director of the Brussels Cons., 1871. He composed 12 operas, 3 cantatas, a *Missa pro defunctis*, *Super flumina Babylonis*, an overture, *Flandre au lion*, ballads, songs, etc. His theoretical and historical writings constitute probably his most valuable work. They include *Rapport sur la situation de la musique en Espagne* (1851), *Leerboek van den Gregoriaenschen Zang* (1856), and *Traité d'instrumentation* (1863), long considered the best of its kind thus far published (revised as *Nonveau traité*, etc., 1885, and transl. into German by Riemann; 2nd part, *Orchestration*, 1890); also *Les origines du chant liturgique de l'église latine* (1890; transl. by Riemann); *Vademecum de l'organiste*; and the monumental *La Mélodie antique dans l'église latine*. He also edited *Les gloires d'Italie* (1868) and *Chansons du XV<sup>me</sup> siècle* (1875) both valuable collections of old music practically arranged. *Ref.*: (citations, etc.) I. 131, 135, 140, 144, 146f; VIII. 89 (footnote), 91.

**GEYER**, **Flodoard** (1811-1872): b. Berlin, d. there; studied composition with Marx; founded the Männergesangverein, 1842, and was a co-founder of the Tonkünstlerverein; taught theory in the Kullak-Stern Cons., 1851-66; music critic for various German papers; composed operas, symphonies, songs

and chamber music, also wrote a *Kompositionslehre* (1862) and a work on the use of silent keyboards in teaching.

**GHEERT**, **Jacques**. See **TURNHOUT**, GERARD DE.

**GHEYN**, **Matthias van den** (1721-1785): b. Tirlemont, Brabant, d. Louvain; organist at St. Peter's, Louvain, and town *carillonneur* for many years; pub. *Fondements de la basse continue*; also pieces for organ and carillon, and 6 *divertissements* for harpsichord, ca. 1760.

**GHISELIN** (**Ghiseing** or **Ghiseinus**), **Jean** (15th-16th cent.): Netherland contrapuntist; may be identical with Verbonnet; wrote 5 masses in Petrucci's *Missa diversarum* (1503); 5 motets in the *Mottetti della corona* (1505).

**GHISLANZONI**, **Antonio** (1824-1893): b. Lecco, d. Caprino-Bergamasco; manager of *Italia Musicale* and editor of the *Gazzetta Musicale*, Milan; wrote more than 60 libretti and pub. *Reminiscenze artistiche*.

**GHIZEGHEM**. See **HEYNE**.

**GHRO**, **Johann**. See **GROH**.

**GHYS**, **Joseph** (1801-1848): b. Ghent, d. St. Petersburg; violinist; studied under Lafont at Brussels Conservatory; taught at Amiens and Nantes; toured France, 1832, Belgium, 1835, Germany and Austria, 1837, and northern Europe; wrote *Variations for violin with piano or orchestra*; *Le mouvement perpétuel*, for violin with string quartet; *Violin concerto in D*; romances; *L'orage* for violin solo, etc.

**GIACCHE**. See **BERCHEM**.

**GIACCETTO**. See **BUUS**.

**GIACOBBI** (**Giacobbi**), **Don Girolamo** (1567-1630): b. Bologna, d. there as *maestro di cappella* at S. Petronius; one of the first Bolognese opera composers, having prod. *Andromeda* (1610), the festival drama *Reno sacrificante* (1617), the intermezzi *L'aurora ingannata* (or *Dramatodia*, 1608); also wrote motets, psalms, litanies and other church music, incl. 2 books of 4-part hymns.

**GIACOMELLI**, **Geminiano** (1686-1743): b. Parma, d. Naples; dramatic composer; studied under Capelli, later under Scarlatti at Naples; prod. *Ipermestra* at Parma in 1704, and wrote 8 other operas, including *Cesare in Egitto* (Turin, 1735) also Psalm 8 for 2 tenors and bass; concert-arias with *continuo*.

**GIACOMO**, **Lorenzo di** (16th cent.): Italian organ builder. *Ref.*: VI. 405.

**GIACOSO**, **Giuseppe**: contemporary Italian librettist. *Ref.*: IX. 489, 492, 494.

**GIALDINI**, **Gialdino** (1843- ): b. Pescia; studied with Mabellini at Florence; composer and conductor; prod. the operas, *Rosmunda* (1868), *La Secchia rapita* (1872), *L'idolo cinese* (1874), *I due soci* (1892), *La Pupilla* (1896), *La Bufera* (1910), also pub. a

collection of folk-songs, orchestral and instrumental music.

**GIAMMARRIA**: 16th cent. Jewish lutenist. *Ref.*: I. 328.

**GIANELLI, Pietro, Abbate** (ca. 1770-1822): b. Friuli, d. Venice; pub. an early Italian dictionary of music (1801), also a *Grammatica ragionata della musica* (1801) and a collection of biographies of musicians (1822).

**GIANETTINI, Antonio** (1649-1721): b. Venice, d. Modena; *maestro di cappella* at the court of Modena; prod. 6 operas (3 in Venice, 3 in Hamburg); 6 oratorios, cantatas and church music.

**GIARDA, Luigi Stefano** (1868-): b. Cassolnovo, Pavia; studied at the Milan Cons.; taught at the Padua Music School and at the Royal Cons., Naples; wrote the operas, *Rejetto* and 'Lord Byron,' orchestral and instrumental music, 'cello studies, etc.

**GIARDINI, Felice de'** (1716-1796): b. Turin, d. Moscow; violinist and composer; pupil of Paladini and of Somio at Turin; played in theatre orchestras in Rome and Naples, and small concerts; then appeared in London with great success and in Paris became a court favorite. He became leader at the Italian opera, London, 1752, manager in 1756, and again in 1763, but losses caused his return to the concert stage in 1765. He led the Panthéon concerts, 1774-80, the Italian opera, 1782-83; in 1790 failed again with opera in London and took his troupe to Russia, where he died. He prod. 5 operas in London, also an oratorio, *Ruth* (1752), and wrote 5 sets of violin solos, 6 duets, 6 violin sonatas, 12 violin concertos, 6 piano quintets, 12 string quartets, string trios, songs, etc. Only his violin music is of permanent value. *Ref.*: VII. 404.

**GIBBONS** (1) **Edward** (ca. 1570-ca. 1650): organist at Bristol cathedral, 1592-1611, Exeter, 1611-44; Mus. D., Oxon., 1590. Wrote anthems, etc. (MSS. in British Museum and Oxford). (2) **Elms** (d. ca. 1650): brother of (1); organist at Salisbury cathedral. (3) **Orlando**, brother of (1) and (2), (1583-1625): b. Cambridge, d. Canterbury; chorister at King's Coll., Cambridge, 1596; organist of the Chapel Royal, 1604, Westminster Abbey, 1626. Mus. D., Oxon., 1622. He published 'Fantasies of III. parts . . . composed for viols' (1610). This, the earliest engraved compositions in England, has been edited by E. F. Rimbault and reprinted (1843). Pieces for the virginal, pub. in 'Parthenia,' were reprinted in 1843 (by the Musical Antiquarian Soc.), and a selection of his church music, edited by Ouseley, in 1873. A selection of harpsichord pieces has been repub. by Augener. There are church compositions in Wither's 'Hymns and Songs of the Church,' Boyce's 'Cathedral Music' and Leighton's 'Teares or Lamentations of a Sorrowfull Soule' (1614).

*Ref.*: I. xlviil, 306; IV. 4; V. 167; VI. 75, 98, 449f, 475; VII. 19, 395; mus. ex., XIII. 81. (4) **Christopher** (1615-1676): b. London, d. there; son of Orlando, pupil of Edward Gibbons; organist of Winchester cathedral, 1638-61; of the Chapel Royal, 1660-76; of Westminster Abbey, 1660-65; private organist to Charles II; Mus. D., Oxon., 1664. He wrote motets (preserved in Dering and Playford's *Cantica Sacra*, 1674) and other works.

**GIBSON, [George] Alfred** (1849-): b. Nottingham; studied violin with Henry Farmer; first violin at Drury Lane Opera, 1867, and at Covent Garden, 1871-83; leader of King's Private Band since 1893; professor of violin at the Royal Academy of Music.

**GIBSONE, Guillaume-Ignaee** (ca. 1826- ): b. London; studied piano with Moscheles; teacher and composer in London since 1850; wrote 3 cantatas, an opera and 2 symphonies in MS.; pub. sonatas for piano and violin, songs and piano pieces.

**GIDE, Casimir** (1804-1868): b. Paris, d. there; studied at the Conservatoire, and became a partner in his father's book business in 1847; prod. 6 operas (1828-58) and 7 ballets in Paris.

**GIESEKE, Ludwig** (18th cent.): German writer. *Ref.*: IX. 101.

**GIGAULT, Nicolas** (ca. 1645- ): b. Claye, Brie; organist at St. Martin's, St. Nicolas aux champs and St. Esprit at Paris; pub. *Livre de musique pour l'orgue* (1685, repub. by Guilmant), also *Livre de Noël's diversifiés a 2, 3 et 4 parties* (1685).

**GIGHI**: 17th cent. composer of sonatas, etc. *Ref.*: VII. 478.

**GIGOUT, Eugène** (1844- ): b. Nancy; pupil, later teacher, at Niedermeyer School, Paris; also studied with Saint-Saëns. He became organist at St. Augustin in 1863 and became famous as concert organist through western Europe; founded an organ-school, subsidized by the government, at Paris, 1885. G. has composed many organ pieces, large and small, over 300 Gregorian and plain-song compositions, and vocal pieces. He pub. *Album Gregorien* (2 vols.). *Ref.*: VI. 485.

**GILBERT** (1) **Alfred** (1828-1902): b. Salisbury, d. London; studied at the Royal Academy of Music; organist in London; composer of 3 piano trios, a suite for strings, 3 operettas and author of a piano method. (2) **Ernest Thomas Benett G.** (1833-1885): b. Salisbury, d. London; brother of (1), pupil of the Royal Academy of Music and the Leipzig Cons.; organist and vocal teacher; composer of orchestral and chamber music, wrote educational piano pieces and a Harmony. (3) **Walter Bond** (b. Exeter, 1829): pupil of Wesley and Bishop; Mus. D. Oxon, 1886; organist in New York from 1869, composer of church music. (4) **Henry F.** (1860- ): b. Boston, Mass.; pu-

pil of MacDowell; composer of orchestral works, some based on negro and other racial idioms, including *A Comedy Overture*, *Humoresque on Negro Minstrel Tunes*, *Negro Rhapsody*, *Riders to Sea* (symphonic prologue), *The Dance in Place Congo* (symphonic poem); also songs, piano pieces, etc. Champion of nationalism in American music. *Ref.*: IV. 311, 408ff; (quoted on racial influence) IV. 278; mus. ex., XIV. 264; portrait, IV. 408. (5)

**Jean** [pseudonym for **Max Winterfeld**] (1879- ): pupil of Xaver Scharwenka; Kapellmeister in Bremerhaven, Hamburg and Berlin (Apollo Theatre) till 1910; composer of operettas and farces, including *Polnische Wirschaft* (Berlin, 1911; Paris, 1914, as *Ménage polonats*), etc. (6) [Sir] **W. S.** (19th cent.): English humorist, author of texts for Sullivan's musical comedies. *Ref.*: IX. 235.

**GILBERTÉ, Hallett** (1875- ): b. Winthrop, Maine; studied in Boston; composer of songs which have become popular, including 'In Reverie,' 'Spanish Serenade,' 'Song of the Canoe,' 'Two Roses,' etc.

**GILCHRIST** (1) **James** (1832-1894): d. Glasgow; eminent violin maker. (2) **William Wallace** (1846-1916): b. Jersey City, N. J.; studied under H. A. Clarke at the Univ. of Pennsylvania; choirmaster at St. Clement's Church, Philadelphia, 1873; organist Christ Church, Germantown, and teacher at the Philadelphia Musical Acad. from 1882; conductor of choral societies; composed Psalm xlvii, for soli, chorus, orchestra and organ, 'Song of Thanksgiving,' 'The Rose,' cantata (1887), 'Ode to the Sun,' 'Autumn Dreaming,' orchestral works, songs, church music, etc. *Ref.*: IV. 357. (3) **Connie** (19th cent.): English dancer. *Ref.*: X. 189.

**GILES, Nathaniel** (ca. 1550-1633): b. Worcester, England; d. Windsor; chorister of Magdalen Coll., Oxford, 1559; organist and choir-master of St. George's Chapel, Windsor, 1595; succeeded Hunnis as Master of the Children of the Chapel Royal, 1597; Mus. Doc. Oxon., 1622; wrote some pieces in Leighton's 'Teares or Lamentacions of a Sorrowfull Soule' (1614); a service and an anthem in Barnard's 'Church Music' (1641); 'Lesson of Descant of Thirtie-eight Proportions of Sundrie Kindes' in Hawkins' 'History of Music'; several anthems in MS.

**GILBERT, Charles** (1866-1910): b. Paris, d. New York; studied at the Conservatoire and sang at the Opéra-Comique, Paris, later in Brussels; first appeared at the Metropolitan Opera House, New York, in 1900, where he sang until 1903; Manhattan Opera House, 1906-10; excelled in baritone rôles of modern French operas, notably the Father in Charpentier's *Louise*. *Ref.*: IV. 148, 152.

**GILL, Allen**: contemp. English choral conductor. *Ref.*: III. 422.

**GILLE, Karl** (1861- ): b. Eldagsen, near Hanover; Kapellmeister in Elbing; Hofkapellmeister in Schwerin, 1891; conductor at the Stadttheater, Hamburg, 1897, at the Volkoper, Vienna, 1906-10; and since 1910 at the Hanover court theatre.

**GILLES**. See **BREBOS**.

**GILMAN** (1) **Lawrence** (1878- ): b. New York; music critic ('Harper's Mag.,' etc.); wrote biography of Edward MacDowell (1909) and several studies in musical aesthetics. *Ref.*: (cited) IV. 366, 368. (2) **Benjamin Ives**. *Ref.*: (cited) I. 14, 40.

**GILMORE, Patrick Sarsfield** (1829-1892): b. near Dublin, d. St. Louis, Mo.; organized the famous Gilmore's Band in Boston, 1859; bandmaster in the Federal army at New Orleans, 1864; conducted 2 great music festivals in Boston, 'National Peace Jubilee,' 1869, and 'World's Peace Jubilee,' 1872. G. toured the United States, Canada and Europe (1878) with his band; composed dance music, songs, military music and arrangements for band.

**GILSE, Jan van** (1881 ): b. Rotterdam; studied at Cologne Cons., and with Humperdinck in Berlin; conducted opera in Bremen and Amsterdam; composed 3 symphonies, 2 of which won prizes (1902, 1909), an overture, *Intermezzi*, *Eine Lebensmesse*, songs and an opera, *Frau Helga von Slavern*.

**GILSON, Paul** (1865- ): b. Brussels; Belgian composer, a self-taught musician; won the grand prix de Rome in 1892 with cantata *Stina*; produced opera *Avar* at Brussels (1896); also brought out another cantata, *Francesca da Rimini* (1895); symphonic sketches, *La mer* (1892), a septet and scherzo for wind-instruments, orchestral fantasy on Canadian folk tunes (1898), a Scottish rhapsody, two symphonic poems and other works for orchestra, the operas *Gens de mer* (1902) and *Prinses Zonnenschijs* (1903), choral works, songs, etc.

**GINER, Salvador** (1832-1911): b. Valencia, d. there; studied at the Valencia Cons.; composed a symphony, *Las cuarto Estaciones*, a cantata, *Feria de Valencia*, an oratorio, *Judit*, and 10 operas, the most successful of which were *Sagunto* (1891) and *El Sonador* (1901).

**GINGUENE, Pierre-Louis** (1748-1816): b. Rennes, d. Paris; member of the French Academy; literary historian; wrote *Lettres et articles sur la musique* (1783), containing his journalistic papers on the Gluck-Piccini controversy; also articles on mus. history in the *Encyclopédie*, etc. *Ref.*: IX. 58.

**GIORDANI** (corr. *Carmine*), **Tommaso** (1744-ca. 1816): b. Naples, d. Dublin; appeared in buffo rôles at the Haymarket Theatre, London, 1762; taught music and managed an Italian opera-troupe at Dublin; wrote an op-



era, 'Perseverance' (Dublin, 1789); an oratorio, 'Isaac'; trios for flutes and bass, 5 books of flute-duos, duos for 'cello, piano-pieces, songs, etc. (2) (**Giordanello**), **Giuseppe** (1744-1798): brother of (1); b. Naples, d. Fermo; opera-composer; fellow-student of Cimarosa and Zingarelli at the Conservatory of Loreto; popular teacher and composer in London, 1772-82; *maestro di cappella* of Fermo cathedral; composed about 30 operas, including *Il Bacio*, 1794, 6 piano quintets, 3 piano quartets, 6 string quartets, 30 trios, 6 violin concertos, piano sonatas for 2 and 4 hands; preludes and exercises for piano; soprano duets; 5 books of *Canzonette* for solo voices; other secular and sacred music in MS.

**GIORDANO, Umberto** (1868- ): b. Naples; dramatic composer; produced a 4-act opera seria *Andrea Chénier*, La Scala, Milan, 1896; a 2-act opera seria *Regina Diaz*, Naples, 1894; and a 3-act 'melodrama' (opera) *Mala vita*, Rome, 1892, produced in Milan as *Il Voto*, 1897; *Madame Sans-Gêne* (N. Y., 1915). *Ref.*: III. 369, 377; IX. 481, 485.

**GIORGI**. See **BANTI**.

**GIORGIONE**. *Ref.*: I. 327.

**GIORNOVICHI**. See **JARNOVIC**.

**GIOSA, Nicola de** (1820-1885): b. Bari, d. there; pupil of Ruggi, Zingarelli and Donizetti at Naples; composer of *Don Checco* (1850) and 23 other, less successful, operas. He also wrote romanzas, canzoni, etc., of popular nature, and church music.

**GIORZA, Paolo** (1838-1914): b. Milan, d. Seattle, Wash.; composed many successful ballets produced principally at La Scala, Milan (1853-66), also one opera, military and dance music.

**GIOVANELLI, Ruggiero** (ca. 1550-1620): b. Velletri, d. Rome; *maestro di cappella* in San Luigi de' Francesi at Rome, 1587; later in the Collegium Germanicum; succeeded Palestrina as *maestro di cappella* at St. Peter's, 1594; joined the Pontifical Chapel, 1599; prepared a new edition of *Graduals* (2 vols., 1614-15). His printed works include 3 books of 5-part madrigals (1586-87-89); 2 of 4-part *Madrigali struccitoli* (1587); 2 books of 5- to 8-part motets; 3-part *Canzonette and Villanelle* (1592-93); also scattered madrigals in the collections of Scotto and Phalèse; other works in MS. are in the Vatican Library.

**GIOVANNI DA CASCIA, or Johannes de Florentia** (14th cent.): b. at Cascia, near Florence; founder of the style reform that spread from Florence soon after 1300 (*ars nova*); lived at the court of Mastino II della Scala (1329-51) at Parma; composed madrigals, caccias, canzoni and ballads. *Ref.*: I. 263, 266.

**GIRARD, Narcisse** (1797-1860): b. Nantes, France, d. Paris; studied at the Conservatoire; *maitre de chapelle* at the Opéra Italien, 1830-2, at the Opéra-

Comique, 1837-46; conductor at the Opéra and professor of violin at the Conservatoire, 1847; became general musical director of the Opéra, 1856; prod. 2 operas (1841, 1842).

**GIRAUDET, Alfred Auguste** (1845- ): b. Étampes; studied with Delsarte; made his début as dramatic bass in Paris, 1868; professor at the Conservatoire, 1838-1900; pub. *Mimique, Physionomie et Gestes* (1895).

**GIZZI, Domenico** (1684-1745): b. Arpino, near Naples; d. there; pupil of A. Scarlatti at Cons. San Onofrio, where he became vocal teacher (till 1740); teacher of Feo and Gioach. Conti, who adopted the name 'Gizziello'; composed for the church.

**GIZZIELLO, Gioachino**. See **CONTI**.

**GLADSTONE, Francis Edward** (1845- ): English organist; b. Summertown, n. Oxford; studied under Wesley, 1859-62; organist at Weston-super-mare, Llandaff, Chichester, Brighton, London, and Norwich; choir-director at St. Mary of the Angels, Bayswater; Mus. Doc. Contab., 1879; professor of counterpoint, etc., at Trinity College, London, in 1881; professor of harmony and counterpoint at Royal College of Music in 1883; composed church music, an overture, some chamber-music (all in MS.); also organ pieces; wrote 'The Organ-Student's Guide' and a 'Treatise on Strict Counterpoint', 1906.

**GLAREANUS, Heinrich Loris (or Henricus Loritus)** (1488-1563): b. Glarus; d. Freiburg, Baden; attended the Latin School at Bern; studied theology at Cologne; also music under Cochläns; crowned poet laureate by Emperor Maximilian I, 1512; taught and lectured in Basel, Paris, and Freiburg; wrote *Isagoge in musice* (Basel, 1516); and the *Dodecachordon* (1547), in which he advocates 12 church-modes instead of the usually accepted eight. It is also a valuable source for the history of mensural music, notation, and early music-printing; pub. *Musicae epitome ex Glareani Dodecachordo* (J. L. Wonegger, 1557; 2nd ed. 1559; in German: *Uss Glareani Musik ein Usszug* . . . 1557); revised edition of *Boetius'* writings, edited by M. Rota, 1570.

**GLASENAPP, Karl Friedrich** (1847-1915): b. Riga; studied philosophy at Dorpat; contributor to the *Bayreuther Blätter*; head-master at Riga from 1875; wrote *Richard Wagner's Leben und Wirken* (Leipzig, 2 vols., 3rd ed. 1894); also a *Wagner-Lexikon* (Stuttgart, 1883).

**GLÄSER (1) Karl Gotthelf** (1784-1829): b. Weissenfels, d. Barmen; studied at the Thomasschule, Leipzig; became a teacher, musical director and music dealer in Barmen after 1814; pub. chorales, piano music, songbooks for schools, a piano method (1817), a

**Kurze Anweisung zum Choralspiel** (1824), and a work on the theory of musical composition by means of a 'musical compass' (1828). (2) **Franz** (1798-1861): b. Obergeorghenthal, Bohemia, d. Copenhagen; studied at Prague and in Vienna; Kapellmeister in Vienna, 1817, and in Berlin, 1830; Royal conductor at Copenhagen after 1842; wrote 13 operas, of which *Des Adlers Horst* (1833) was the most successful, incidental music, an overture, cantata, etc.

**GLASS, Louis Christian August** (1864- ): b. Copenhagen; studied at Brussels Cons.; pianist, cellist and composer of symphonies, overtures, an orchestral suite, instrumental music, etc. Cf. CHRISTIAN H. G. (Addenda).

**GLAZOUNOFF, Alexander** (1865-): b. St. Petersburg, where he attended the Polytechnic Institute and became acquainted with Balakireff and Rimsky-Korsakoff in 1880; then studied composition with Rimsky-Korsakoff. He prod. his first symphony in 1881, and at Weimar under Liszt in 1884; his second in Paris, 1889, and his fourth in London. He conducted the Russian Symphony Concerts at St. Petersburg with Rimsky-Korsakoff and Liadoff, 1896-97. His numerous works include FOR ORCHESTRA: 8 symphonies, 5 suites, 6 overtures, 2 serenades, 2 fantasies, a symphonic poem, a 'symphonic tableau,' an elegy, a *Poème Lyrique*, *Rhapsodie Orientale*, *Le Printemps*, marches, waltz, etc.; CHAMBER MUSIC: 5 string quartets, 5 novelties and a suite for string quartet, a string quintet, a brass quartet, *Quatuor slave*, a *Réverie* for horn, and *In Modo Religioso*, quartet for brass; FOR PIANO: a suite, 2 sonatas, études, dances, etc.; also songs. Ref.: III. x, xi, xii, xiv, xvii, 137ff; V. 368; VI. 395; VII. 333; VIII. 451ff; X. 183, 186, 224; portrait, III. 150.

**GLEASON, Frederick Grant** (1848- ): b. Middletown, Conn.; pupil of Dudley Buck, and Moscheles, Richter, Plaidy, Lobe, etc., at Leipzig Cons.; of Loeschhorn, Weitzmann, and Haupt at Berlin, and Beringer in London; organist in Hartford, New Britain; teacher in Chicago. He composed organ and piano pieces, songs, church music, cantatas; also symphonic poem, orchestral sketches, etc. Ref.: IV. 346.

**GLEISSNER, Franz** (1760-ca. 1815): b. Neustadt-on-the-Waldnab, d. Munich; inventor of lithographic process of music printing. His work, a set of songs, was first to be so printed; introduced his invention in Munich, Offenbach and Vienna.

**GLEITZ, Karl** (1862- ): b. Hitzrode, near Cassel; studied at the Leipzig Cons. and the Akademie, Munich; composed 6 symphonic poems, a fantasy for piano and orchestra and a violin sonata; pub. *Künstlers Erdenwallen* (1896-07).

**GLEN, John** (1833-1904): b. Edinburgh, d. there; manufacturer of bagpipes from 1866 and student of early Scotch music; wrote several books on Scotch dances and melodies.

**GLIERE, Reinhold Morltzovitch** (1875- ): b. Kieff; composer; studied at the Cons. of Moscow under Taneieff and Ippalitoff-Ivanoff. His compositions include 2 string quartets, 3 string sextets, a string octet, 3 symphonies, a symphonic poem, 'The Sirens,' a ballad for 'cello,' piano pieces and songs. Ref.: III. xvii, 146, 150f; VI. 396; VII. 555; VIII. 463; X. 206, 207, 254, 259; portrait, III. 150.

**GLINKA, Mikhail Ivanovitch** (1804-1857): b. Novospaskoi, near Smolensk, Russia; d. Berlin; the great 'classic' of Russian music. He was of noble birth, studied languages in St. Petersburg, then violin with Böhm, and piano and theory with C. Mayer. He also was a pupil of John Field at Moscow, and of S. W. Dehn in Berlin, and became a brilliant pianist. G. spent 4 years in Italy, and was influenced by the composers of that country. In 1834 he wrote the Russian national opera 'A Life for the Czar,' which was successfully produced at St. Petersburg in 1836. 'Russlan and Ludmilla' followed in 1842. Both works are still popular. G. went to Paris in 1844, where he gave orchestral concerts, then to Madrid and Seville, where he wrote 'Jota Aragonese' (a *capriccio brillante*), and *Souvenir d'une nuit d'été à Madrid*, both for orchestra. After sundry travels and sojourns in Warsaw and St. Petersburg, G. worked on his autobiography and plans for another opera, but died before they came to fruition. His works include, besides those mentioned, 2 unfinished symphonies, 2 polonaises, a tarentella, a fantasia, and *Kamarinskaja* for orchestra; a septet, 2 string quartets, a trio for piano, clarinet and oboe; rondos, waltzes, and sets of variations for piano; dramatic scenes, vocal quartets, romances, and songs. Ref.: III. xvi, 38, 39, 42ff, 107, 134; V. 127, 257; VII. 329; symphonic works, VIII. 234f; operas, IX. 381, 385; X. 104, 181, 224, 254; portrait, III. 48.

**GLÜGGL** (1) **Franz Xaver** (1764-1839): b. Linz-on-Danube, d. there; Kapellmeister at Linz theatre and at the cathedral, also municipal Musikdirektor; wrote a short treatise on harmony (1810), a musical *Lexikon* (1822) and *Der musikalische Gottesdienst* (1822). (2) **Franz** (1797-1872): b. Linz, d. there; son of (1); founded a music business in 1843; pub. the *Neue Wiener Musikzeitung*, 1850-62, and founded an Akademie der Tonkunst, 1849-53, also a singing school called 'Polyhymnia.'

**GLOVER** (1) **Sarah Ann** (1785-1867): b. Norwich, England; d. Malvern; inventor of the Tonic Sol-fa system of notation, afterwards modified

and developed by the Rev. John Curwen; pub. 'A Manual of the Norwich Sol-fa System . . .' (1845); and a 'Manual Containing a Development of the Tetrachordal System' (London, 1850). (2) **Stephen** (1812-1870): b. London, d. there; music teacher and composer of many popular songs and duets, part-songs, trios, etc.; also salon-music for piano. (3) **John Willtam** (1815-1900): b. Dublin, d. there; conductor; director of the choir at St. Patrick's Cathedral; teacher of singing at the Normal School; founded the Dublin Choral Union, 1851; lectured in Dublin and London; composed 2 operas, cantatas, masses, organ concertos, piano pieces, etc. (4) **William Howard** (1819-1875): b. London, d. New York; violinist; studied under Wagstaff; later a member of English Opera orchestra; toured Italy, Germany, and France; founded a school for music and drama in London. He also sang in opera and was critic for the 'Morning Post' for several years; settled in New York, 1868; wrote an opera, *Ruy Blas* (London, 1861); the operettas 'The Coquette' (1845?), 'Aminta' (1855?), 'Once Too Often' (1862), 'Palomita'; the cantata 'Tam O'Shanter' (1855); orchestral overture 'Manfred'; 12 romances for piano, and other piano-pieces, vocal quartets, duets, and songs.

**GLUCK** (1) **Christoph Willibald** (1714-1787): b. Weidenwang, near Neumarkt, Upper Palatinate; d. Vienna; son of a game-keeper. He visited the Jesuit college at Komotau from the age of 12, learned to play the violin, harpsichord, and organ, and was chorister in St. Ignaz. He went to Prague to continue his musical studies, was noticed by Father Czernohorsky, an eminent musician, and under his tuition mastered the 'cello, his favorite instrument. He went to Vienna in 1736, where he was patronized by Prince Melzi; was taken to Milan, to Sammartini, who finished him in harmony and counterpoint. G. began his operatic career with *Artaserse* (La Scala, 1741), which brought him commissions for other theatres. *Demofonte* was followed by 8 others, and at the height of his success G. went to London, where he failed with a pasticcio, *Piramo e Tisbe*. This led him to serious study and determination to reform his style. He visited and heard Rameau's operas, also Hamburg, Dresden and Vienna, where he cultivated the acquaintance of literary men, and reeducated himself in musical aesthetics. After *La Semiramide riconosciuta* (Vienna, 1748) and a number of other works showing increased dramatic power, also some experiments with adaptations of French operas comiques, G. produced his 'reform' operas, *Orfeo ed Euridice* (1762), *Alceste* (1767), and *Paride ed Elena* (1769), to librettos by Calzabigi. They

were successful, though bitterly attacked by hostile critics. Moreover, they led to his relations with the secretary of the French Embassy, Le Blanc du Rollet, and his determination to write for the Paris Opéra, which he visited in 1772. Here he produced *Iphigénie en Aulide*, written over a text by du Rollet, adapted from Racine's tragedy. With the influence of Marie Antoinette and her party at court, G. secured his success against a powerful opposition. *Iphigénie* was followed by *Alceste* (1776) and *Armide* (1777), and the famous Gluck-Piccini controversy now ensued, leading to the production of Piccini's *Roland*, and the destruction of G.'s sketches for the same subject, when he heard of the cabal which purposed to match the two composers against each other. He returned to Paris in 1779, with his masterpiece, *Iphigénie en Tauride* (libretto by Guillard), and with it established his supremacy. His last opera, *Echo et Narcisse*, produced in the same year, was in the nature of an anti-climax. He retired to Vienna in 1780, seven years before his death. G. also composed a *De profundis* for chorus and orch., 7 odes for a solo voice, with piano; 6 overtures; and an unfinished cantata, *Das jüngste Gericht*, which Salieri finished. *Ref.*: For life and work see II. 11, 177; odes, V. 177; operas, IX. 41ff; X. 102f, 121, 148, 152, 200; mus. ex., XIII. 203, 206, 207; birthplace, II. 18; portrait, II. 34. For general references see *individual indexes*. (2) **Alma** (real name **Reba Fiersohn**) (1884-): b. Bucharest, Rumania; studied with Buzzi-Peccia in New York; made her début as operatic soprano at the Metropolitan Opera House in *Werther*, 1909; abandoned the stage for concert work and studied with Sembrich in Berlin; has toured the United States with success several times; married the violinist Efrem Zimbalist in 1914.

**GLUTH, Victor** (1852- ): b. Pilsen; composer; teacher at the Royal Academy of Music, Munich; has composed the operas *Der Trentajäger* (1885), *Horand und Hilde*, and *Et resurrexit*.

**GMEINER, Luta** (1876- ): b. Kronstadt; studied with Grigorovitz and Walter and Herzog; violinist and altoist.

**GNECCHI, Vittorio** (1876- ): b. Milan; Italian composer, resident in Turin; prod. *Virtù d'amore* (1896) and *Cassandra* (Bologna, 1905). *Ref.*: III. 382.

**GNECCO, Francesco** (1769-1810): b. Genoa, d. Milan; operatic composer whose genius was more fruitful than original. His operas were produced in Genoa, Naples, Milan, etc. *Ref.*: II. 187 (footnote).

**GOBATTI, Stefano** (1852-1913): b. Bergantino, d. Bologna; studied at the Naples Cons.; prod. *I Goti* (1873), *Luce* (1875) and *Cordelia* (1881).

**GOBBAERTS, Jean-Louis** (1835-1886): b. Antwerp, d. Saint-Gilles, near Brussels; studied at the Brussels Cons.; pub. about 1,200 piano pieces, mostly light, popular music.

**GOBBI** (1) **Henri** (1842- ): b. Budapest; pupil of Volkmann and Liszt; music teacher and critic in Budapest. He wrote piano pieces in the Hungarian vein; a festival cantata celebrating the 50th anniversary of Liszt's career in public; male choruses, etc. *Ref.*: III. 200. (2) **Aloys** (1844- ): b. Budapest; brother of Henri (1); violinist and teacher.

**GÜBEL, Karl (Heinrich Eduard)** (1815-1879): b. Berlin, d. Bromberg; Kapellmeister at Danzig Theatre and conductor of the Bromberg Gesangverein after 1840; wrote a singspiel, 2 operas, chamber music, choral works and songs; also pub. a *Compendium für den Musikunterricht* . . . (1873).

**GOCKEL, August** (1831-1861): b. Willbadessen, Westphalia; studied at the Leipzig Cons.; made a tour of the United States, 1853-55; wrote a piano concerto and other piano pieces.

**GODARD, Benjamin [-Louis-Paul]** (1849-1895): b. Paris, d. Cannes; studied with R. Hammer, then at Paris Cons. with Vieuxtemps, and composition with Reber. He played in public at 9, and visited Germany with Vieuxtemps twice. His first public work was a violin sonata (1865), followed by other violin sonatas, a trio, string quartets which won the *Priz Charlier* from the Institut de France 'for merit in the department of chamber-music.' He also wrote the operas *Les bijoux de Jeannette* (Paris, 1878); *Pedro de Zalamea* (Antwerp, 1884); *Jocelyn* (Brussels, 1888); *Le Dante* (Paris, 1890); and *La Vivandière* (Paris, 1895; posthumous, the last 2 acts orchestrated by Paul Vidal), which had great success. Two other operas (not performed), incidental music to 'Much Ado about Nothing,' a Symphonie-ballet (1882); the 'Gothic,' 'Oriental,' 'Legendary,' B minor and 'Tasso' symphonies; *Scènes poétiques* and *Lanterne magique* and *Ouverture dramatique* (orchestral suites); a violin concerto (*Romantique*), a piano concerto, piano pieces, études, over 100 songs and a 'lyric scena' complete the list of his works. *Ref.*: III. 35f, 283; V. 317f; VII. 342; VIII. 345, 346; portrait, III. 30.

**GODDARD** (1) **Joseph** (1833- ): contemp. English writer on music; associate editor of the London 'Musical Times'; author of a piano method, 'Moral Theory of Music' (1857), 'Philosophy of Music' (1862), 'Musical Development,' 'The Deeper Sources of the Beauty and Expression of Music' (1906), etc. (2) **Arabella** (1838- ): b. St.-Servan, n. Saint-Malo, Brittany; noted pianist; began playing at age of 4; studied under Kalkbrenner at

Paris, Mrs. Anderson and Thalberg; played before Queen Victoria and pub. 6 waltzes for piano at 8 years; played in the Grand National Concerts at 12; studied for 3 years with J. W. Davison, whom she married in 1860; gave several important concerts in England; made the tour of Germany, playing in Leipzig in the Gewandhaus, 1855; toured the world, including India, Australia and America, 1873-76; retired from concert giving in 1880, and has since lived at Tunbridge Wells; pub. a ballad and piano pieces (1852-53).

**GODEBRYE, Jacob**. See JACOTIN.

**GODEFROID** [DIEUGONNÉ - JOSEPH-GUILLAUME-] **Félix** (1818-1897): b. Namur, d. Villers-sur-Mer; harpist; studied at the Conservatoire; lived in Paris and Brussels; wrote popular harp pieces and salon music for piano; prod. 3 operas. His brother, **Jules-Joseph** (1811-1840), was also a harpist who wrote for harp and piano and prod. 2 operas.

**GODFREY** (1) **Daniel** (1831-1903): b. Westminster, England, d. Beeston, near Nottingham; studied at the Royal Academy of Music and became professor of military music there; toured the United States with his band, the Grenadier Guards, in 1872; composed waltzes and arrangements for military band. (2) **Daniel** (1868- ): b. London; studied at the Royal College of Music; conducted the London Military Band, 1889-91, and other organizations; established the Bournemouth Municipal Orchestra, 1896, and in 1911 the Municipal Choir; composed many arrangements for military band, dances and marches.

**GODOWSKY, Leopold** (1870- ): b. Vilna, Poland; pianist; début 1879, touring Poland and Russia; studied in Vilna 2 years; studied under Rudorff in the Royal Hochschule, Berlin, later with Saint-Saëns in Paris; toured America 1884-85, and frequently since then; director of piano department at Broad Street Conservatory, Philadelphia, 1894; head of piano department in Chicago Conservatory, 1895; returned to Berlin, 1900; became director of the Klaviermeisterschule in Vienna, 1909 (Royal professor); toured United States, 1912, and has since then been living in New York; pub. *Moto perpetuo* (2 different pieces), *Polonaise in C*, *Valse brillante* in E, *Märchen*, *Valse romantique*, *Menuet* in E, and *Valse-Scherzo* for piano; also an arrangement for left hand of Chopin's *Étude* (op. 25, No. 6), 2 songs, and more than 100 works in MS.; also editor of 'The Progressive Series of Lessons, Exercises, Studies and Pieces' (St. Louis, 1912-15).

**GOEDICKE, A.**: contemporary Russian composer. *Ref.*: III. 155.

**GOEPFART** (1) **Christian Heinrich** (1835-1890): b. Weimar, d. Baltimore, Md.; organist and composer;

studied under J. G. Töpfer at Weimar; conducted choral societies, etc., in the United States from 1873. (2) **Karl Eduard** (1859- ): b. Weimar; son of (1); conductor of the Musical Union at Baden-Baden since 1891; composed an opera, *Sarasro*, in 3 acts, a sequel to Mozart's 'Magic Flute,' orchestral and choral works, etc. (3) **Otto Ernst** (1864- ): brother of (2); b. Weimar; town cantor there since 1888; composer of vocal music.

**GOEPP, Philip Henry** (1864- ): b. New York; studied in New York and Philadelphia; organist and teacher in Philadelphia since 1892; founded the MS. Musical Society there; author of the program books of the Philadelphia Symphony Orchestra since 1900; pub. 'Annals of Music in Philadelphia' (1896), 'Symphonies and their Meaning' (3 vols., 1898, 1902, 1913); composed for piano, organ, and violin, songs, a cantata and an opera.

**GOERING, Theodor** (1844-1907): b. Frankfurt, d. Munich; music critic for the Augsburg *Abendzeitung*; contributed to Goldstein's *Musikwelt* and to the Cologne *Zeitung*; pub. *Der Messias von Bayreuth* (1881).

**GOES, Damião de** (1500-1573): b. Alemquer, Portugal; d. Lisbon; ambassador to France, Italy, Poland and Denmark; also lived in Rome and Louvain; wrote a *Tractado theorica da musica* (MS.); also 3- to 6-part motets (MS.) in Lisbon, and one or two motets printed in collections.

**GOETHE** (1) **Johann Wolfgang von**: the great German poet, who, as on every other subject, held definite opinions concerning music and encouraged the development of the German *Singspiel*. His texts have been set by nearly all the great composers since his time. He was acquainted with Beethoven, but did not fully appreciate him, and preferred Zelter's settings to Schubert's. Ref.: II. 49, 134, 140, 223, 232, 283; III. 61, 267, 358; V. 193, 198f; VI. 168, 172, 196, 348, 435; VIII. 226, 301, 317, 410, 415, 440; IX. 54, 80, 120, 188, 209, 238, 240, 245, 252, 480; portrait, V. 200. (2) **Walter Wolfgang von** (1818-1885): b. Weimar, d. Leipzig; son of the great poet (1); studied in Leipzig; chamberlain to the Grand Duke; prod. 3 operettas in Weimar (1839-53); pub. several books of songs and piano music.

**GOETSCHUIS, Percy** (1853- ): b. Paterson, N. J.; studied piano under Lebert and Pruckner; harmony, counterpoint and instrumentation under Faisst and Doppler at Stuttgart Conservatory, 1873-78; taught the English classes there from 1876, also often acted as Faisst's substitute; took charge of all the female classes in 1885, when he received the title of Royal Professor; also became concert-critic for the *Schwäbischer Merkur*; later opera-critic for the *Neues Tage-*

*blatt*; and contributed to various German musical papers; became professor of harmony, history and advanced piano playing at University of Syracuse, N. Y., 1890; teacher at the New England Cons., Boston, 1892-1896; at Institute of Musical Art, New York, since 1905; author of 'Material Used in Musical Composition' (1882), 'Theory and Practice of Tone Relations' (1892), 'Homophonic Forms of Musical Composition' (1898), 'Exercises in Melody Writing' (1900), 'Applied Counterpoint' (1902), 'Lessons in Musical Form' (1904), 'Exercises in Elementary Counterpoint' (1910), 'The Essentials of Music History' (with Thomas Tapper, 1914); composer of piano pieces, songs, etc.

**GOETZ.** See Götz.

**GOGAVINUS, Anton Hermann** (16th cent.): Dutch writer; physician at Venice, a friend of Zarlino; pub. the first Latin translation of the *Harmonica* of Aristoxenos and of Ptolemy; also fragments of Aristotle and Porphyry (1552).

**GOGOL,** Russian poet. Ref.: III. 39, 108, 123, 136, 138; IX. 389, 398, 410; X. 104, 171.

**GÖHLER, [KARL] Georg** (1874- ): b. Zwickau; writer and composer; studied at the Univ and Cons. of Leipzig, obtaining his *Dr. phil.* at the former with a study on the compositions of Cornelius Freundt (16th cent.); director of the Riedelverein, 1898; court Kapellmeister at Altenburg, 1903, and at Karlsruhe, 1907-9, again director of the Riedelverein and of the orchestral concerts of the newly founded Musical Society of Leipzig from 1909; conductor of the New Opera and singing teacher in Hamburg, from 1913; composer of 2 symphonies, an orchestral suite, songs and men's choruses; author of numerous essays in the *Kunstwart*, the section on music in *Hinneberg's Kultur der Gegenwart* (1907), *Keine Konzertantliemen* (1904), *Über musikalische Kultur* (1908), etc.; pub. *Weihnachtsbuch* of Cornelius Freundt (28 choruses), 10 orchestral pieces of J. A. Hasse (1904), *Geistliche Musik aufgeführt vom Riedelverein in Leipzig*, Haydn's *Harmonie Messe* (1910) and *Spiel- und Tanzlieder* (1913), Schubert's *Stabat Mater* and Mozart's ballet music *Les petits riens*.

**GOLDBECK, Robert** (1839-1908): b. Potsdam, d. St. Louis; pianist and composer; studied with Köhler and Litoff; concert tours; piano teacher in New York, 1857-1867; founded a music school in Boston, 1867, and conducted a conservatory in Chicago, 1868-1873; conductor of the Harmonic Society and director of the Beethoven Cons., St. Louis, 1873-1880; taught in New York, 1880-1885, and in St. Louis from 1885; composed three operas, a cantata, some pieces for orchestra, 2 piano concertos, a piano quintet, a string sextet, songs and numerous

works for piano; author of 'Three Graduating Courses' (6 vols.).

**GOLDBERG** (1) **Johann Theophilus** [Gottlieb] (ca. 1730-1760): b. Könnigsberg, d. Dresden (?); famous organ and clavichord player; chamber musician to Count Brühl; studied under Friedemann Bach and later J. S. Bach; wrote 2 concertos, 24 polonaises, and a sonata with minuet and 12 variations, for clavichord; 6 trios for flute, violin and bass; a motet, a cantata, a Psalm (all unpub.). *Ref.*: (Goldberg Variations) VII. 67. (2) **Joseph Pasquale** (1825-1890): b. Vienna, d. there; vocal teacher; brother of Fanny G. Marini and Catherine G. Strassi, singers; studied violin under Maysecker and Seyfried; singing under Rubini, Bordogni and Lampert; appeared as a bass singer at Genoa, 1843, in Donizetti's *La Regina di Golconda*; sang in Italy several years; was concert singer and teacher in Paris and in London after 1861; pub. *La Marcia trionfale* for Victor Emmanuel's entry into Rome; also several songs.

**GOLDE** (1) **Joseph G.**: director of the Soller singing society at Erfurt. (2) **Adolf** (1830-1880): son of (1); succeeded to the directorship of the Erfurt society. He composed a symphony and other orchestral pieces, also piano music of the popular *salon* order.

**GOLDMARK** (1) **Karl** (1830-1915): b. Keszthely, Hungary; composer; studied violin with Jansa at Vienna, theory with Böhm at the Cons., for the rest was self-taught. In 1858 he played a piano concerto of his own in Vienna, then produced a trio, a piano quartet, string quartets, etc.; also the concert-overture *Sakuntala* (op. 13), and an orchestral 'Scherzo, Andante, and Finale' (op. 19). His first opera, *Die Königin von Saba* (Vienna, 1875), was followed by *Merlin* (Vienna, 1886), and *Das Heimchen am Herd* (after Dickens), (Vienna, 1896), *Die Kriegsgefangene* (Vienna, 1899), and *Der Fremdling*. He also wrote 2 male choruses, the popular 'Rustic Wedding' symphony (op. 27); a second symphony (E flat); 3 more overtures, *Im Frühling*, 'Prometheus Bound,' and 'Sappho'; an orchestral scherzo, 2 suites for violin and piano, other chamber music, songs, etc. *Ref.*: VIII. 320f; mus. ex., XIV. 37. (2) **Rubin** (1872- ): b. New York; nephew of Karl (1); studied at Vienna Cons. (composition with Fuchs), then with Joseffy (piano) and Dvořák (comp.). He taught at the National Cons., New York, Colorado College, etc., and gave many lecture-recitals. His compositions include chamber music (violin sonata, trio, string quartet) which won the Paderewski prize, 1910; also a Theme and Variations and an overture for orch., piano pieces, songs, etc. *Ref.*: IV. 381; portrait, III. 246.

**GOLDONI, Carlo** (1707-1793): b.

Venice, d. Paris; creator of the Italian comedy of manners; wrote 200 stage pieces, including many opera libretti. *Ref.*: IX. 498.

**GOLDSCHMIDT** (1) **Sigmund** (1815-1877): b. Prague, d. Vienna; distinguished pianist; pupil of Tomaschek; created a sensation in Paris with his brilliant playing, from 1845 to 1849. There he also published a number of compositions for piano and orchestra, but later he succeeded to his father's banking business and ceased to follow music as a profession. (2) **Otto** (1829-1907): b. Hamburg, d. London; brilliant pianist; pupil of I. Schmitt and F. W. Grund and studied in the Leipzig Conservatory with von Bülow, under Mendelssohn and, finally, under Chopin in Paris, 1848. Went to London, where he played at a Jenny Lind concert, 1849; followed her to America, 1851, and then married her. He was leader of the music festivals in Düsseldorf, 1863, and again in Hamburg, 1866; acted as substitute director of the London Royal Academy of Music, 1863; organized the Bach Choir in London, 1875, and brought it to a flourishing condition. His works include 'The Choral Book' (in collaboration with Bennett, 1862; supplement, 1864); the Biblical idyl, 'Ruth,' piano pieces, a trio, songs, etc. (3) **Adalbert von** (1848- ): b. Vienna and studied at the Conservatory there; a studious amateur and ardent Wagnerite. He composed *Die Sieben Todsünden*, a cantata (1875), and an opera, *Helianthus* (Leipzig, 1884); also a trilogy, *Gaea* (1889), songs, piano pieces, etc. *Ref.*: III. 241. (4) **Hugo** (1859- ): b. Breslau, where he studied under Hirschberg and Schäffer; abandoned music for a while, but in 1887 began studying singing under Stockhausens in Frankfurt, then studied musical history under Bohn, in Breslau; became a director in the Scharwenka-Klindworth Conservatory, in Berlin, 1893. Among his works are *Die italienische Gesangsmethode des 17. Jahrhunderts* (1890); *Der Vokalismus des neuhochdeutschen Kunstgesangs und der Bühnensprache* (1892); *Handbuch der deutschen Gesangspädagogik* (1896); *Studien zur Geschichte der italienischen Oper im 17. Jahrhundert* (2 vols., 1901-04); *Die Lehre von der vokalen Ornamentik* (1907); and various minor articles.

**GOLDWIN, John** (ca. 1670-1719): d. London, where he was organist at St. George's Chapel, composer of church music, whose works are preserved in MS. in Christ Church, Oxford; a service being printed in Arnold's 'Cathedral Music' and anthems in collections of Boyce and Page.

**GOLINELLI, Stefano** (1818-1891): b. Bologna, d. there; pianist and composer; studied under Donelli and Vaccari; toured Italy, France, England and

Germany, 1842; taught piano and became piano professor in the Liceo Musicale, Bologna, until 1870; composed about 300 piano pieces, including 5 sonatas, 3 toccatas, 24 preludes, 12 studies, etc.

**GOLISCIANI, Enrico:** librettist. Ref.: IX. 499.

**GÖLLERICH, August** (1859- ): b. Linz; studied with Bruckner and Liszt; took over the Ramann Music School at Nuremberg, 1890, and founded branches in Fürth, Erlangen, and Ansbach; since 1896 director of the Musikverein and the Schubertbund at Linz; author of *A. Reissmann als Schriftsteller und Komponist* (1884), a biography of Liszt in Reclam's *Universalsbibliothek* (1887), a small volume on Beethoven (1904), a sketch of Liszt with catalogue of his collected works (1908), guides to Liszt's Graner mass (1897), Wagner's *Nibelungen* (1897), etc.

**GOLLMICK** (1) **Karl** (1796-1866): b. Dessau, d. Frankfurt; writer; for many years repetitor at the Municipal Theatre of Frankfurt; composed many piano pieces and songs; author of a *Praktische Gesangschule, a Leitfaden für junge Musiklehrer, Kritische Terminologie für Musiker und Musikfreunde* (1833), *Musikalische Novellen und Silhouetten* (1838), *Feldzüge und Streitereien im Gebiete der Tonkunst* (1846), *Karl Guhr* (1848), *Rosen und Dornen* (1887), *Herr Fétis als Mensch, Kritiker, Theoretiker und Komponist* (1852), *Handlexikon der Tonkunst* (1858), *Autobiographie* (1866), articles, librettos, translations, etc. (2) **Adolf** (1825-1883): b. Frankfurt, d. London; son of (1); pianist and violinist; composer of operas, cantatas, orchestral and chamber music.

**GOLOVINE, Russian artist.** Ref.: IX. 378.

**GOLTERMANN** (1) **Georg [Edward]** (1824-1898): b. Hanover, d. Frankfurt-on-Main; studied under Prell, Menter at Munich, and Lachner; made concert-tours, 1850-52; became musical director at Würzburg, 1852; second Kapellmeister at the Frankfurt Theatre, 1853; first, 1874; composed for 'cello; 6 concertos, sonatas with pianoforte, *Morceaux caractéristiques* with pianoforte, *Danses allemandes* with pianoforte, *Adagio* with orchestra, *Elegie* with pianoforte; also a symphony in A minor (op. 20), 2 *Festspiel-Ouvertüren* (op. 24 and 94), and songs. (2) **Johann August Julius** (1825-1876): b. Hamburg, d. Stuttgart; 'cellist; teacher at Prague Cons., 1850-62; first 'cello at Stuttgart, 1862. (3) **August** (1826-1890): d. Schwerin; court pianist.

**GOMBERT, Nicolas** (ca. 1495-1570): b. Bruges; was a pupil of Josquin des Prés. He was master of the boys at the Imperial Chapel, Madrid, 1530. Through the patronage of

Charles V he was enabled to retire in his old age. Fétis calls him a fore-runner of Palestrina; but he had a preference for secular and pastoral music, with a decidedly sentimental leaning. In his sacred works he discarded rests, thus rendering his polyphony more connected and fuller than that of earlier composers. He wrote 2 books of motets a 4 (Book II, 1541), 2 books of motets a 5 (1541), a book of masses a 5 (1549), a book of chansons a 5-6 (1544). Ref.: I. 296f.

**GOMEZ, Antonio Carlos** (1839-1896): b. Campinas, Brazil; d. Pará; pupil of Rossi in Milan Cons. He produced the operas *A noite do castello* (Rio de Janeiro, 1861); *Se sa m'inga* (Milan, 1867); *Il Guarany*, ballet opera (Milan, 1870); *Salvator Rosa* (Venice, 1874); *Maria Tudor* (Milan, 1877); *Lo Schiavo* (Rio, 1889), also 2 very popular 'Reviews,' a hymn to celebrate American independence (1876) and the cantata *Colombo* (1892). Ref.: III. 408.

**GOMIZ, José Melchior** (1791-1836): b. Onteniente, Valencia; d. Paris; bandmaster in Valencia; prod. an opera, *La Aldeana*, in Madrid, where he pub. a volume of patriotic songs in 1823; went to Paris because of political unrest and obtained some vocal pupils from Garcia; pub. a Vocal Method, then taught in London, 1826-29, where he prod. a choral work, *L'Inferno*; again in Paris he prod. comic operas, *Le diable à Seville*, *Le revenant*, *Le portefaix*; and *Mock le Barbu*; also music to *Aben Humaya*; some grand operas remained MS. He is said to be the composer of the patriotic song *El himno de Riego*. Berlioz thought very highly of his works.

**GOMOLKA, Nicholas** (1539-1609): b. Cracow (?), d. Jazlowiec, Galicia; composer; member of the Polish court band; published *Melodie na psalterz polski* (1680), melodies to texts of the Polish poet, Jan Kochanowski.

**GOMPERTZ, Richard** (1859- ): b. Cologne; studied at the Cons. there and with Joachim; concert violinist; taught at Cambridge University, the London College of Music and in Dresden; his compositions consist chiefly of sonatas for his instrument.

**GONZAGA, Duke Vincenzo.** Ref.: IX. 9.

**GOODBAN** (1) **Thomas** (1780-1863): b. Canterbury, d. there; chorister, leader and director of the Catch Club there; wrote methods for violin and pianoforte, etc. (2) **Charles** (1812-1881): b. Canterbury, d. Hove; son of Thomas; Mus. B. Oxon. (3) **Henry William** (1816- ): son of (1), 'cellist and composer of overture played at Crystal Palace. (4) **Thomas** (1822-): son of Thomas (1); violinist. (5) **James Frederic** (1833-1903): nephew of (1); d. Harborne, Kent; violinist and organist.

**GOODGROOME** (1) **John** (ca. 1630-1704): composer; chorister at Windsor; gentleman of the Chapel Royal; musician in ordinary to the King. (2) **John** (18th cent.): organist in Cornhill. (3) **Theodore**: singing teacher to Pepsys and his wife.

**GOODENDAG, Johannes** (15th cent.): Carmelite monk in Ferrara, theoretician, teacher of Franchinus Gafurius; a *Kyrie* composed by him, dated 1473, is preserved in manuscript in Ferrara (reproduced in Forkel's *Musikgeschichte II.* and Marpur's *Kritische Briefe II.*).

**GOODHART, A. M.**: contemp. English composer of organ and church music. *Ref.*: III. 442.

**GOODRICH** (1) **Alfred John** (1847- ): b. Chilo, O.; writer; taught in New York, Fort Wayne, St. Louis, Abingdon, Chicago, London, and since 1910 in Paris; author of 'Music as Language' (1881), 'The Art of Song' (1888), 'Complete Musical Analysis' (1889), 'Analytical Harmony' (1894), 'Theory of Interpretation' (1898), 'Theory of Interpretation Applied to Artistic Performances' (1899), 'Guide to Memorizing Music' (1900). (2) [John] **Wallace** (1871- ): b. Newton, Mass.; dean of New England Cons., Boston, since 1907; organist (Trinity Ch. and Boston Symphony); founder of the Choral Art Society, Boston; also conducted St. Cecilia Soc., Worcester Festivals, Boston Opera Co., etc. *Ref.*: IV. 208.

**GOODSON** (1) **Richard** (1655-1718): d. Greta Tew; organist and professor of music in Oxford University; Mus. D.; composed Odes still extant. (2) **Richard** (d. Oxford, 1741): son of (1), Mus. B. Oxon.; organist at Newbury and successor to his father's posts. (3) **Katherine** (1872- ): b. Watford, Eng.; studied at the Royal Academy of Music and with Leschetizky; pianist in London Popular Concerts and on tours in Europe and the United States; has appeared with leading orchestras in London, Vienna, Paris, Leipzig, New York, etc.; wife of Arthur Hinton, composer.

**GOODWIN, Amina Beatrice**: contemp. English pianist; b. Manchester, England; studied with her father, Reinecke, Jadassohn, Delaborde, Liszt and Clara Schumann; founder of a school in London; wrote on technique and composed for piano.

**GOOSSENS** (1) **Eugene** (1845?-1906): b. Belgium, d. Liverpool; studied in Bruges and the Brussels Conservatory; choirmaster, conductor and professor of music in Liverpool. (2) **Eugene, Jr.** (1893- ): son of (1); conductor of Carl Rosa Opera Co.; studied at Brussels Cons. and Royal Coll. of Music (Stanford, etc.); composer of symphonic variations for orch. etc.; resident in England. *Ref.*: III. 441.

**GOOVAERTS, Alphonse Jean Marie André** (1847- ): b. Antwerp; composer and historian; composed a *Messe solennelle* for chorus, orchestra and organ, a mass for 4 voices with organ, smaller church works, motets, Flemish songs, etc.; author of *Histoire et bibliographie de la typographie musicale*, etc. (1880), *La musique d'église* (1876), monographs on Pierre Phalèse, etc.; founded a choir in the Antwerp cathedral to revise the old church music of the Netherlands.

**GÖPFERT, Karl Andreas** (1768-1818): h. Rimpfar, near Würzburg, d. Meiningen; clarinet virtuoso and composer; composed 4 clarinet concertos, a *symphonie concertante* for clarinet and bassoon, a horn concerto, duets for 2 clarinets, for 2 horns, for guitar and flute, 5 quartets for clarinet, violin, viola and bass, quintets and octets for wind instruments, etc.

**GORCZKI, Gregor Gabriel** (ca. 1650-1734): d. Cracow; director of music at the Cracow Cathedral and composer of church music.

**GORDIGLIANI** (1) **Giovanni Battista** (1795-1871): b. Mantua, d. Prague; was first an opera, then a concert singer; after 1822 he was teacher of singing in the Prague Cons. He wrote considerable church music, many songs and 3 operas, *Pygmalion* (1845), *Consuelo* (1846) and *Lo scrivano pubblico* (1850). (2) **Luigi** (1806-1860): h. Modena, d. Florence; produced 7 operas, a ballet, an oratorio and 3 cantatas, but is chiefly famous for his Tuscan popular songs, founded on old folk poems. *Ricordi* has pub. 2 vols. of the *Canti popolari italiani*. *Ref.*: V. 266.

**GORDON** (1) **John** (1702-1739): b. Ludgate, d. there; studied at Westminster and Cambridge; professor of music at Gresham College. (2) **William** (18th-19th cent.): studied with Drouet; Swiss flutist of English parentage; invented improvements in flute construction, but had no success in Germany, Paris or London, a disappointment which resulted in insanity, 1836.

**GORING-THOMAS, Arthur**. See THOMAS.

**GORTZ, Otto**: contemp. German operatic baritone, chiefly famous for his Wagnerian rôles (Beckmesser, etc.); member of the Metropolitan Opera Co., New York, where he created the 'Spielmann' in Humperdinck's *Königskinder* (1911). *Ref.*: IV. 149.

**GORLIER, Simon** (16th cent.): music printer and composer at Lyons; pub. 4 books of instrumental works, 1558-60 (*Tablature de flûte à l'Allemand, Tablature d'espinnette, Tablature de guiterne, Tablature du cistre*), *Musique tant à jouer qu'à chanter à 4 ou 5 parties* (1560).

**GÖRNER** (1) **Johann Gottlieb** (1697-1778): b. Penig, Saxony, d. Leipzig; organist of the Paulinerkirche,



1716, and the Thomaskirche, 1721; founded a *Collegium musicum*, 1723; musical director of the Paulinerkirche, 1736. (2) **Johann Valentin** (1702-?): b. Penig, d. Hamburg; brother of (1); musical director of the Hamburg Cathedral; pub. *Sammlung neuer Oden und Lieder* (3 parts, 1742, 1744, 1752).

**GORNO, Albino**: b. Cassalmorano, Cremona, Italy; studied at Milan Conservatory; pianist; accompanied Patti in America, 1881-82; professor of piano-forte at Cincinnati College of Music; composed an opera, cantatas, etc.

**GÖROLDT, Johann Heinrich** (1773-after 1853): b. Stempeda, near Stolberg, d. Quedlinburg; composer and writer; composed piano pieces, chorales for men's voices with organ, cantatas, hymns, motets, etc.; author of *Leitfaden zum gründlichen Unterricht im Generalbass und der Komposition* (2 vols., 1815-16), *Die Kunst nach Noten zu singen* (1832), *Handbuch der Musik* (1832), *Die Orgel und deren zweckmäßiger Gebrauch* (1835), *Gedanken und Bemerkungen über Kirchenmusik* (1830), *Ausführliche theoretisch-praktische Hornschule* (1830).

**GORRIA, Tobio**. See Boiro, ARRIGO. **GORTER, Albert** (1862- ): b. Nuremberg; studied music at the Munich Academy and was Kapellmeister at the theatres of Ratisbon, Treves, Elberfeld, Breslau, Stuttgart, Karlsruhe, Leipzig and Strassburg successively; since 1910 municipal Kapellmeister at Mayence; composer of the operas *Der Schatz des Rhampsinis* (1894), *Das süsse Gift* (1906) and *Paria* (1908), also orchestral and piano pieces, songs, etc.

**GOSS** (1) **John Jeremiah** (1770-1817): b. Salisbury, d. London; chorister at Salisbury cathedral; altoist at Chapel Royal, St. Paul's and Westminster. (2) [Sir] **John** (1800-1880): b. Fareham, Hampshire; d. Brixton (London); choir boy in the Chapel Royal; pupil of Attwood, whom he later succeeded as organist of St. Paul's (to 1872); composer to the Chapel Royal after Knyvett's death; Mus. D. Camb., 1876; composed anthems, Te Deums, services; also orchestral pieces, glees, songs; wrote an 'Introduction to Harmony and Thorough Bass' (1833); 'Piano-forte Student's Catechism of the Rudiments of Music' (1835); edited 'Chants Ancient and Modern' (with W. Mercer, 1841), 'Church Psalter and Hymn Book' (1862) and 'The Organist's Companion' (organ pieces, 4 books). Ref.: VI. 475.

**GOSSEC, François-Joseph** (1734-1829): b. Vergnies, Belgium; d. Passy. After studying the violin at Antwerp, he went to Paris (1751) with letters to Rameau, and became conductor of La Pouplinière's private orchestra. His first symphonies, influenced by those of Stamitz and the Mannheim school, were the first of their kind in France, preceding Haydn's by 5 years.

He also pub. string quartets, beginning 1759. G. became conductor of Prince Conti's orch. at Chantilly, in 1760. In 1770 he founded the Concerts des Amateurs; in 1773 he reorganized the Concerts Spirituels, at first directing them conjointly with Gaviniés and Leduc aîné, then alone till 1777. Meantime he had become interested in opera, and produced *Le faux Lord* (1764), *Les Pêcheurs* (1766), *Toinon et Toinette* (1767), *Le double déguisement* (1767), *Sabinus* (1773), *Alexis et Daphne* (1775), *Philémon et Baucis*, ballet (1775), *Hyles et Sylvie* (1776), *La fête du village* (1778), *Thésée* (1782), *Rosine* (1786), *Les visitandines* (with Trial), and *La reprise de Toulon* (1796); also *Berthe* (Brussels, 1775) and *Les Sabots et le cerisier* (1803). He was assistant conductor of the Opéra, 1780-82. In 1784 he established and became the manager of the École Royale de Chant. This was the nucleus of the Conservatoire, of which G. became inspector (with Cherubini and Lesueur) in 1795. He also became a member of the new Institut de France, and in 1815 he retired to Passy. His 26 orchestral symphonies constitute G.'s most important work. They mark an epoch in French music by bringing an enlargement of orchestral resources. Besides these there is a famous *Requiem*, a *Symphonie concertante* for 11 instruments, overtures, serenades, quartets for flute and strings, string trios, and violin duets; also 3 oratorios (*Saul*, *La Nativité*, *L'Arche d'alliance*), masses, Te Deums, and motets; also choruses to Racine's *Athalie* and Rochefort's *Électre*. His revolutionary compositions, the festival plays *Offrande à la patrie* (1792) and *Le camp de Grand-Pré*, as well as the *Chant du 14 Juillet* (on the storming of the Bastille), and many hymns, marches, etc., should be mentioned as the expression of his ardent democratic sentiments. Ref: II. 41, 65, 68, 106; V. 183; VI. 284; VII. 499; VIII. 92, 147, 169, 324; portrait, VIII. 166.

**GOTTLING**, [Rev.] **John** (ca. 1650-1733): bass singer in the Chapel Royal, minor canon at Canterbury, sub-dean of St. Paul's and prebendary of Lincoln; Purcell's anthem, 'They that go down to the sea in ships,' was written to cover his remarkable range, D-e'.

**GOTTTHARD, Johann Peter** (Pázdirek) (1839- ): b. Drahanowitz, Moravia; settled in Vienna, where he conducted the Orchestral Union and directed a publishing house. He wrote the comic opera *Iduna* (Gotha, 1889) and 4 others (not prod.), also an orch. suite, 6 string quartets, a piano quintet, choruses, songs, etc.; co-editor of the *Universalshandbuch der Musikliteratur*.

**GOTTSCHALD, Ernst** (1826- ): b. Elterlein, Saxony; jurist, who wrote popular analyses of the sonatas and

symphonies of Beethoven. His pen-name was 'von Elterlein.'

**GOTTSCHALG, Alexander Wilhelm** (1827-1908): b. Mechelrode, near Weimar, d. Weimar; studied with Töpfer and Liszt; teacher at Tiefurt; succeeded Töpfer as music teacher at the Weimar Seminary and court organist; also teacher of musical history at the Grand Ducal Music and Orchestra School; from 1865 editor of *Urania*, and from 1872 musical reviewer of Dittes' *Pädagogischer Jahresbericht*; also editor of *Chorgesang*, 1885-97; pub. the organ works of Litzau and Töpfer, a choral book, a historical music album, a Hesse organ album, a biography of Töpfer, *Repertorium für die Orgel* (with Liszt), *Kleines Handlexikon der Tonkunst* (1867), *Liszt und sein legendarischer Kantor* [G.] (1908); *Franz Liszt in Weimar und seine letzten Lebensjahre* (1910); composed church songs, choruses, piano and organ pieces.

**GOTTSCHALK (1) Louis Moreau** (1829-1869): b. New Orleans, d. Rio de Janeiro; studied with Stamaty, Paris; concert pianist in France, Switzerland, Spain and the Americas; his repertoire consisted largely of his own compositions, of salon music, brilliant and often sentimental in character, also Spanish folk-songs. *Ref.*: IV. 307, 334f; mus. ex., XIV. 191; portrait, IV. 332. (2) **Gaston**: brother of Louis M. (1); singer and teacher in Chicago.

**GOTTWALD (1) Joseph** (1754-1833): b. Wilhelmstal, near Glatz, d. Breslau; choir-boy in Breslau Cathedral; chief organist at the Kreuzkirche, 1783-1819, and at the cathedral from 1819; composer of masses, motets, hymns, etc. (2) **Heinrich** (1821-1876): b. Reichenbach, d. Breslau; studied violin with Pixis at the Prague Cons.; musical director at Hohenelbe; teacher at Breslau; associate editor of the *Neue Zeitschrift für Musik*; composed orchestral works, masses, horn pieces, piano pieces, etc.; author of *Ein Breslauer Augenarzt und die neue Musikrichtung* (1859).

**GÖTZ (1) Franz** (1755-1791): b. Straschitz, Bohemia; played in the orchestra of the theatre in Brünn; was concert-master in Johannsberg, later Kapellmeister in the Briinn theatre and finally Kapellmeister to the Archbishop of Olmütz. He wrote various symphonies, concertos and chamber music, which still exist in manuscript. (2) **Hermann** (1740-1876): b. Königsberg, Prussia, d. Hottingen, near Zürich; was a pupil of Köhler, Stern, Bülow and H. Ulrich at the Stern Cons. He succeeded Th. Kirchner as organist at Winterthur; founded a singing society, conducted operas, composed and taught, settling at Zürich in 1867, and Hottingen in 1870. Aside from his *chef d'œuvre*, the opera *Der Widerspenstigen Zähmung* (Mannheim, 1874), he

composed *Francesca von Rimini* (Mannheim, Sept. 30, 1877); a symphony in F; a setting of Schiller's *Nanie* and other choral works; a *Frühlingsouvertüre*; a concerto each for violin and piano; a piano quintet with double bass (C min.); a piano quartet in E, a piano trio in G min., a piano sonata, 4 hands; 2 books of songs, etc. *Ref.*: III. viii, 209, 239, 245f; IX. 420.

**GÖTZE (1) Johann Nikolaus Konrad** (1791-1861): b. Weimar, d. there; violinist; studied violin under Spohr at Gotha, Müller at Weimar, and Kreutzer at Paris; musical director to the Grand Duke, 1826-48, and chorus-master at the opera; gave concerts in Vienna and elsewhere; prod. 4 operas at Weimar, vaudevilles and melodramas, also wrote chamber-music. (2) **Franz** (1814-1888): b. Neustadt-on-Orla, d. Leipzig; studied violin under Spohr at Cassel; joined the Weimar court orchestra in 1831; studied singing, and was leading operatenoer at Weimar, 1836-1852; taught singing in the Leipzig Conservatory, 1853-67; privately after 1867; wrote a pamphlet, *Fünfzehn Jahre meiner Lehrthätigkeit* (1868). (3) **Augusta** (1840-1908): daughter of (2); b. Weimar, d. Leipzig; vocal teacher; taught in the Dresden Conservatory, 1870-75; established a singing-school in Dresden; engaged at the Leipzig Conservatory, 1891; pub. *Über den Verfall der Gesangskunst* (1884), also some stage poems as 'Anguste Weimar.' (4) **Karl** (1836-1887): b. Weimar, d. Magdeburg; studied under Töpfer, Gebhardi, and Liszt; chorus-master at the Weimar opera, 1885; theatre conductor at Magdeburg, Berlin, 1869, Breslau, 1872, and Chemnitz, 1875; composed the operas, *Eine Abschiedsrolle*, *Die Korsen* (Weimar, 1866), *Gustav Wasa*, *der Held des Nordens* (Weimar, 1868), *Judith* (Magdeburg, 1887); a symphonic poem *Eine Sommernacht* (op. 20), and other orchestral music; pianoforte pieces, songs, etc. (5) **Heinrich** (1836-1906): b. Wartha, Silesia; d. Breslau; studied singing under Franz Götze at the Leipzig Cons.; taught music in Russia and Breslau; became teacher in the Liebenthal Seminary in 1871; and obtained a similar post at Ziegenhals, Silesia, in 1885; Royal Musikdirektor, 1889; composed 2 serenades and 6 sketches for string-orchestra; a 4-part mass with orchestra; pieces for organ and piano; songs, choruses, etc.; wrote *Populäre Abhandlungen über Klavierspiel* (1879), and *Musikalische Schreibübungen*. (6) **Emil** (1856-1901): b. Leipzig, d. Charlottenburg; dramatic tenor; studied under Prof. Gustav Scharfe at Dresden; engaged at the court theatre, 1878-81, then at the Cologne theatre; afterwards sang in the principal German cities. (7) **Marie** (1865- ): b. Berlin; operatic mezzo-soprano; studied at Stern Cons., sang in Berlin (Kroll and Royal

operas), later in Hamburg, New York and Vienna; since 1892 a member of the Berlin Royal Opera.

**GOUDIMEL, Claude** (ca. 1505-1572): b. Vaison, near Avignon; a church composer, who may have been a pupil of Josquin. The school long supposed to have been founded by him, was actually established by GAURO MELL (q.v.); G. probably never was in Italy. He was a partner of the music-printer N. Duchemin in Paris (1555-1556). His compositions, including masses, motets, chansons, odes, psalm-settings were pub. in France, the oldest are in MS. (Vatican and at Valliscella). G. perished in the Massacre of St. Bartholomew, but was probably murdered at the instigation of jealous rivals, not for Protestantism. *Ref.*: I. 294f; VI. 96; mus. ex., XIII. 35.

**GOULD (1) Nathaniel Duren** (1781-1864): b. Chelmsford, Mass.; d. Boston; conductor of singing schools in New Hampshire and Massachusetts; of the Middlesex Musical Society, 1807; went to Boston in 1819. Besides editing several collections of hymn-tunes, he pub. a 'History of Church Music in America' (1853). *Ref.*: IV. 242. (2) **Sabine Baring** (1834- ): b. Exeter, England; pub. 'Songs of the West,' 'Garland of Country Song,' 'English Minstrelsy' (8 vols., 1895), 'Book of Nursery Songs and Rhymes' (1895); composer of sacred songs.

**GOUND, Robert** (1865- ): b. Seckenheim, near Heidelberg; studied at the Leipzig and Vienna Cons.; teacher in Vienna; composer of a Romantic Suite for piano and violin, a piano quartet and songs.

**GOUNOD, Charles-François** (1818-1893): b. Paris, d. there; received his first lessons from his mother. He studied further at the Conservatoire, under Reicha, Halévy, Lesueur and Paër and won the 2nd *Prix de Rome*, 1837, and the *Grand Prix de Rome*, 1839, both with cantatas. His compositions in Rome were of similar character, a Mass, Requiem (performed in Vienna, 1842), and after his return to Paris he devoted himself at first exclusively to church music, being at the point of taking orders himself. His symphony in E-flat, however, was followed by an opera *Sapho* (unsuccessfully prod., 1851; later revised and revived, 1884). This was followed by others, as follows: *La Nonne sanglante*, 5-act grand opera (1854), *Le Médecin malgré lui*, com-op. (1858), *Faust* (1859), *Philémon et Baucis* (1860), *La Reine de Saba* (1862), *Mirreille* (1864), *La Colombe* (1866), *Roméo et Juliette* (1867), *Cinq Mars* (1877), *Polyeucte* (1878), *Le tribut de Zamora* (1881). All but *Faust* and *Roméo* had indifferent success. On these two and his choral works rests his fame. The latter include 5 masses, a *Stabat Mater*, the oratorio *Tobie*, the

'Seven Last Words,' *Jesus on the Lake Tiberiad*, *Te Deum*, *Pater Noster*, *Ave Verum*, *O Salutaris*, the cantatas, *Gallia*, *à la Frontière*, *Le vin des Gaulois et la danse de l'épée*, choruses to Ponsard's *Ulysse* (1852), *Gallia*, cantata, *La Rédemption* (Birmingham, 1882) and *Mors et Vita* (*ibid.*, 1885), sacred trilogies, also music for church services, offertories, etc. He also wrote *entr'actes* to Legouvé's *Les deux Reines* (1872), and to Barbier's *Jeanne d'Arc* (1873). G. was conductor of the Orphéon (the united male choruses and vocal schools of Paris), 1852-60, and founder of Gounod's Choir in London, which gave large concerts in the Crystal Palace and at the Philharmonic. He was a commander of the Légion d'Honneur and a member of the Institute. G. wrote a Method for the cor à pistons, a book on *Le Don Juan de Mozart* and many critical articles in various journals. *Ref.*: II. 207, 386ff, 438; III. 7, 278; IV. 356; vocal works, V. 278f, 298, 313f; VI. 205f, 245, 286f, 341f; operas, IX. xiii, 223, 238ff; mus. ex., XIII. 261; portrait, IX. 248.

**GOURRON**. See ALVAREZ.

**GOUVY, Ludwig Theodore** (1822-1898): b. Goffontaine, near Saarbrücken, d. Leipzig; studied in Paris, Berlin and Italy; composer of 6 symphonies, overtures, songs, a large amount of chamber music, a Sinfonietta, symphonic paraphrases, piano sonatas, serenades, variations, etc., for piano, a *Missa brevis* for soli, chorus and orchestra, a Requiem, a *Stabat Mater*, the passion cantata *Golgotha*, dramatic scenes for solo, chorus and orchestra, an opera, *Cid*, etc.

**GOW (1) Niel** (1727-1807): b. Inver, Dunkeld, Scotland; d. there; violinist and composer; studied under John Cameron; wrote six collections of 'Strathspey Reels' (1784-1822). (2) **Nathaniel** (1763-1831): son of (1); violinist and composer; leader of the Edinburgh Concerts for several years after 1791; had a music-business in Edinburgh; composed the song 'Caller Herrin.' (3) **Niel G., Jr.** (1795-1823): son of (2); violinist and composer; wrote 'Bonnie Prince Charlie'; 'Flora McDonald's Lament,' etc. (4) **George Coleman** (1860- ): b. Ayer Junction, Mass.; studied in Pittsfield and Worcester, also with Büssler in Berlin; professor of music in Vassar College since 1895; pub. 'Structure of Music' (1895), etc., also songs and part-songs.

**GOZZI**. *Ref.*: IX. 259.

**GRAAN, Jan de** (1852-1874): b. Amsterdam, d. The Hague; studied with Joachim, violinist of note.

**GRABEN-HOFFMANN, Gustav** (correctly *Gustav Hoffmann*) (1820-1900): b. Bnin, n. Posen, d. Potsdam; taught in Potsdam, studied with Hauptmann in Leipzig and finally settled (1869) in Berlin as vocal teacher. He composed numerous songs, including

## Grabowsky

the once popular *500,000 Teufel*: also piano pieces, part-songs, duets, solfeggi. He wrote *Die Pflege der Singstimme* (1865); *Das Studium des Gesangs* (1872) and *Praktische Methode als Grundlage für den Kunstgesang* (1874). Ref.: V. 312.

**GRABOWSKY** (1) Countess **Clementine** (1771-1831): b. Posen, d. Paris; where she lived from 1813; pianist; pub. sonatas, polonaises, etc., for piano. (2) **Ambroise** (b. Galicia, 1782): a Cracow bookseller who made music-historical investigations; pub. a study of Polish composers of the period 1514-1659, also articles on Cracow musical life in the early 19th cent. (3) **Stanislaus** (d. Vienna, 1852): professor of piano at the Kszemenicz Lyceum; pub. polonaises, mazurkas, etc., very popular at the time, in Vienna.

**GRABU, Lewis (Louis Grabut)** (17th cent.): French violinist; engaged as Royal court composer in London, composer of music for the stage (music for 'Ariadne,' 'Timon of Athens,' 'Albion and Albanus'). After Purcell's advent, against which he could not hold his own, he returned to Paris, but again went to London later.

**GRÄDENER** (1) **Karl Georg Peter** (1812-1883): b. Rostock, d. Hamburg; cellist and quartet-player in Helsingfors; then Musikdirektor at Kiel Univ., where he conducted a choral society. Later he founded a Singakademie at Hamburg, and taught singing and theory at Vienna Cons. and at the Hamburg Cons. He wrote, besides a number of fine choral works, including the oratorio 'John the Baptist,' 2 operas (MS.); 2 symphonies; overture to *Fiesco*; a piano concerto; a Romanza for violin and orch.; a string octet; 5 piano quintets; 3 string quartets; 1 string trio; 2 piano trios; 3 violin sonatas; a 'cello sonata (op. 59); a sonata for piano and violin, and a number of small pieces for the piano. He pub. a *Harmonielehre* (1877), and *Gesammelte Aufsätze* (Hamburg, 1872). Ref.: III. 14. (2) **Hermann** (1844- ): b. Kiel; studied with his father (1) and at the Vienna Cons.; organist at Gumpendorf, 1862; violinist in the Vienna court orchestra, 1864; teacher of piano at the Horak Piano School, 1873, and since 1877 at the Cons. of the Friends of Music; director of the Orchestral Union for Classic Music; lecturer in harmony and counterpoint at the Univ. of Vienna since 1889; composer of a Capriccio and a Sinfonietta for orchestra, variations for organ, strings and trumpet, a violin concerto, a 'cello concerto, a piano concerto, an octet for strings, 2 piano quintets, string quartets, 2 trios and other chamber music, piano pieces, songs, and a rhapsody, *Der Spielmann*, for soli, chorus and orchestra.

**GRAEW.** See **GREFF.**

**GRAF** (1) **Friedrich Hartman**

## Grammann

(1727-1795): b. Rudolstadt, d. Augsburg; at first drummer, then flutist in Hamburg (also conductor of subscription concerts, 1761-64), travelled as flute virtuoso; Kapellmeister in Augsburg, etc.; composed an opera for Vienna (1779), also symphonies, quartets, contatas, concertos, etc. (2) **Max** (1873- ): b. Vienna, where he studied at the Univ. (*Dr. jur.*) and is music critic of the *Neue Wiener Journal*; pub. *Deutsche Musik im 19. Jahrhundert* (1898), *Wagner-Probleme und andere Studien* (1900), *Die Musik im Zeitalter der Renaissance* (1905), *Die innere Werkstatt des Musikers*, etc., also translated Rolland's *Paris musical*, Bruneau's *Musiciens français* and *La musique de Russie*. Ref.: VIII. 271.

**GRÄFE, Johann Friedrich** (1711-1787): b. Brunswick, d. there; was the first after Sperontes to pave the way for the epoch of song composition in Germany by publishing collections of odes with melodies; he published *Sammlung verschiedener und auserlesener Oden* (4 parts, 1737, 1739, 1741, 1743), *Oden und Schäfergedichte in Musik* (1744), *50 Psalmen, geistliche Oden und Lieder* (1762).

**GRAFF** (1) **Konrad** (1783-1851): b. Riedlingen, Swabia, d. Vienna; apprenticed to the Vienna piano maker Jakob Schelkle; started in business for himself, 1804, and was one of the leading piano manufacturers in Vienna; piano maker to the Austrian court. (2) **Wilhelm Paul**; poet. Ref.: VI. 200.

**GRAHAM, George Farquhar** (1789-1867): b. Edinburg, d. there; studied at Edinburg Univ., chiefly self-taught in music; pub. a collection 'The Songs of Scotland' (3 vols. 1848-49, new ed. by Muir Wood, 1837); also some vocal compositions and theoretical essays.

**GRAHU, Lucile**: ballerina. Ref.: X. 163f.

**GRAINGER, Percy Aldridge** (1883- ): b. Brighton, Victoria, Australia; pianist; studied piano with Kwast at Frankfort; has toured extensively, giving concerts of his own compositions; chosen by Edvard Grieg to play the Grieg Concerto at the Leeds Festival, 1907; first pianist to introduce the works of Debussy in Scandinavia, Britain and colonies; has specialized in the study of primitive music and folk-songs; pub. more than 60 pieces for orchestra, chorus, chamber music, voice and piano; author of various articles in musical magazines. Ref.: III. 438f; VI. 377; VII. 339.

**GRAMMANN, Karl** (1844-1897): b. Lübeck, d. Dresden; pupil of Leipzig Cons.; disciple of Wagner; composer of the operas *Melusine*, op. 24 (Wiesbaden, 1875); *Thurnelda und der Triumphzug des Germanicus*, op. 29 (Dresden, 1881); *Das Andreasfest*, op. 35 (Dresden, 1882); *Ingrid* (2 acts), op. 57; *Das Irrlicht* (1 act), op. 58 (Dresden, 1894); also a *Truenerkantate* for

soll, chorus and orch.; 2 symphonies; string quartets and trios, violin sonatas, piano pieces, songs, etc. *Ref.*: III. 256.

**GRANADOS [y Campina], Enrique** (1867-1916): b. Lerida, Catalonia, d. at sea (English channel steamer 'Sussex,' torpedoed by German submarine); pupil of Fajol and Pedrell, also of Charles de Bériot in Paris; pianist; composer of the operas *Maria del Carmen* (Madrid, 1898), *Folletto* (fragments, prod. Barcelona, 1903) and *Goyescas* (New York, 1915). He also pub. several books of piano pieces (*Danzas españolas, Cantos de la juventud, Valses poéticos, Estudios expresivos*, etc.), songs on texts by Apelos Mestres, Galician folk-songs and a symphonic poem, *La níl del mort*. *Ref.*: III. 406.

**GRANCINO, Paolo** (17th cent.): violin maker in Milan; pupil of Nicola Amati. His sons, **Giovanni Battista** and **Giovanni**, were also violin makers; the former also made 'cellos.

**GRANDI** (1) **Allesandro de'** ([?-1630): b. Venice (?), d. Bergamo; church composer of the Venetian School; studied under G. Gabrieli; *maestro di cappella* at the Accad. della Morte in Ferrara, 1597; singer at San Marco, Venice, 1617; succeeded Negri as *vice-maestro* there, 1620; became *maestro di cappella* at Santa Maria Maggiore, Bergamo, 1627; pub. (1607-40) *Madrigali concertati*, litanies, vesper psalms, Te Deums, Tantum ergos, 6 vols. of 2- to 4-part motets; 8-part *Messe Concertate*; 2-, 3- and 4-part *mottetti concertati*; 3-part *Salmi concertati*; and 3 vols. of 1- to 4-part motets with 2 violins. (2) **Ottavio Maria**: ca. 1610 organist at Reggio, violinist; pub. 22 sonatas (1-6 parts) with continuo.

**GRANDIS** (1) **Vincenzo de** ([?-1646): singer in the Papal chapel, 1605-30; pub. 8-part vespers and motets. (2) **Vincenzo de** (17th cent.): ducal Kapellmeister at Hanover, 1675-80, subsequently at the court of Modena; composed oratorios.

**GRANDJEAN, Axel Karl William** (1847- ): b. Copenhagen; pupil of the Cons. there; at first opera singer (one season), then teacher and composer; theatre Kapellmeister, choral conductor and chorus-master of the Royal Theatre at Copenhagen; prod. Danish operas and ballets, a choral work, *Traagfluglen* (1884), also piano pieces, songs, duets, etc.

**GRANDMOUGIN, Charles**. *Ref.*: III. 293.

**GRANDVAL, Mme. [Marie Félicie] Ciémece** [de Reiset] Vicomtesse de (1830- ): b. Saint-Remy-des-Monts, Sarthe, France; studied with Flotow and Saint-Saëns; operatic composer for Paris and Bordeaux; wrote prize oratorio, symphonic poem and songs.

**GRÄNER, Paul** (1873- ): b. Ber-

lin; Kapellmeister at the theatres of Bremerhaven, Königsberg, Berlin, and at the Haymarket Theatre, London; for some years teacher at the Royal Academy of Music and later at the New Cons. of Vienna; director of the Mozarteum, Salzburg, 1910-13; has composed a symphony, a *Sinfonietta*, a string quartet, *Kammermusikdichtungen* for piano trio, a piano quintet, piano pieces, songs, choruses, the operas *Das Narrengericht* (1913) and *Don Juans letztes Abenteuer* (1914).

**GRANINGER, Charles Albert** (1861- ): b. Cincinnati; student and later professor in the College of Music there; director of several musical societies.

**GRANJON, Robert**: music-printer and typefounder at Paris, 1523; Lyons, 1559, and Rome, 1582; engraved round note-heads, instead of the lozenge-shaped ones then in use, and did away with the ligatures, etc.

**GRANOM, Louis Christian Augustin** (18th cent.): published sonatas, trios, etc., for flute.

**GRANT, James Augustus**. *Ref.*: (cited) IV. 298.

**GRAPHEUS, Hieronymus** ([?-1556): music-printer and typefounder in Nuremberg (from 1533). His name is the Greek form for *Formschneider* (type-cutter), which he assumed in place of his family name Resce. *Ref.*: VI. 37.

**GRAS, [Mme.] Julia Aimée Dorns** (1807- ): b. Valenciennes; operatic singer in Paris and London.

**GRASSE, Edwin** (1874- ): b. New York City; blind violinist; studied with Hauser in New York and César Thomson in Brussels; début in Berlin, 1902; concertized in Europe and America.

**GRASSET, Jean Jacques** (ca. 1767-1839): b. Paris, d. there; violinist, conductor and professor.

**GRASSINI, Josephina** (1773-1850): b. Varese, Lombardy, d. Milan; studied in Milan; début there, 1794, in *Artaserse* by Zingarelli; operatic contralto in Italian cities; sang in London, 1804, and Paris. *Ref.*: IX. 133.

**GRAST, Franz** (1803-1871): b. Geneva, d. there; founded a choral society at Geneva, with which he gave sacred and historical concerts; for many years teacher of theory at the Geneva Cons.; composed pieces for chorus; author of *Grand Traité de l'harmonie moderne* and *Traité de l'instrumentation moderne*.

**GRATIANI**. See **GRAZIANI**.

**GRAU, Maurice** (1848-1907): b. Brünn, Austria, d. Paris; operatic impresario; manager of the New York Metropolitan Opera (1888-1903). *Ref.*: IV. 142ff, 149, 175, 177.

**GRAUMANN, Mathilde**. See **MARCHESI** (3).

**GRAUN** (1) **August Friedrich** (1698-1765): b. Wahrenbrück, Saxony,

d. Merseburg; was from 1729 until his death choir leader in the cathedral of Merseburg. (2) **Johann Gottlieb** (ca. 1698-1771): b. Wahrenbrück, d. Berlin; pupil of his brother (2) at the Kreuzschule, Dresden; studied violin with Pissendel and later Tartini at Padua. He conducted Crown Prince Frederick's orch. at Rheinsbeck 1728, and was leader in the Royal orch. at Berlin from 1740. He composed 40 symphonies, 20 violin concertos, 24 string quartets, string trios, etc. *Ref.*: II. 58; V. 164; VII. 413, 414, 415, 420. (3) **Karl Heinrich** (1701-1759): b. Wahrenbrück, d. Berlin. He studied in the Kreuzschule, Dresden, and with J. C. Schmidt, and attended the opera under Lotti frequently. He became tenor in the Brunswick opera 1775, and there prod. his first opera *Pollidoro* (1726), followed by 5 more operas for Brunswick, where he had become vice-Kapellmeister. There Frederick the Great became his patron, for whom he set a number of French cantatas, and by whom he was commissioned to establish the Italian opera in Berlin, which he conducted and for which he wrote 28 operas, including *Rodelinda* (1741), *Artaserse* (1743), *Catone in Utica* (1744), *Alessandro nell' Indie* (1745), *Adriano in Siria*, *Demofonte* (1746), *Mitridate* (1751), *Semiramide* (1754), *Ezio* (1755), *Merope* (1756). Hasse was his only German rival in opera. Nevertheless G. only survives as a composer of sacred music. Besides his surviving passion oratorio, *Der Tod Jesu* (1755), he wrote 2 passion cantatas, about 25 other church-cantatas with orch., and 20 Latin motets (*a cappella*); funeral music for his Royal patrons, and 2 sets of church melodies for every day in the year. His instrumental music includes 12 concertos for harpsichord and strings, others for flute, etc., trios and organ fugues. *Ref.*: I. 416; II. 58; VI. 245f, 328; VIII. 140; IX. 33f, 45, 54, 59.

**GRAUPNER** (1) **Christoph** (1683-1760): b. Kirchberg, Saxony, d. Darmstadt; studied under Kuhnau at the Thomasschule, Leipzig; accompanist at Hamburg to the opera under Keiser, 1706; vice-Kapellmeister, 1710; composed 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); also 3 for Darmstadt, *Berenice und Lucio* (1710), *Telemach* (1711), and *Beständigkeit besiegt Betrug* (1719); for harpsichord, *Acht Parthien für Clavier* (1718), *Monatliche Clavierfrüchte* (1722), *Acht Parthien für das Clavier* (1726), *Die vier Jahreszeiten* (1733); also a *Hessen-Darmstädtisches Choralbuch*, as well as a large number of works in MS. (2) **Gottlieb** (18th cent.): pioneer musician in America. *Ref.*: IV. 100, 207, 236.

**GRAY, Alan** (1855- ): b. York; Mus. director Wellington College 1883-92; organist Trinity Coll., Cambridge, since 1892. Composed cantatas, trios, quartets and sonatas. *Ref.*: III. 442.

**GRAZIANI** (or **Gratiani**), **Bonifacio** (1605-1664): b. Marino, Papal States, d. Rome; *maestro di cappella* in the Seminario Romano and in the Jesuit church; works, pub. posthumously, include 7 vols. of 2-6-part Motets; 6 vols. 1-part Motets, 1 vol. of 5-part Psalms with organ; 1 vol. of *Salmi concertati*; 2 vols. of 4- to 6-part Masses; 3- to 8-part Litanies; Vespers; *Musiche sacre e morali con basso d'organo*.

**GRAZIOLI, Giovanni Battista** (ca. 1750-ca. 1820): b. Bogliaco, d. Venice; organist of St. Mark's, Venice; pub. 18 piano sonatas.

**GRAZZINI, Reginaldo** (1848-1906): b. Florence, d. Venice; studied with Mabellini at the Royal Cons., Venice; theatre conductor in Florence, director of the Cons. and conductor of the municipal theatre at Reggio d' Emilia, 1881; professor of the theory and artistic director of the Liceo Benedetto Marcello, Venice, 1882; composed a *Cantata biblica* (1875), a 3-part mass, symphonies, piano pieces, an opera, etc.

**GREATHEED**, [Rev.] **Samuel Stephenson** (1813- ): b. Weston-super-Mare; studied music with W. C. Ball and G. W. Schwarz, and theology at Cambridge; rector at Corringham, Essex, and composer of church music (anthems, organ fugue, Te Deum, etc.) in counterpoint; author of a 'Sketch of Sacred Music' and 'Treatise on the Science of Music.'

**GREATOREX, Thomas** (1758-1831): b. North Wingfield, Derby, England; d. Hampton, n. London; studied under Dr. B. Cooke, 1772, chorister at Concert of Antient Music, 1778; organist of Carlisle cathedral, 1780-84; taught in London, 1789-93; conductor of the Concert of Antient Music; revived the Vocal Concerts, 1801; organist of Westminster Abbey, 1819-31; pub. 12 glees (1832); Psalms; chants; 'A Selection of Tunes' (London, 1829); 'Parochial Psalmody'

**GRECO** (or **Grecco**), **Gaetano** (ca. 1680-?): b. Naples; studied with A. Scarlatti; teacher at Cons. de' Poveri di Gesù Cristo, 1717, then Cons. of San Onofrio, where he taught Pergolesi, Vinci, and Francesco Durante. He wrote Litanies a 4 with 2 violins, viola, bass and organ, harpsichord music, toccatas and fugues for organ, etc. *Ref.*: II. 8; VII. 38, 43; IX. 21.

[Idel] **GREEF, Arthur** (1862- ): b. Louvain; pianist; pupil of L. Brassin; professor at Brussels Cons. since 1888.

**GREEF, Wilhelm** (1809-1875): b. Kettwig-on-Ruhr; d. Mors; pub. with Erk, school song-books and new editions of Rinck's preludes, postludes, and *Choralbuch*.

**GREEN, Samuel** (1730-1796): b. London, d. Isleworth; organ builder. *Ref.*: VI. 406.

**GREENE** (1) **Maurice** (1696-1755): b. London, d. there; chorister and organist at St. Paul's and other London churches; composer to the Chapel Royal and music professor at Cambridge; composed anthems, oratorios, masques, cantatas, catches, etc. He was a friend of Haydn, with whom he quarrelled because of his friendship for Bononcini. *Ref.*: I. 432; VI. 451f. (2) [Harry] **Plunkett** (1865- ): b. Old Connaught House, Wicklow, Ire.; studied with Hromada, Goetschius, Vannucini, Welch and Blume; concert bass well known in Great Britain and America; has sung in Covent Garden; professor Royal Coll. of Music, London. *Ref.*: III. 443.

**GREENWOOD, John** (d. Preston 1909): organist, pianist and composer.

**GREETING, Thomas** (late 17th cent.): London teacher of the flageolet, for which he published a book of instruction (1680), accompanied by a collection of popular songs and dances, arranged for this instrument. Among his pupils were Mr. and Mrs. Pepys.

**GREFF, Valentin** (known under the Hung. name **Bakfark**) (1507-1576): b. Kronstadt, d. Padua; successively in the service of the King of Hungary, Cardinal de Tournon, Sigismund August II of Poland, and the court of Vienna; one of the most distinguished lutenists of his time; pub. *Intabulatura* (1552), *Tablature de luth* (1564), *Harmoniae musicae* (2 parts, 1565, 1568).

**GREGOIR** (1) **Jacques Mathieu Joseph** (1817-1876): b. Antwerp, d. Brussels; teacher and composer; studied piano under Heuri Herz, and Rummel; composed opera *Le Gondolier de Venise* (Antwerp, 1847), *Laudia Sion and Faust* for chorus and orchestra; a piano concerto; many piano pieces and piano études in collaboration with Léonard, Servais and Vieuxtemps; duos and fantasias for violin or cello and piano. (2) **Edouard Georges Jacques** (1822-1890): b. Turnhout, near Antwerp, d. Wyneghem; brother of (1); studied under his brother and under Rummel at Biebrich; gave piano concerts; travelled with Teresa and Maria Milanollo, 1842; became a composer and writer in Antwerp about 1851. His library was left to the Antwerp Music School; composed 8 operas, *La Vie* (Antwerp, 1848), *De Belgen en 1848* (Brussels, 1851); *Leicester* (Brussels, 1854); *Willem Benkels*, Flemish *opéra comique* in 1 act (Brussels, 1856); *Willem de Zwyger* (1856); *La belle Bourbonnaise* (1860?); a historical symphony, *Les Croisades*; a symphonic oratorio, *Le Déluge*; an overture, *Homage à Henri Conscience*; an overture in C; music for organ and for piano; over 100 male choruses; harmonium pieces; violin music; songs; wrote

*Essai historique sur la musique et les musiciens dans les Pays-Bas* (1861); *Histoire de l'orgue* (1865); *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); *Notice biographique sur F. J. Gosse dit Gossec* (1878); *L'art musical en Belgique sous les régnes de Léopold I et Léopold II* (1879); *Des gloires de l'Opéra et la musique à Paris* (4 vols., 1880-83); also many other historical and biographical works.

**GREGORI, Giovanni Lorenzo** (17th cent.): violinist in Lucca, composer who was the first to use the term *Concerto grosso* (*Concerti grossi a più stromenti*, 2 V. *conc. con i ripieni se piace e Arciliuto o Violoncello con il B. c. per l'Organo*, op. 2; Lucca, 1698), though he was probably anticipated in the composition of such works by Corcelli and Torelli. Besides other works for strings, he wrote 2 elementary theoretical works.

**GREGOROVITCH, Charles** (1867-): b. St. Petersburg; studied with Besekirski and Wieniawski, and with Joachim in Berlin; well-known violinist.

**GREGORY** (1) **I. (The Great)**, Pope 590-604, after whom the ritual chants of the Catholic Church are named, was not himself a composer nor did he, according to modern historians, introduce the various Antiphonies, Responses, Offertories, Communions, Hallelujahs, etc., into the church. However, under his régime the final arrangement of these chants took place, although minor changes and additions were made subsequently. Before Gregory, the popes Damasus I (366-384), Leo I (440-461), Gelasius I (492-496), Symmachus (498-514), John II (523-526), and Boniface (530-32) made efforts at a strict organization of the Liturgy, and it is certain that long before Gregory certain parts of the Liturgy had the same order as to-day. The Gregorian tradition has been attacked by many learned historians, though, in a broad sense, it continues to be maintained by the Church. The letter names of the notes of the scale are sometimes incorrectly called Gregorian; probably music was in Gregorian times still recorded by neumes. *Ref.*: I. 144ff, 151, 156; VI. 9f. (2) **VII. Ref.: VI. 13. (3) **Johann**: Russian ballet master. *Ref.*: X. 179.**

**GREITH, Karl** (1828-1887): b. Aarau, d. Munich; studied in Munich and Augsburg; singing teacher at St. Gall (1849-51) and Frankfurt (1852-56); choir director and professor of æsthetics at the College of Schwyz, 1857-61; Kapellmeister and organist at the cathedral and organ teacher at the seminary, St. Gall, 1861-71; Kapellmeister at the Munich Cathedral, 1877; composer of church music, organ and

piano pieces, songs, an oratorio, a symphony, 3 Singspiele, etc.

**GRELL, Eduard August** (1800-1886): b. Berlin, d. Steglitz, n. Berlin; organist in Berlin, 1817; vice-director of the Singakademie, later chief conductor, 1832; court-cathedral organist, 1839, member of the Berlin Academy, 1841, choirmaster at the cathedral 1843-45. He succeeded Rungenhagen as teacher of composition at the Akademie; member of the Academy Senate; Royal Musikdirektor, 1838; Royal Professor, 1858; received the order *pour le mérite*, 1864; *Dr. phil.* (hon.) from Berlin Univ., 1838. G. considered vocal music superior to any other and practically confined his efforts to this class. He composed a 16-part mass; an oratorio, *Die Israeliten in der Wüste*; a *Te Deum*; cantatas, motets, hymns, psalms, Christmas songs, duets, songs; also an arrangement of the Evangelical *Gesangbuch* for male chorus (1883). He pub. *Aufsätze und Gulachten* (Berlin, 1887). *Ref.*: III. 16.

**GRESNÉ, Gabriel Joseph** (1757-1837): b. Bordeaux, d. Paris; inventor of the *orgue expressif* (harmonium), which Érard developed.

**GRESNICH [Gresnik], Antoine Frédéric** (1755-1799): b. Lucerne, d. Paris; studied at the College of Lucerne in Rome and with Sala in Naples; lived for some years in London, where he was musical director to the Prince of Wales, and later in Paris; composed the operas *Il Francese bizzarro* (1797), *Demetrio*, *Alessandro nell' Indie*, *La donna di cattivo umore*, *Alceste*, *L'amour exilé de Cythère*, *Léonidas on les Spartiates*, *La forêt de Brahma*; vocal works, a concerto for clarinet and bassoon, etc.

**GRETA, Jeanne** (née *Greta Hughes*): b. Lancaster, Mo.; studied with Gaston, Gottschalk, Agramonte, Mme. La Grange, Critikos and Dubulle; coloratura concert soprano in England, Scotland and New York. She married Herbert Witherspoon, 1899.

**GRETCHANINOFF, Alexander Tichonovitch** (1864- ): b. Moscow, pupil of Safonoff (piano) at Moscow Cons., and of Rimsky Korsakoff (composition) in St. Petersburg; composer of songs, duets, 'At the Parling of the Ways' for bass and orch. (op. 21), choruses; Mussulman Melodies for voice and piano (op. 25); pieces for violin and piano, 2 string quartets (op. 2 in G maj., received the prize of the St. Petersburg Chamber Music Society, and op. 14); a symphony in B minor, an orch. Elegy; music to Ostrovsky's fairy play 'Snow White,' and Tolstoy's tragedies 'Czar Feodor' and 'Ivan the Terrible'; the operas *Dobrynja Nikititch* (Moscow, 1903) and *Suor Beatrice* (ib., 1912); also church music (choruses, a liturgy, etc.). *Ref.*: III. 128, 143, 144ff; VII. 555; IX. 415; X. 255; mus. ex., XIV. 125.

**GRÉTRY, André-Ernest-Modeste** (1741-1813): b. Liège, d. Montmorency; son of a violinist; pupil of Leclerc and Benekin, later Moreau. His imagination was stimulated by the operatic performances of an Italian troupe at Liège. Though he was too impatient to master his counterpoint, he wrote 6 symphonies at Liège, 1758, and in 1759 a mass, which secured his further study in Rome under Casali and Martini. He prod. the intermezzo *Le Vendemmiatrice*, at Rome, 1765, but he quickly turned to comic opera, and went to Paris, *via* Geneva, where he remained a year in hopes of inducing Voltaire to write him a libretto. He successfully produced a new setting of Favart's *Isabelle et Gertrude* at Geneva, which was very successful. In Paris he came under the patronage of Count Creutz, the Swedish minister, who got him Marmontel's comedy *Le Huron* to set. This was the first of a series of unprecedented comic opera successes, including *Le Tableau parlant* (1769); *Les deux avarés*, *Sylvain*, *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 Procrès*, *La fausse magie* (1775); *Matroco*, *Les Evénements imprévus* (1777); *Le jugement de Midas*, *L'Amant jaloux* (1778); *Aucassin et Nicolette* (1779); *La double épreuve* (*Colinette à la cour*), *Richard Cœur de Lion*, etc., etc. He brought out, besides, 2 grand operas *Andromaque* and *Le Caravane du Caire*, the libretto of which was by the Count of Provence, later Louis XVIII. Altogether he prod. about 50 operas, full of melody and simple expressiveness, which may well be considered the foundation of the French opera comique. G. also wrote a *Méthode simple d'harmonie* (1802), which exhibits his lack of technical knowledge, and *Mémoires ou Essais sur la musique* (3 vols., 1789). G. was one of the three first chosen to represent the department of musical composition in the *Institut*. He became inspector of the Conservatoire in 1775, but resigned shortly after. Napoleon made him a chevalier of the Legion of Honor in 1802 and granted him a pension of 4,000 francs in compensation for losses sustained in the Revolution. *Ref.*: II. 25, 41, 106; IV. 62, 79, 81; V. 180; IX. 70, 73, 210, 225; X. 148; mus. ex., XIII. 3.

**GRIBOIEDOFF, Teleshova:** Russian ballet dancer. *Ref.*: X. 178.

**GRIBOIEDOFF:** modern Russian dramatist. *Ref.*: III. 108.

**GRIECO.** See **GRECO.**

**GRIEG, Edvard Hagerup** (1843-1907): b. Bergen, d. near there. He was a pupil of his mother, a gifted pianist, and of Hauptmann, Richter, Rietz and Reinecke, at the Leipzig Cons.; also of Wenzel and Moscheles in piano. Later he studied with Gade in



## Griepenkerl

Copenhagen and was influenced by Hartmann and Nordraak, thus asserting his Scandinavian individuality. He visited Italy twice and at Rome was in touch with Liszt. G. founded a Musical Union in Christiania in 1867 and conducted it until 1880. In 1879 he played his piano concerto, op. 16, at the Gewandhaus, in 1879, and made long stays in Leipzig. He also visited England three times, receiving the honorary Mus. D. from Cambridge. For a time he conducted the Philharmonic Concerts at Christiania. His compositions include: FOR ORCHESTRA: 'In Autumn,' concert overture, op. 11; Elegiac Melodies for strings, op. 34; Norwegian Dances, op. 35; *Aus Holberg's Zeit*, suite for strings, op. 40; Peer Gynt Suite I, op. 47; II, op. 55; 2 Melodies for strings, op. 53. CHAMBER MUSIC: 3 violin sonatas, op. 8, 13, and 45; 1 'cello sonata, op. 36; 1 string quartet, op. 27. FOR PIANO: 1 concerto (A min.), op. 16; 1 sonata, op. 7; 4 pieces, op. 1; 3 poetic tone pictures, op. 3; Romances and Ballads, op. 9; 6 sets of 'Lyric Pieces,' op. 12, 38 (2 series), 43, 47, 55; Romances, op. 15; Ballade, op. 29; 'Album-Leaves,' op. 28; *Improvisata*, op. 29; Waltz-Caprices, op. 37; Norwegian Folk-songs and Dances, op. 17, and 'Pictures of Folk-life,' op. 19. PIANO 4 HANDS: 2 symph. pieces, op. 4; Peer Gynt Suite I, op. 23; Romance with Variations, op. 51. VOCAL: *Bergliot*, melodrama w. orchestra; *Vor der Klosterpforte* (solo, female chorus and orch.), op. 19; songs for male voices and orch., op. 23. *Land-erkennung* (male chorus and orch.), op. 32; *Der Einsame* (bar., string orch. and 2 horns), op. 33; *Olav Truggvason* (solo, chorus and orch.), op. 50; *Sigurd Jorsalfar*, op. 56; children's songs and a cycle from *Hangtussa*, and some 10 sets of songs. Ref.: II. 440; III. xiv, xv, xvi, 64, 68, 69, 70, 72, 77, 89ff, 96, 99, 332; songs, V. 297ff.; choral works, VI. 205; piano compositions, 326ff.; chamber music, VII. 327f., 556; orchestral works, VIII. 346ff, 470; X. 104, 133, 201, 205, 206; mus. ex., XIV. 25, 27; portrait, III. 90.

**GRIEPENKERL** (1) **Friedrich Konrad** (1782-1849): b. Peine, Brunswick, d. Brunswick; teacher at the Fellenberg Institute, Hofwyl, Switzerland; professor at the Carolinum, Brunswick; author of a *Lehrbuch der Ästhetik* (1827); pub. with Roitzsch the first edition of J. S. Bach's instrumental compositions. (2) **Wolfgang Robert** (1810-1868): b. Hofwyl, d. Brunswick; contributor to the *Neue Zeitschrift für Musik*; author of *Das Musikfest, oder die Beethovener* (1838), *Ritter Berlioz in Braunschweig* (1843), *Die Oper der Gegenwart* (1847).

**GRIESBACHER, Peter** (1864- ): b. Eglham; priest; music prefect at the Seminary of St. Emmeran, teacher at the School for Church Music and

## Grimm

choir director at the Franciscan church, Ratisbon, 1894, and since 1911 canon at the Collegiate Foundation of St. John and teacher of counterpoint and style at the School for Church Music; since 1906 editor of the *Literarischer Handweiser für Freunde katholischer Kirchenmusik*; pub. text-books on counterpoint and on style and form in church music; composer of a large amount of church music, as well as secular cantatas, Singspiele, etc.

**GRIFFES, Charles T.**: contemp. Amer. composer. Ref.: IV. 442.

**GRIFFITH, Frederick** (1867- ): b. Swansea, Wales; flutist; studied at the Royal Academy of Music, London, where he has taught since 1905; also solo flutist at the opera; wrote 'Notable Welsh Musicians' (1896).

**GRIGNY, Nicolas de** (ca. 1671-1703); b. Rheims, d. there; organist of the Rheims Cathedral; composed *Pièces d'orgue* (1711). A suite in the Berlin Library, ascribed to G., is by Dieupart.

**GRILL** (1) **Franz** (ca. 1795): d. Oldenburg; pub. 12 sonatas for piano and violin; 12 string quartets and a caprice for piano. (2) **Leo** (1846-): b. Pesth; studied with Franz Lachner in Munich; teacher of theory at the Leipzig Cons., 1871-1907; composer of chamber music.

**GRILLET, Laurent** (1851- ): b. Sancoins, Cher, France; *chef d'orchestre* of various minor theatres and orchestras; also the *Nouveau-Cirque*, Paris; composer of ballets, pantomimes, and a comic opera, *Graciosa* (Paris, 1892); vocal, piano and orchestral pieces. Pub. *Les Ancêtres du Violon* (1898), a study of primitive stringed instruments. Ref.: VII. 60f.

**GRILLO, Giovanni Battista**: organist at St. Marks, Venice, about 1620, pupil of Monteverdi, of whose works are preserved *Sacri concentus* 6-12 v. (1618), 3 instrumental canzoni in 4 parts (1608), and several vocal works in several parts with organ (in collections from 1620-24). Ref.: I. 363f.

**GRILLPARZER, Franz** (1791-1871): b. Vienna, d. there; the great German dramatist, was a patron of music, and a friend of Beethoven and Schubert. He wrote an opera libretto for the former, which was set to music by R. Kreutzer, and composed music to verses from the *Odyssey*. Ref.: II. 134; III. 190; VI. 150.

**GRIMM** (1) **Friedrich Melchior, Baron von** (1723-1807): b. Ratisbon, d. Gotha. He lived in Paris (1747-1807) and was an intimate of Diderot, Rousseau, d'Alembert and others; was co-editor of the *Encyclopédie*. He supported the 'buffonists' against the French Opéra party, his *Lettre sur Omphale* (1752) being the first gun fired in the *guerre des bouffons*. His letters, containing interesting details on contemporary French music and literature, were pub. as *Correspondance lit-*

*léaire, philosophique et critique* in 17 vols. *Ref.*: II. 24, 31, 102 (footnote). (2) **the Brothers**: collectors of fairy tales. *Ref.*: IX. 188. (3) **Karl** (1819-1888): b. Hildburghausen, d. Freiburg, Silesia; cellist and composer for his instrument. (4) **Karl Konstantin Ludwig** (1820-1882): b. Berlin, d. there; harpist; Royal chamber musician. (5) **Julius Otto** (1827-1903): b. Perna, Livonia, d. Münster; founder of a choral society in Göttingen; conducted the *Cäcilienverein* in Münster, Royal Musikdirektor at Acad. there, 1878. He composed a symphony, 2 suites in canon-form for string orchestra, also songs and piano pieces.

**GRIMMER, Christian Friedrich** (1798-1850): b. Mulda, near Freiberg, d. Langenhennersdorf, near Perna; song composer; pub. *Deutsche Lieder und Balladen* (1832), *Romanzen und Balladen im Volkstone* (1877).

**GRISAR, Albert** (1808-1869): b. Antwerp, d. Asnières, n. Paris. He abandoned a commercial career for music, and was for a short time a pupil of Reicha. He prod. *Le Mariage impossible* at Brussels, 1833, and received a government subsidy for further study in Paris. Then he prod. *Sarah, L'An mille* (1837), *La Suisse à Trianon* (1838), *Lady Melvil* (1838), *L'Eau merveilleuse* (1839), *Le Naufrage de la Méduse* (1839, w. Flotow and Pilati), *Les travestissements* (1840), and *L'Opéra à la cour* (1840, w. Boieldieu); and after studying with Mercadante in Naples, *Gilles ravisseur* (1848), *Les Porcherons* (1850), *Bonsoir, M. Pantalon* (1852), *Le cartillonneur de Bruges* (1852), *Les amours du Diable* (1853), *Le chien du jardinier* (1855), *Voyage autour de ma chambre* (1859), *La chatte merveilleuse* (1862), *Bégalements d'amour* (1864) and *Douze innocentes* (Bouffes, 1865). Twelve other operas (some unfinished), dramatic scenes, over 50 romances were also composed by him. *Ref.*: II. 211; XI. 232, 236.

**GRISI** (1) **Giuditta** (1805-1840): b. Milan, d. near Cremona; celebrated operatic mezzo-soprano; studied with Minoja and Banderali at Milan; sang at principal Italian Operas and at Paris. She married Count Barni, in 1834, and retired. (2) **Giulia** (1811-1869): b. Milan, d. Berlin; sister of Giuditta (1); operatic soprano. She studied with Giacomelli at Bologna, Pasta, and Marliani; sang in Italy till 1832, then in Paris and London as *prima donna assoluta*. She married, 1st, Count Melcy, 2nd, Mario, with whom she toured America (1854). *Ref.*: II. 193; IX. 145, 152. (3) **Carlotta** (19th cent.): ballet dancer. *Ref.*: X. 151, 158.

**GRISWOLD, Gertrude** (d. London, 1912): American soprano; studied with Agramonte, New York and at the Paris Conservatoire; made her début at the Opéra; sang later at the Metropolitan Opera House.

**GROBLICZ, Martin** (16th-17th cent.): violin-maker; pupil of Maggini in Brescia; worked in Cracow and Warsaw.

**GROCHEO, Johannes de**: musical theoretician flourishing ca. 1300; author of a tract *Theoria* (Cod. 2663, Darmstadt Court Library); pub. in Latin and German by Johannes Wolf in the *Sammelbände* of the Int. Mus. Soc. (I. 1). It is important for mediæval musical history, since it contains detailed information concerning secular music, giving definition of a number of special forms and technical rules of construction.

**GROH (Ghro, Grohen, Krochen), Johann** (15[?]-16[?]): b. Dresden; organist at St. Afra, Meissen (1604) and at Wesenstein (1623), composer of Paduanes, published 36 Intradens (1603), 2 collections Paduanes, and a setting of the 104th Psalm (1613). *etc.* *Ref.*: VII. 472.

**GRÖNLAND, Petersen** (1760-1834): b. Schleswig, d. Altona; organist at Altona; song composer.

**GROSHEIM, Georg Christoph** (1764-1847): b. Cassel, d. there; composed works for organ and piano, 2 operas, vocal works, etc.; pub. a reformed Hessian Chorale book, a musical journal *Euterpe* and a piano score of Gluck's *Iphigenia in Aulis* with German translations of the text; author of *Das Leben der Künstlerin Mara* (1823), *Über Pflege und Anwendung der Stimme* (1830), *Chronologisches Verzeichnis vorzüglicher Beförderer und Meister der Tonkunst* (1831), *Fragmente aus der Geschichte der Musik* (1832), *Versuch einer ästhetischen Darstellung mehrerer Werke dramatischer Tonmeister* (1834), *Über den Verfall der Tonkunst* (1835); contributor to musical journals and to Schilling's *Universallexikon der Tonkunst*.

**GROSJEAN** (1) **Jean Romary** (1815-1888): b. Rochesson, d. St. Dié; organist at Remiremont, 1837, at the Cathedral of St. Dié, 1839; published several collections of organ works by good masters. (2) **Ernest** (1844- ): b. Bagney; nephew of (1); organist at Verdun; composed numerous pieces for organ and piano; author of *Théorie et pratique d'accompagnement du plainchant*.

**GROSS, Johann Benjamin** (1809-1848): b. Elbing, d. St. Petersburg; cellist; member of the Lephardt Quartet at Dorpat; first cellist of the Imperial Orchestra, St. Petersburg; pub. a cello sonata with bass and one with piano, a concertino, duets and solos for cello, 4 string quartets, songs, etc.

**GROSSI, Carlotta** (correctly **Charlotta Grossmuck**) (1849- ): b. Vienna, coloratura operatic singer, pupil of the Vienna Cons.; sang at Vienna Opera 1868-69; Berlin Opera 1869-78. *Ref.*: VII. 390, 478.

**GROSSMANN** (1) **Burekhard**: in 1619 invited the celebrated Saxon composers of the time (Schein, M. Frank, R. Michael, M. Praetorius, Tobias Michael, Johann Groh, M. Altenburg, H. Schütz, Chr. Demantius, etc.), to set Psalm 116 to music, and pub. the collection in 1623 (only complete copy in Berlin Royal Library). (2) **Ludwig** (1835-): b. Government of Kalish, Russia; pupil of Rungenhagen in Berlin, etc.; founded the instrument firm of 'Hermann and G.' in Warsaw, 1857; co-founder of the Warsaw Musical Soc. and member of the management of the Imp. Theatre; composer of ballet suite, symphonic poem, 3 operas, etc. (3) **Max** (1856-): b. Jastrow, West Prussia; physician in Berlin, who wrote several books on violin building, old Italian violins, also articles on similar subjects in various journals. With the violin builder Otto Siefert he conducts an instrument factory 'Neu-Cremona,' the products of which have aroused much attention.

**GROVE**, [Sir] **George** (1820-1900): b. Clapham, Surrey, d. London; musical historian and lexicographer; a civil engineer, by profession; became secretary of the Society of Arts, 1850; secretary of the Crystal Palace Co., 1852, and a member of its Board, 1873. He wrote analytical programs for the Crystal Palace concerts; edited 'Macmillan's Magazine' for 15 years, and became director of the Royal Coll. of Music in 1882, which position he resigned in 1894. His monumental 'Dictionary of Music and Musicians' (4 vols., later 5; recently revised by J. A. Fuller-Maitland) of which he was editor-in-chief and a copious contributor, was first brought out in 1879-80. He also wrote 'Beethoven and His Nine Symphonies' (1896); and an appendix to Hellborn's 'Life of Schubert.' He was made D. C. L. (Durham, 1875), LL. D. (Glasgow, 1885) and a committee member of the Bach-Gesellschaft. Ref.: (citations, etc.), I. 313; II. 143, 150, 162, 166, 168f, 344; VIII. 196.

**GROVLEZ**, **Gabriel** (1879-): b. Lille; studied with Diemer, Lavignac and Fauré at the Paris Cons. (premier prix), toured Europe as pianist with the violinist Marteau; piano professor at the Schola Cantorum for 10 years; conductor at the Opéra-Comique and the San Carlos, Lisbon; composed a fairy legend in 3 acts, *Cœur de Rubis*, music to Laloy's *Chagrin au Palais d'Hons*, *Poème Symphonique* for orch. (after Freiligrath), *Poème symphonique* in 3 parts for soli chorus and orch., *Musique de Scène et Ballet* for a Chinese play adapted by Pierre Lohay; 50 *Métodies* (songs), a violin sonata, piano pieces, including *Improvisations sur Londres* and *L'Almanach aux Images*; also *Chansons enfantines*, etc. Ref.: III. 407.

**GRUBER** (1) **Johann Sigismund**

(1759-1805): b. Nuremberg, d. there; author of *Literatur der Musik* (1783), *Beiträge zur Literatur der Musik* (1785), *Biographien einiger Tonkünstler* (1786). (2) **Franz** (1787-1865): b. Hallein, d. there; organist; composer of *Stille Nacht, heilige Nacht* (1818). (3) **Josef** (1855-): b. Wösendorf, near Krems, Lower Austria; studied with Anton Bruckner; organist of St. Florian, near Linz, since 1878; composer of a large number of masses, and other church music; author of a hand book for organists and a singing method.

**GRUENBERG**, **Eugene** (1854-): b. Lemberg, Galicia; studied at the Vienna Cons.; member of the Leipzig Gewandhaus Orchestra; with the Boston Symphony until 1898; taught violin at the Boston Cons. and at the New England Cons., Boston; pub. a 'Theory of Violin Playing,' studies, essays, etc., and composed a symphony.

**GRÜN** (1) **Jacob** (1837-): b. Pesth; violinist; studied under Joseph Böhm, Vienna, and Hauptmann, Leipzig; was a member of the court band at Weimar, 1858, and at Hanover, 1861-65; made a concert tour; then, 1868, became concertmaster of the Court Opera, Vienna, and, since 1877, professor in the Conservatory. (2) **Friederike** (1836-): b. Mannheim; operatic soprano at Frankfurt, Cassel, Berlin, Bologna and elsewhere. She married the Russian Baron von Sadler, 1869.

**GRÜNBERG** (1) [Paul Emil] **Max** (1852-): b. Berlin; violinist; member of the court chapel at Meiningen; concert-master at Sonderhausen, later at the Prague Landestheater; teacher at the Stern Cons., Berlin, and director of the Orchestral Society of the Friends of Music there, since 1905; author of a *Führer durch die Literatur der Streichinstrumente* (1913). (2) See GAUENBERG.

**GRUND**, **Friedrich Wilhelm** (1791-1874): b. Hamburg, d. there; founded the Hamburg Singakademie, 1819, and conducted the Philharmonic concerts, 1828-62; composed symphonies, quartets, piano, cello and violin sonatas, a quartet for piano and wind instruments, an 8-part mass, piano studies, etc.

**GRUNEWALD** (1) **Gottfried** (1673-1739): d. Darmstadt; singer at the Hamburg Opera, 1703; vice-Kapellmeister at Darmstadt, 1712; composed the opera *Germanicus* (1704), 6 piano partitas, a piano sonata, etc. (2) **Gottfried** (1859-): b. Querstädt, near Eisleben; composer of the one-act operas *Astrella* (1894), *Die Brautehe* (1904) and *Der fromme König* (1905); also *Der Sängers Fluch* for chorus and orchestra, etc.

**GRÜNFELD** (1) **Alfred** (1852-): b. Prague; pianist; studied at the Cons. there and with Kullak in Berlin; Royal Prussian Court pianist; has composed

the operetta *Der Lebemann* (1903), the comic opera *Die Schönen von Fogaras* (1907), and piano pieces. (2) **Heinrich** (1855- ): b. Prague; 'cellist; studied at the Prague Cons.; teacher of 'cello at Kullak's Academy, Berlin, 1876-84; member of the Royal Orchestra since 1886.

**GRUNICKE**, [Anton] **Franz** (1841-1913); b. Falkenhain, d. Berlin; organist; studied with his father and with Marx, Grell and Taubert; music teacher at Landau, 1865-70; teacher of piano, harmony and, later, organ at Kullak's Academy, Berlin, 1871; organist of the Reformed Jewish Congregation, 1883; organ teacher at the Klindworth-Scharwenka Cons.

**GRUNN**, **J. Homer**: contemp. American composer. *Ref.*: IV. 401.

**GRUNSKY**, **Karl** (1871- ): b. near Schorndorf, Württemberg; at first political writer in Stuttgart, then musical critic, etc.; critic of the *Schwäbische Merkur*, 1895-1908; musical editor of *Kunstwart*, collaborator on the *Wagner-Jahrbuch*, etc.; pub. *Musikästhetik* (1907), *Musikgeschichte des 17. und 18. Jahrhunderts* (1905, 1914), do. for the 19th cent. (1902-8); and other works on musical history, piano transcription, Bach's arrangements of others' music, also guides to Bruckner symphonies, etc.

**GRÜTZMACHER** (1) **Friedrich Wilhelm** (1832-1903); b. Dessau, d. Dresden; 'cellist, composer and teacher; studied under his father; 'cello with Drechsler and theory with Schneider; joined an orchestra in Leipzig; first 'cello of the Gewandhaus orchestra, 1849; 'cello teacher at the Conservatory; chamber virtuoso in Dresden, 1860; made long concert tours. His brother Leopold G., O. Bruckner, W. Fitzenhagen, E. Hegar, and E. Hilpert were among his pupils; composed concerto for 'cello and orchestra; variations for 'cello and orchestra; orchestral music; chamber music; piano pieces; songs. (2) **Leopold** (1835-1900); b. Dessau, d. Weimar; brother of (1); studied 'cello with Drechsler, theory with Schneider; played in the Gewandhaus and theatre orchestras at Leipzig; first 'cello in the Schwerin court orchestra, Prague Landestheater, Meiningen court orchestra at Weimar; composed many pieces for 'cello. (3) **Friedrich** (1866- ): b. Meiningen; son and pupil of (2); first 'cello in the Sondershausen court orchestra; joined the theatre orchestra in Pesth, 1890; 'cello professor at the Cons. 1892-94; teacher in Cologne Cons. since 1894.

**GUADAGNINI**: a family of Italian violin makers, established first in Piacenza and later in Milan, consisting of **Lorenzo** (ca. 1695-1740), a pupil of Stradivari, his son **Giovanni Battista** (ca. 1785), and the latter's sons **Gaetano** and **Giuseppe**.

**GUALDO**, **Giovanni** (18th cent.): pioneer musician in America. *Ref.*: IV. 70.

**GUAMI** (1) **Giuseppe** (ca. 1540-1611); b. Lucca, d. there; Ducal chapel organist at Munich, second organist St. Marks, Venice, later organist Lucca Cathedral; composed 3 books of 5-part *madrigals* (1565-84), motets in 5-10 parts (1585); *Canzonette alla Francese* for organ and other instrumental canzoni published in contemporary collections, etc. *Ref.*: VI. 422. (2) **Francesco**, trombonist of the Munich Hofkapelle, 1568-80, and chapel master in Venice churches; published 3 books *madrigals* in 4-6 parts and a book of 2-part *ricercari* (1588). (3) **Vincenzo**, son of (1); court organist at Brussels and successor to his father in Lucca, 1612.

**GUARNERI** (or **Guarnerius**), a famous Cremonese family of violin makers. (1) **Pietro Andrea** (ca. 1630); head of the family, pupil of Nicola Amati, worked 1650-95. His violins (labelled *Andreas Guarnerius Cremonae sub titulo Sanctae Theresiae* 16-) are inferior to those of his nephew (5). *Ref.*: VIII. 73. (2) **Giuseppe** (b. 1660); son of (1); worked 1690-1730; his best period is 1690-1710. His violins, labelled *Joseph Guarnerius filius Andreae fecit Cremonae sub titulo St. Theresiae* 16-, are modelled after Stradivari. (3) **Pietro** (b. ca. 1670); second son of (1), worked in Cremona, 1690-1700, then at Mantua till 1725. (4) **Pietro**, son of Giuseppe, worked 1725-40; made violins and 'cellos after his father's models. (5) **Guarneri del Gesù** (because of the 'I H S' often appearing on his labels) (1683-ca. 1745); nephew of (1). He worked independently 1725-45; the violins of his medium period rival the best of Stradivari. His label reads *Joseph Guarnerius, Andreae Nepos Cremonae 17-, I H S*. From his later period are preserved instruments of very poor quality, whose origin has been questioned. Various explanations have been offered, such as his having taken to drink, or having had to work with inferior materials, during a long term of imprisonment. *Ref.*: VIII. 74.

**GUDEHUS**, **Heinrich** (1845-1909); b. Altenhagen, Hanover, d. Dresden; dramatic tenor; studied under Frau Schnoor v. Carolsfeld and Louise Röss at Dresden, 1872; sang at Brunswick, Riga, Lübeck, Freiburg (Baden), and Bremen, 1875-8; Dresden court opera, 1880-90; created the rôle of Parsifal at Bayreuth, 1882; appeared in German opera in New York, 1890-91; played guest rôles in Berlin Opera House, 1895-96.

**GUÉNIN**, **Marie-Alexandre** (1744-1819); b. Maubenge, d. Paris; studied violin with Capron, and composition with Gossec; was musical intendant to the Prince of Condé, 1777; a member of the Royal orch., 1778, solo violin at

the Grand Opéra, 1780-1800. He composed much symphonic and chamber music, but of little value. *Ref.*: VII. 408, 409f.

**GUÉRANGER, Dom Prosper** (1795-1875): b. Sable-sur-Sarthe, d. in the Benedictine Monastery of Solesmes, of which he was abbot; wrote a history of the monastery, 1835, also *Institutions liturgiques* (3 vols., 1840-53; 2nd ed., 4 vols., 1878-85), *L'année Liturgique* (15 parts, 1840-1901, repub.), and *St. Cécile et la société Romaine* (1873, 8th ed., 1898). He is the real founder of the highly important work of restoration of the Gregorian chant carried on by the Benedictines of Solesmes. His faithful assistant in his works was Dom Jausons, and his successors Dom Pothier and Dom Mocquereau. *Ref.*: VI. 467.

**GUERRERO** (1) **Franisco** (1528-1599): b. Seville, Spain, d. there; studied under Morales; *maestro* at Jaen cathedral, 1546; choir-singer at Seville Cathedral, 1550; wrote *El Viage de Jerusalem que hizo Fr. G. . . .* (1611); composed a number of masses, motets and other sacred music (pub. 1559-97). (2) **Rosario**: contemp. Spanish dancer. *Ref.*: X. 210.

**GUGLIELMI** (1) **Pietro** (1727-1804): b. Massa di Carrara, d. Rome; composer; studied with his father, Giacomo and at the Cons. S. Maria di Loreto, Naples; *maestro di cappella* at St. Peter's, Rome; composed 116 operas, including *I due gemelli*, *I viaggiatori*, *La serva innamorata*, *I fratelli Pappa Mosca*, *La pastorella mobile*, *La bella pescatrice*, *La Didone*, and *Enea e Lavinia*, the oratorios *La morte d'Abele*, *La Betulia liberata*, *La distruzione di Gerusalemme*, *Debora e Sisara* and *Le lagrime di San Pietro*, a 5-part mass for orchestra, and other church works, motets, 6 divertissements for piano, violin and 'cello, 6 quartets for piano, 2 violins and 'cello, piano pieces, etc. *Ref.*: II. 14; IX. 39. (2) **Pietro Carlo** (called **Guglielmini** to distinguish him from his father above) (ca. 1763-1827): b. Naples, d. Massa di Carrara, noted as opera composer, producing 25 operas in Naples and Milan; also vocal teacher in London.

**GUL, Vittorio**: contemporary Italian conductor and composer of songs (translations from the Chinese), etc. *Ref.*: III. 400.

**GUI (GUIDO) DE CHALIS** (12th cent.): abbot of the Cistercian monastery at Châlis, Burgundy; author of a treatise on plain-chant, *De cantu ecclesiastico*; also *Discantus ascendit duas voces*, printed in Coussemaker's *Scriptores*, and *Histoire de l'harmonie au moyen âge*. *Ref.*: I. 174f.

**GUICCIARDI, Countess Giuiletta** (1784-1855); amateur pianist, pupil of Beethoven in Vienna; married Count Gallenberg (q.v.). *Ref.*: II. 141, 145.

**GUIDETTI, Giovanni** (1532-1592):

b. Bologna, d. Rome; studied under Palestrina; was appointed *cappellano* and chorister in the Papal choir, 1575; worked with Palestrina on a revised edition of the Gradual and Antiphonary; pub. *Directorium chori ad usum sacro-sanctae basilicae Vaticanae . . .* (Rome, 1582, and other editions); *Cantus eccl. passionis Domini Nostri Jesu Christi, secundum Matthaeum, Marcum, Lucam et Joannem* (Rome, 1586); *Cantus eccles. officii majoris hebdomadae . . .* (Rome, 1587; 1619); and *Præfationes in cantu firmo . . .* (Rome, 1588).

**GUIDICIONI, Laura** (16th cent.): *Ref.*: I. 328.

**GUIDO D'AREZZO** or **Guido Arettinus** (ca. 995-1050?): b. Arezzo, Italy; d. Avellano (?). The great reformer of musical notation was a monk in the Benedictine monastery of Pomposa, near Ferrar, where his abilities so aroused the envy of his fellow-monks that G. left the monastery and either wandered from place to place, disseminating his new ideas, or went to the Benedictine monastery of Arezzo. Pope John XIX called him to Rome in order to learn his novel system of teaching, and it is supposed he then became prior of the Camaldolite fraternity at Avellano. Much has been ascribed to G. for which he cannot be credited (such as the invention of mensural notes), but he certainly introduced the 4-line staff, retaining the red F-line and the yellow C-line previously used, and drawing between them a black A-line, above them a black E-line, and writing the mensural notes in regular order on these lines and in the spaces. He also added new lines above or below these, as occasion required; hence his invention, wherever adopted, finally did away with all uncertainty of pitch. It is not certainly established that Guido invented the system of Solmisation but he is generally supposed to have done so. Whether he practically applied this method in the hexachordal system of Mutation is disputed. According to Félix, his chief merit was his method of teaching vocal intervals by the aid of a sliding graduated scale adapted to the monochord. *Ref.*: I. 167ff; V. 34; VI. 18.

**GUIGNON, Jean-Pierre** (or **Ghignone, Giovanni Pietro**) (1702-1774): b. Turin, d. Versailles; the last to bear the title of *roi des violons et maître des ménestriers*; studied violin in Paris and entered the King's service in 1733; composed several books of concertos, sonatas, and duos for violin.

**GUILBERT, Yvette**: contemp. French singer of characteristic chansons, ballads and folk-songs in costume; highly esteemed in Europe and America.

**GUILELMUS, Monachus** (ca. 1450): author of *De praeceptis artis musicae*,

treating of English descant (reprinted in Coussemaker's *Scriptores*, II.).

**GUILLARD, N. F.**: librettist of Gluck's *Iphigénie en Tauride*. Ref.: IX. 63.

**GUILLAUME** (1) Count of Poitiers (1087-1127): Troubadour. Ref.: I. 205. (2) Canon of Auxerre (16th cent.): inventor of the 'serpent.'

**GUILLEBERT**. See TREBELL.

**GUILLEMAIN, Gabriel** (1705-1770): b. Paris, d. there; composer of 3 books of violin sonatas (with continuo); variations and caprices for violin solo, *divertissements de symphonies en trio* (2 violins and continuo), 2 books sonatas for 2 violins without bass, clavecin sonatas with violin accompaniment, 6 string quartets (concertino à quatre), and 'Conversations' for flute, violin, gamba, and continuo. A ballet divertissement by G. was prod. 1749. Ref.: VII. 409.

**GUILMANT** (1) **Jean-Baptiste** (1793-1890): b. Boulogne; organist. (2) **Alexandre-Félix** (1837-1911): b. Boulogne, d. near Paris; son and organ pupil of (1), stud. organ with Lemmens, harmony with Carulli. At 16 he was organist of St. Joseph's, at 18 a solemn mass by him was performed. He became teacher in Boulogne Cons. and cond. of a musical society at 20. He was appointed organist at Ste. Trinité, 1871, after brilliantly inaugurating organs at St. Sulpice and Notre Dame. In 1896 he became organ-professor at the Conservatoire. He also toured England, Italy, Russia, and the United States with great success. He composed *Betsazar*, a 'lyric scene' (chorus, soli and orch.); *Christus vincit* (hymn for chorus, orch., etc.), a symphony for organ and orch.; 7 organ sonatas, *Marche funèbre et chant seraphique*; many concert-pieces for organ, besides motets, masses, etc. Ref.: III. 36, 285; VI. 442 (footnote), 444, 468, 479, 480ff; portrait, VI. 464.

**GUIMARD, Madeline**: French ballet dancer. Ref.: X. 91, 94, 99, 100f.

**GUIMERA**, Spanish dramatist. Ref.: IX. 431.

**GUIRAUD, Ernest** (1837-1892): b. New Orleans, d. Paris; pupil of his father, Jean-Baptiste G., a talented musician (*prix de Rome*, 1827), later Marmontel, Barbereau and Halévy at the Paris Cons., and winner of the *grand prix de Rome*, 1859. He produced the opera *Le roi David* in New Orleans at 15. He became professor at the Cons. in 1876. He produced the operas *Sylvie* (1864); *En prison* (1869); *Le Kobold* (1870); *Mme. Turlupin* (1872); *Piccolino* (1876); *La galante aventure* (1882); and the ballet 'Gretina Green' (1873); also an orchestral suite, a solemn mass, an overture, etc. His posthumous opera, *Brünhilde*, was edited by Saint-Saëns and prod. as *Frédégonde* (1895). Ref.: VIII. 345, 346.

**GUVIER, Prospero** (18th-19th

cent.): inventor of the ophicleide, 1806. Ref.: VIII. 50.

**GULBRANSON, Ellen** (née **Norgren**) (1863- ): b. Stockholm; opera singer, pupil of the Stockholm Cons., also Marchesi, etc., in Paris; début in Stockholm in 1886; sang *Brünhilde* at Bayreuth in 1896 and has since been internationally known; Grand-ducal chamber singer.

**GULLI, Luigi** (1859- ): b. Scilla; studied at the Royal College of Music, Naples, with Cesi; taught in Rome and founded the Gulli Quintet Society there.

**GUMBERT, Ferdinand** (1818-1896): b. Berlin, d. there; studied under E. Fischer and Clapius; tenor singer at Sondershausen Theatre; baritone at Cologne Theatre, 1840-42; studied composition under Constantin Kreutzer; settled in Berlin as composer, vocal teacher and music critic; wrote about 500 songs; the operettas, *Die schöne Schusterin* (1883), *Die Kunst, geliebt zu werden* (1850), *Der kleine Ziegenhirt* (1854), *Bis der Rechte kommt* (1856), *Karolina*, etc., prod. in Berlin; also wrote *Musik, Gelesenes und Gesammeltes* (1860), and translations of libretti and songs.

**GUMPPELZHAIMER, Adam** (1559-1625): b. Trostberg, Bavaria; d. Augsburg; church-composer and theorist; studied under Jodocus Enzmüller; cantor at Augsburg from 1581; wrote *Erster und Zweiter Theil des Lustgärtleins deutsch und lateinischer Lieder von 3 Stimmen* (1591; 1611; often republished); *Erster und Zweiter Theil des Würtzgärtleins 4-stimmiger geistlicher Lieder* (1594; 1619; etc.), and other collections, an 8-part setting of Psalm 50, and numerous motets. H. Faber's *Compendium musicae* was revised and edited by G. (Augsburg, 1591; 11 other editions).

**GUMPERT, Friedrich Adolf** (1841-1906): b. Lichtenau, Thuringia, d. Leipzig; horn virtuoso; played at Bad Nauheim, St. Gallen, Halle, and from 1864 in the Gewandhaus Orchestra, Leipzig; pub. a *Praktische Hornschule*, a collection of transcriptions for horn, orchestral studies for clarinet, oboe, fagott, trumpet and 'cello, a horn quartet and horn studies.

**GUMPRECHT, Otto** (1823-1900): b. Erfurt, d. Meran; editor of the musical feuilleton of the *Nationalzeitung*, 1849; author of *Musikalische Charakterbilder* (1869), *Neue Musikalische Charakterbilder* (1876), *Richard Wagner und sein Bühnenfestspiel, Der Ring des Nibelungen* (1873), *Unsere klassischen Meister* (2 vols., 1883-85), *Neuere Meister* (2 vols., 1883); edited the 5-vol. *Erlsene musikalische Meisterwerke*.

**GUNGL** (1) **Joseph** (1810-1889): b. Zsámbeck, Hungary; d. Weimar; oboist and bandmaster of the 4th Austrian artillery; toured with his band, playing

principally his own compositions; established an orchestra of his own in Berlin in 1843; made a trip to America in 1849; Royal Musikdirektor in 1850; bandmaster to the 25rd Austrian Infantry at Brünn, 1858; composed more than 300 marches and dances. His daughter *Virginia*, an opera singer, filled engagements in Berlin, Frankfurt, etc. (2) *Johann* (1828-1883): b. Zsambek, d. Pees, Hungary; nephew of (1); composer of dance-music; gave concerts in Berlin, 1843-45; St. Petersburg, 1845-54.

**GUNKE, Joseph** (1801-1883): b. Josephstadt, Bohemia, d. St. Petersburg; from 1834 violinist and organist at the Imperial Theatre, St. Petersburg, teacher of the court chapel choir from 1864; from 1872 librarian at the Cons.; composed a mass, a Requiem, an oratorio, songs and chamber music; author of *Handbuch der Harmonielehre* (1852), *Vollständige Kompositionstehre* (3 volumes) and *Briefe über Musik* (1863).

**GUNN, John** (ca. 1765-ca. 1824): b. Edinburgh (?), d. there; writer and 'cellist; teacher of 'cello at Cambridge and London, 1789-95; wrote piano method; '40 Favorite Scotch Airs Adapted for Violin, German Flute, or 'Cello . . .; 'Theory and Practice of Fingering the Violoncello . . .' (1793); 'Art of Playing the German Flute'; 'An Essay, Theoretical and Practical, on the Application of Harmony, Thorough-bass and Modulation to the Violoncello' (Edinburgh, 1801); 'An Historical Enquiry Respecting the Performance of the Harp in the Highlands of Scotland, from the Earliest Times until . . . the Year 1734 . . .' (Edinburgh, 1807).

**GÜNTHER, Hermann** (1824-1871): b. Leipzig, d. there; composed the opera *Der Abt von St. Gallen* (1864) under the pseudonym of F. Herther. His brother, Dr. *Otto G.*, was director of the Leipzig Cons., 1881-97.

**GÜNTHER-BACHMANN, Caroline** (1816-1874): b. Düsseldorf, d. Leipzig; singer in the Leipzig Opera from 1834 until her death, first as soubrette and later in elderly comic rôles.

**GURA** (1) *Eugen* (1842-1906): b. Pressern, n. Saatz, Bohemia; d. Aufkirchen; dramatic baritone; studied at the Polytechnic, the Akademie, Vienna, and in the Munich Cons.; début at Munich as Count Liebenau, in *Der Waffenschmied*, 1865; sang in Breslau 1867-70, in Leipzig 1870-76, in Hamburg 1876-83, and in Munich 1883-95. (2) *Hermann* (1870- ): b. Breslau; studied at the Royal Academy of Music, Munich; baritone singer in Weimar, Berlin, Aachen, Zürich, Basel, Munich and Schwerin; chief stage director at the latter, 1897, and Grand Ducal chamber singer; director of the Comic Opera, Berlin, 1911; singing teacher in Berlin.

**GURLITT, Cornelius** (1820-1901): b. Altona, n. Hamburg; d. there; dramatic composer; studied under Reincke the elder, and Weyse at Copenhagen; organist of the Altona Hauptkirche in 1864; army musical director in the Schleswig-Holstein campaign; professor in Hamburg Cons., and Royal Musikdirektor in 1874; wrote the opera *Scheik Hassan*; *Die römische Mauer* (Altona, 1860); operetta, *Rafael Sanzio*; a string quartet; 3 violin sonatas, 'cello sonata, and 2 sonatinas for 'cello; piano sonatas; many instructive pieces for piano; duets and songs.

**GÜRRLICH, Joseph Augustine** (1761-1817): b. Münsterberg, Silesia, d. Berlin; organist of the Catholic Hedwigskirche, Berlin, 1781, double-bass player in the Court orchestra, 1790, second director of the Opera, 1811, court Kapellmeister, 1816; composed operas, ballets, an oratorio, incidental music, songs, etc.

**GUSIKOFF, Michael Joseph** (1809 [?]-1837): b. Government of Mobileff, Russia; d. Aachen; became virtuoso on a cembalo constructed by himself; concertized through Europe; composed and transcribed for his instrument.

**GUSSAGO, Cesario** (early 17th cent.): organist at Brescia; pub. *Sacrae Cantiones 8 v.* (1604), *Psalmi et Vesperae 8 v.* (1610), *Sacrae laudes 3 v.* (1612), *Sonate a 4, 6, 8 con alcuni concerti a 8 con le sue sinfonie* (1608).

**GUSTAV III**, King of Sweden. *Res.*: IX. 358.

**GUTHEIL-SCHODER, Marie** (1874- ): b. Weimar; operatic mezzo-soprano; studied with Virginia Gungl; member of the Weimar Court Opera, 1891-1900; since then of the Vienna Court Opera; her husband, *Gustav Gutheil* (1868-1914), was Kapellmeister at Strassburg, Weimar and Vienna.

**GUTMANN, Adolf** (1819-1882): b. Heidelberg, d. Spezzia; pianist and composer; pupil and friend of Chopin.

**GUTZMANN, Hermann** (1865- ): b. Bülow, Pomerania; studied medicine in Berlin; lecturer on internal medicine at Berlin Univ.; author of *Stimmbildung und Stimmpflege* (1906), *Physiologie der Stimme und Sprache* (1909), and articles on the hygiene of the voice.

**GUYOT, Jean** (1512-1588): b. Châtelet, d. Lucerne; studied at Louvain and Lucerne; precentor at St. Paul, Lucerne, 1546, Kapellmeister to Ferdinand I in Vienna, 1563, subsequently at St. Lambert, Lucerne; composed songs and motets and wrote a theoretical work, *Minervalia artium* (1554).

**GUZEWSKI, Adolf** (1876- ): b. Dyrwianz, Lithuania; studied at St. Petersburg Cons. and with Noskowski in Warsaw; teacher of piano and theory at Moscow Cons. since 1910; composed the Polish opera, 'The Ice

## Guzman

Maiden' (1907), a symphony, orchestral variations, etc.; wrote a work on practical instrumentation (1909).

**GUZMAN, Juan Bautista** (1846-): b. Aldaya, Valencia; studied with J. M. Ubeda; organist at Salamanca, 1872; *maestro di cappella* at churches of Avila, 1875, Valladolid, 1876, and the Metropolitan Basilica, Valencia, 1877; pub. works of J. B. Comes (1889); then entered the Benedictine monastery at Monserrat, Catalonia, where he revived the old Boy's Singing School (*Escolania*) for which he has written 5 volumes of songs.

**GYROWETZ, Adalbert** (1763-1850): b. Budweis (Bohemia), d. Vienna. He was secretary to the Count of Fünfkirchen in Vienna and later became secretary of the Imperial Legation at va-

## Gys

rious German courts, having command of six languages and considerable legal knowledge. In Vienna his symphonies were well received, and after studying with Sala in Naples, he went to Milan, Paris, and London, where he composed an opera, *Semiramide*, whose production was prevented by the burning of the theatre. G. was court Kapellmeister and conductor at the court opera, 1804-31. His compositions include 30 operas and *Singspiele*, 40 ballets, 19 masses, 60 symphonies, over 60 string quartets, 40 piano sonatas, pieces for piano, violin and cello, overtures, marches, dances, etc., choruses and songs, none of which has survived.

**GYŠ, Joseph** (1801-1848): b. Ghent, d. St. Petersburg; violinist, teacher and composer.



## H

### Haack

**HAACK, Karl** (1751-1819): b. Potsdam, d. there; studied with Franz Benda; concert-master to the Prince, later King Friedrich Wilhelm II; later court Kapellmeister; chief representative of the Benda school of violin playing, composer of violin concertos and sonatas for the violin. *Ref.*: VII. 416.

**HAARKLOU, Johannes** (1847- ): b. Söndfjord, near Bergen; 1873-1876 pupil of the Leipzig Conservatory; 1877-1878 of Kiel, Bungert and Haupt in Berlin; since 1880 organist of the old Akers church at Christiania; conductor of popular symphony concerts, 1885-1888. He has written an oratorio, *Skapelsen* (1891), several operas, 2 symphonies, sacred and secular sonatas, songs, part-songs, chamber music and piano pieces. He is also known as a music critic. *Ref.*: III. 98.

**HAAS (née Holländer), Alma** (1847- ): b. Ratibor; studied music with Wandelt and Kullak; pianist at the Gewandhaus concerts and at London; teacher, after the death of her husband (1882), at Bradford and King's colleges.

**HAASE, Rudoif** (1841- ): b. Cöthen; studied with Hauptmann, Moscheles and Bernsdorf in Leipzig; teacher at the Seminary and organist at the cathedral in Cöthen, 1867; Ducal Musikdirektor and professor; pub. piano pieces, organ works, motets, men's choruses and a *Leitfaden für den Schulgesangunterricht* (1913).

**HABENECK** (1) **François Antoine** (1781-1849): b. Mézières, Ardennes, d. Paris; famous violinist and conductor; a pupil of Baillot at the Conservatoire, where he later taught; violinist in the orch. of the Opéra Comique, later first violin of the Opéra. He conducted the Concerts du Conservatoire, 1806-15, and upon the reorganization of the Société des Concerts du Cons. he definitely became conductor. To him the world-reputation of these concerts is due, as well as the general acceptance of Beethoven's works in France. He became director of the Opéra in 1821-24, then violin professor and inspector of the Cons., and finally conductor of the Opéra as Kreutzer's successor. He was both an excellent teacher and conductor. His compositions comprise 2 violin concertos, duos concertants for 2 violins, variations for string quartet

### Habert

and for orchestra, and some pieces for the violin. *Ref.*: VII. 447. (2) **Corentin**; brother of F. A. (1); violinist. *Ref.*: VII. 447. (3) **Joseph**; brother of (1) and (2); violinist. *Ref.*: VII. 447.

**HABERBIER, Ernst** (1813-1869): b. Königsberg, d. Bergen, Norway; concert pianist and teacher in St. Petersburg and Moscow; composed études.

**HABERL, Franz Xaver** (1840-1910): b. Oberellenbach, d. Ratisbon. He studied at Passau where he entered the priesthood and became cathedral Kapellmeister (1862-67), holding a similar position in Ratisbon (1871-82). The interim he had spent as organist of S. Maria dell'Anima at Rome. In Ratisbon he founded (1874) a school for church music of international reputation, and later he was made honorary canon of the Cathedral of Palestrina by the Pope, receiving the honorary title of *Dr. theol.* from Würzburg Univ. in 1889. H. is one of the most eminent investigators in the field of polyphonic church music of the 15th-17th centuries. He edited the *Cäcilienkalender* from 1876, enlarging it as the *Kirchenmusikalisches Jahrbuch* in 1885. He pub. studies in periodicals and separately, including *Wilhelm Dufay* (1885), *Die römische Schola cantorum*, etc. (1887), and he continued the publication of the collection *Musica divina* after Schrem's death. He also edited the periodical, *Musica sacra*, from 1888, and completed (1894) the monumental edition of Palestrina's complete works, begun by others (Breitkopf & Härtel); also participated in the complete edition of the works of Orlando di Lasso. H.'s once highly valued treatises on liturgical songs and old church music are no longer authentic, since the *Editio Medicæ* of 1614 (which he had been commissioned to edit by the Pope, and which formed the basis of his theories) has been shown to be not traceable to Palestrina. *Ref.*: (cited on Palestrina) VI. 64 (footnote), 425 (footnote).

**HABERMANN, Franz Johann** (1706-1783): b. Königswart, Bohemia, d. Eger; conductor and teacher in Paris, Florence and Prague; published masses, litanies and wrote (MS.) symphonies, oratorios, sonatas, etc.

**HABERT, Johannes Evangelista** (1833-1896): b. Oberplan, Bohemia, d. Gmunden; teacher, organist and writer;

edited the *Zeitschrift für katholische Kirchenmusik*, 1868-83; composed much church music and some works for orchestra; author of *Beiträge zur Lehre von der musikalischen Komposition* (4 vols., 1899 et seq.), *Praktische Orgelschule* (2 vols.), *Chorgesangschule* (1882), *Kleine praktische Orgelschule*, *Orgelbuch für die österreichische Kirchenprovinz*, *Theoretisch-praktische Klavierschule*.

**HACKETT, Karleton** (1867- ): b. Brookline, Mass.; vocal teacher and critic; studied in Florence, London and Munich. He was head of the vocal dept., Northwestern Univ. 1896-1911; do., American Cons. of Music, Chicago, from 1897; vice-pres. of the latter since 1906; music critic of Chicago 'Evening Post' since 1909. *Ref.*: (cited) IV. 169.

**HACKL, N. Lajos** (1868- ): b. Siegraben; studied with Kössler, teacher at National Conservatory of Pesth, editor of a musical journal, composer of songs and choruses, and author of a method of choral singing.

**HACQUART, Carols** (ca. 1649-ca. 1730): b. The Hague or Bruges, d. The Hague; started weekly concerts there, 1693; composed a singspiel *De triomferende Min* (1680), *Cantiones sacrae 2-6 v. c. istr.* (1764), *Harmonia Parnassia* (1686).

**HADLEY, Henry** [Kimball] (1871- ): b. Somerville, Mass., studied violin with Heindle and Allen, theory with Emery and Chadwick in Boston, also Mandyzewski in Vienna; organist and instructor, Garden City, L. I., 1895; conductor at Mayence Stadttheater, 1908; Seattle Symphony Orch., 1909; San Francisco Orch. to 1915; composed 4 symphonies (No. 2 won Paderewski and New England Cons. prizes), symphonic poem 'Salome,' symphonic fantasy, rhapsody 'The Culprits Fay,' 3 overtures, a music drama, an opera *Saffé* (Mayence, 1909), 'cello Konzertstück, several cantatas, choruses, songs, piano pieces, church music. *Ref.*: IV. 375ff, 462; VI. 383; portrait, IV. 368.

**HADOW, William Henry** (1859-): b. Ebrington, Gloucestershire, England; editor of the important 'Oxford History of Music' and author of its 5th volume; 'Viennese period' (1904); received his musical education in Darmstadt (1882); and with Loyd in Oxford (1884-1885). Graduated 1890 as Mus. Bac. H. published historical essays ('Studies in modern music') 2 volumes (1892-1893); 'A Croatian Composer' [J. Haydn] (1897); wrote a primer of sonata form (1896) and composed cantatas, hymns, violin sonatas, a viola sonata and sonatas for two pianos. *Ref.*: III. 430; (citations, etc.) II. 15, 40, 59, 88, 98, 104, 110, 112, 227; VI. 336f.

**HAESCHE, William Edwin** (1867- ): b. New Haven, Connecticut; pupil of B. Listemann, Perabo and Parker; co-founder, dir. and violinist of the New Haven Symphony Orchestra;

cond. of the People's Chorus and instructor in orchestration at Yale Univ. since 1902. He composed symphonic poems, a symphony, a symphonietta, choral works, cantata, etc. ('The Haunted Oak of Nannau,' 'Young Lovel's Bride,' etc.), sonata and other pieces for violin, etc.

**HÄFFNER, Johann Christian Friedrich** (1759-1833): b. Oberschöna, d. Upsala; conductor of a travelling theatre company, organist and accompanist at Stockholm; composer of operas in the style of Gluck (*Elektra*, *Alkides*, *Rinaldo*); collector and arranger of Swedish folk-songs. He pub. a Swedish book of chorales with the melodies in their 17th century form (1819, 1821), also preludes for these and 4-part arrangement of old Swedish songs (2 books, 1832-33). H. became Kapellmeister at the court theatre in Stockholm (1798-1808).

**HÄFFNER, Johann Ulrich** (?-1767): d. Nuremberg; founder of a music firm in Nuremberg, where he published collections of pianoforte sonatas, including those of P. E. Bach, Schobert, Appell, Scarlatti, etc. He had a reputation as a lute virtuoso.

**HAGEL** (1) **Karl** (1847- ): b. Thuringia, violinist in Erfurt and Hildesheim, conductor in Nordhausen, Munich and Bamberg; composer of 4 symphonies, overtures, 5 string quartets, a string quintet, a sextet, a wind sextet, trios, etc. (2) **Richard** (1872-): b. Erfurt, son and pupil of Karl (1); concert-master in Abo, Finland, later Kapellmeister and founder of the Philharmonic concerts at Barmen, Kapellmeister of the Leipzig Stadttheater and the Riedel-Verein.

**HAGEMAN, Manrits Leonhard** (1829- ): b. Zütphen; studied at the conservatoires of The Hague and Brussels, with Fétis, Michelot and de Bériot; Musikdirektor at Groningen, 1853-65; director of the Philharmonic Society and the Cons. of Batavia, 1865-75; Musikdirektor at Leewarden; founder and director of the Municipal Cons. there; composed piano pieces, songs, choral works w. orch., an oratorio.

**HAGEN** (1) **Friedrich Heinrich von der** (1780-1856): b. Schmiedeberg, d. Berlin; professor of literature in Berlin, writer on German, French and Flemish folk songs, also on the German minnesingers. (2) **Johann Baptist** (1818-1870): b. Mayence, d. Wiesbaden; conductor and composer. (3) **Theodor** (1823-1871): b. Hamburg, d. New York; music critic and teacher in Switzerland, London and New York; editor of 'The New York Weekly Review'; pub. songs, piano pieces; author (under pseudonym Joachim Fels) of *Zivilization und Musik* (1846) and *Musikalische Novellen* (1848). (4) **Adolf** (1851- ): b. Bremen; violinist in court theatre at Wiesbaden, director of music in Danzig and Bremen, conductor

at Freiberg and Hamburg, Riga and the court of Dresden, where he directed the Conservatory. His compositions comprise a comic opera and a one-act operetta.

**HAGER, Johannes.** See **HASSLINGER-HASSINGEN.**

**HÄGG** (1) **Jacob Adolf** (1850- ): Ostergarn, Gothland; studied with J. van Boom, Stockholm, Gade, Copenhagen, and Kiel, Berlin. H. is the composer of numerous intimate piano miniatures (songs without words, impromptus, etc.); pieces for 'cello and piano; organ pieces; piano sonatas; and a 'Northern Symphony.' *Ref.*: III, 79. (2) **Gustaf** (1868- ): virtuoso on organ, which he teaches at Stockholm Conservatory; composer of several large orchestral, chamber and organ works.

**HAGUE** (1) **Charles** (1769-1821): b. Tadcaster, d. Cambridge; professor and composer. (2) **Harriet** (1793-1816): daughter of Charles, pianist and composer. (3) **Eleanor**: contemp. Amer. collector of folk-songs. *Ref.*: IV. (quoted) 312f.

**HAHN** (1) (**Han, Gallus**), **Ulrich** ([?]-1478): b. Ingolstadt, d. Rome; the first printer of a missal in Roman choral notes (graceful square notes on red lines like those of Scotus), having pub. the *Missale Romanum* in 1476. J. Reysner and O. Scotus were H.'s successors. *Ref.*: I, 285. (2) **Albert** (1828-1880): b. Thorn, d. Lindenau, near Leipzig; conductor in Bielefeld, founder of a musical periodical, *Die Tonkunst*, and author of *Mozarts Requiem* (1867), *Zur Organisation der Musik im ganzen Lande* (1879), etc. (3) **Reynaldo** (1874- ): b. Caracas, Venezuela; pupil of Massenet at Paris Cons.; composer of an *idylle poly-nésienne* (3 acts) *L'île du Rêve* (prod. at Opéra Comique, 1898); incidental music to Daudet's *L'Obstacle*, and other scenic works; also piano pieces for 2 and 4 hands, and numerous songs. *Ref.*: V, 319; VI, 355, 388.

**HÄHNEL** (1). See **GALLUS, J.** (2) **Amalie** (1807-1849): b. Grosshübel, Bohemia, d. there; contralto at the Berlin Royal Opera.

**HAINAUER, Julius** (1827-1897): b. Glogau, d. Breslau; founder of a publishing firm in Breslau.

**HAINL, François George** (1807-1873): b. Issoire, d. Paris; studied at the Conservatoire; 'cello virtuoso; conducted at a Lyons theatre and the Conservatoire concerts, also the court concerts in Paris, 1867. In 1863 he was one of the directors of the Paris Opéra. He composed for the 'cello and wrote on the history of music in Lyons (1852).

**HAIZINGER, Anton** (1796-1869): b. Wilfersdorf, Lichtenstein, d. Carlsruhe; pupil of Salleri; teacher in Vienna; operatic tenor there and in Carlsruhe, Paris and London. He wrote a text

book on vocal training, published in 1843. His wife was Amalie Naumann, née Morstadt.

**HALE** (or **Halle**), **Adam de la.** See **ADAM.**

**HALE, Phillip** (1854- ): b. Norwich, Vt.; critic; studied law; pupil of Dudley Buck and of Haupt, Faisst, Urban, Bargiel, Rheinberger, Guilmant, Raif and Scholz in Europe; organist at Albany, Troy, N. Y., and Roxbury, Mass.; cond. of the Schubert Club (male chorus), Albany (1887-89); music critic for the Boston 'Home Journal,' 1889-91; 'Boston Post,' 1890-91; 'Boston Journal,' since 1891 (now 'Boston American'); also sometime editor of the Boston 'Musical Record,' and Boston correspondent of the 'Musical Courier'; author of program notes for Boston Symphony Orchestra. He has lectured at Columbia Univ. and elsewhere. *Ref.*: (quoted) IV, 219f, 390; VI, 460.

**HALÉVY** (1) **Jacques-François-Fromental-Élie** (1799-1862): b. Paris, d. Nice. He entered the Conservatoire at 10, studied with Cazot, and later piano with Lambert, harmony with Berton, and counterpoint with Cherubini; won the *Prix de Rome* in 1819 with his cantata *Herminie*, having already written an opera, a four hand piano sonata, etc. After two other vain attempts he got a one-act comic opera, *L'Artisan*, produced at the Théâtre Feydeau, in 1827 became professor at the Conservatoire, and cembalist at the Italian Opera in the same year. With Rifaut he composed *Le Roi et le Batelier* in honor of Charles X in 1827, and in 1829 made a success with *Clari* (with Malibran) at the Théâtre Italien, followed by *Le dilettante d'Avignon* and the grand ballet *Manon Lescaut* (1830). After his appointment as *chef de chant* at the Opéra, he produced *La langue musicale* at the Comique; *La tentation* (1832; ballet-opera, with Gide) at the Opéra; also *Les Souvenirs de Lafleur* and a completion of Hérold's unfinished *Ludovic* (1832). His masterpiece, *La Juive*, was produced at the Opéra in 1835 and was followed by *L'Éclair*, a comic opera; *Guido et Ginevra* (1838); *Les Treize* (1839); *Le Drogier* (1840); *La Reine de Chypre*; *Le Guitarero* (1841); *Charles VI* (1843); *Le Lazzarone* (1844); and *Les mousquetaires de la reine* (1846); *Le Val d'Andorre* (1848; adapted for the English stage in London, 1850); *La Fée aux roses* (1849); *La Dame de pique* (1850); *La Tempesta* (It. opera, London, 1850); *Le Juif errant* (1852); *Le Nabab* (1853); *Jagarita* (1855); *L'Inconsolable* (1855); *Valentine d'Avignon* (1856); *La Magicienne* (1857). He also collaborated with Adam, Auber and Carafa, in *Les premiers pas*, with which the National Opéra was inaugurated (1847). He composed, besides the works mentioned, romances, nocturnes, part-songs for

male voices; scenes from 'Prometheus Unbound' (1849); 2 cantatas (1859); and 2 unfinished operas, *Vanina d'Ornano* (completed by Bizet) and *Le Déluge*. His *Leçons de lecture musicale* was adopted as the text-book for singing in the Paris schools, and in the capacity of secretary of the Académie (he was a member from 1836), he delivered funeral orations, published as *Souvenirs et portraits* (1861) and *Derniers souvenirs et portraits* (1863). *Ref.*: II. 207; IX. 180ff, 235, 238; mus. ex., XIII. 255. (2) **Ludovic** (1834-1908): b. Paris; French author and librettist; collaborated with Meilhac in writing librettos for Offenbach's operettas and Bizet's *Carmen*; member of the French Academy, 1884. *Ref.*: II. 393; IX. 238, 248.

**HALLIR** (1) **Karl** (1859-1909): b. Hohenelbe, Bohemia, d. Berlin; studied with Joachim; played with Bilse and at Königsberg and Mannheim; court concert-master, at Weimar, Berlin, member of the Joachim Quartet, leader of a quartet founded by himself, wrote a book of scale studies. *Ref.*: VII. 451, 465. (2) **Therese, née Zerbst** (1859-): b. Berlin; studied with Eichberg, concert soprano, married Karl H., 1888.

**HALL, Leland** (1883- ): b. Malden, Mass.; studied musical history and æsthetics at Harvard University, piano with Harold Bauer in Paris and Boston; assistant professor of musical history in the University of Wisconsin, 1910-12; lecturer on music in Columbia University, 1913-14; author of program notes of the New York Symphony Society, 1913-14; associate editor of 'The Art of Music,' 1913-16.

**HALLÉ** (Sir) **Charles** (real name **Karl Halle**) (1819-1895): b. Hagen, Westphalia, d. Manchester. He was an infant prodigy, a pupil of Rink at Darmstadt, and intimate with Cherubini, Chopin, Liszt, Kalkbrenner, etc., in Paris, where he made a brilliant success. This he repeated in London, where he became a fashionable teacher. In Manchester he directed the Gentlemen's Concerts, and, in 1857, founded the Charles Hallé's Orchestra, giving subscription concerts. He was also connected with the London Popular Concerts, gave Beethoven recitals and in 1880 prod. Berlioz's *Faust* in London. In 1890 and 1891 he visited Australia with his wife (née Neruda), whom he married in 1888. In that year he was knighted and in 1884 was made hon. Mus. Doc. by Edinburgh University. He published a number of compositions and a method for piano, also an 'Autobiography' (1897). *Ref.*: III. 411.

**HALLÉN, Anders** (1846- ): b. Göteborg, Sweden; stud. with Reinecke, Rheinberger and Rietz. He conducted the Musical Union, Göteborg, 1872-78 and 1883; and the Royal Opera at Stockholm from 1892. He composed 2

operas, *Harald der Viking* (Leipzig, 1881; Stockholm, 1883); *Hexfallen* (Stockholm, 1896); 2 Swedish Rhapsodies, *Vom Pagen und der Königstochter*, and *Traumkönig und sein Lieb*, for chorus, soli and orch., *Das Ährenfeld*, for female chorus and piano; *Vienta*, choral rhapsody with piano; *Ein Sommermärchen*, symphonic poem (1889); romance for violin and orch., songs, etc. *Ref.*: III. 80f.

**HALLER, Michael** (1840-1915): b. Neusaat; ordained priest at Ratisbon; teacher of counterpoint and vocal composition at the church music school there; composed much church music, besides secular choruses, songs, melodramas, string quartets, etc.; author of essays in Haberl's *Kirchenmusikalisches Jahrbuch*, a *Kompositionslehre für den polyphonen Kirchengesang* (1891), a *Vademecum für den Gesangsunterricht* (1876), *Modulationen in den Kirchen-tonarten* and a collection of *Exempla polyphoniae ecclesiasticae*.

**HALLSTRÖM, Ivar** (1826-1901): b. Stockholm, d. there. He was private librarian to the Crown Prince of Sweden and from 1861 dir. of the school of music. He wrote the operas 'Mountain King' (1874), 'Bride of the Gnome' (1875), 'Vikings' Voyage' (1877), 'Nyaga' (book by Carmen Sylva, 1885), 'Per Swinaherde' (1887) and 'Granada's Daughter' (Stockholm, 1892) also two earlier unsuccessful operas, besides choral works, etc. *Ref.*: III. 79.

**HALLWACHS, Karl** (1870- ): b. Darmstadt; pupil of Rheinberger, Thuille, etc., choral conductor at Darmstadt, Kapellmeister at Aachen, conductor at Saarbrücken and Cassel. He composed an opera, mixed and men's choruses, a number of well-known songs and piano pieces. He married Frieda H.-Tzerni, concert singer.

**HALM** (1) **Anton** (1789-1872): b. Wies, d. Vienna; studied and taught at Graz; for about 60 years a noted teacher in Vienna; composed many piano études, piano sonatas, chamber music, a mass, songs, etc.; friend of Beethoven, at whose request he made a piano arrangement of the quartet fugue op. 133. (2) **August** (1869-): b. Gross-Altdorf; studied at the Royal Music School, Munich; director of the Liedertafel and teacher at the Municipal High School, Ulm; author of a *Harmonielehre, Von zwei Kulturen der Musik* (1913), *Die Symphonie A. Bruckners* (1914); pub. piano compositions, a string quartet, a symphony for string orchestra and one for full orch., a concerto for orch. w. piano, etc.

**HALPERSON, Maurice**: contemporary music critic, b. Germany, studied in various cities, critic of the *New York Staats-Zeitung* since 1905; lecturer on opera; contributor to 'Musical America.'

**HALSLEY, Ernest**: contemp. English composer of church music. *Ref.*: III. 442.

**HALTENHOF** (18th cent.): instrument maker at Hanau; improved mechanism of waldhorn; invented the tuning slide.

**HALVORSEN, Johan** (1864- ): b. Drammen, Norway; studied violin with Lindberg and theory with Nordquist at the Stockholm Cons.; concert-master of the Bergen 'Harmonie'; then studied with Brodsky in Leipzig, toured as virtuoso; concert-master of the Aberdeen Philharmonic for a time and teacher at the Helsingfors Cons. 3 years. After further studies (composition with A. Becker, Berlin; violin with César Thomson, Liège) he became conductor of the theatre and the Harmonie symphony concerts in Bergen, and in 1899 conductor at the National Theatre, Christiania. He composed a violin concerto, 3 suites for piano and violin, music for several dramas (Björnson, etc.), a coronation cantata for King Haakon, choruses, piano pieces, and songs. *Ref.*: III. 98.

**HAMAL, Jan Noel** (1709-1778): b. Liège, d. there; church conductor and composer of symphonies, arias, and one opera, prod. there.

**HAMBOURG, Mark** (1879- ): b. Gogutschar-Woronesch, South Russia; pupil of his father and Leschetizky; brilliant pianoforte virtuoso and teacher; resident in London; made successful tours of Europe and America.

**HAMEL, Marie Pierre** (1786-1870): b. Auneuil, d. Beauvais; built the great organ in the cathedral of Beauvais; author of *Nouveau manuel complet du facteur d'orgues* (1849), founded a Philharmonic Society at Beauvais which was one of the first to play Beethoven's symphonies in France.

**HAMBOYS.** See HANBOYS.

**HAMERIK, Asger** (1843- ): b. Copenhagen; composer; at first self-taught, then pupil of Gade, Matthison-Hansen, and Haberhler; also piano pupil of Bülow at Berlin. In Paris he met Berlioz (1864), who went with him to Vienna in 1866. At the Paris Exhibition he was a member of the musical jury and received a gold medal for his *Hymne de la Patrie*. He composed 2 operas, 'Tovelille' and 'Hjalmar and Ingeborg,' fragments of which were perf. in Paris and Copenhagen, also an Italian opera, *La Vendetta* (Milan, 1870). In 1871 he became director of the Conservatory of the Peabody Institute, and of the Peabody symphony concerts in Baltimore. He also wrote *Der Wanderer* (1872), a festival cantata to commemorate the new Swedish constitution (1866); an *Oper ohne Worte* (1883); a choral, *Christliche Trilogie* (pendant to a *Trilogie judaïque* brought out in Paris); 5 symphonies (1880-91); 5 orchestral *Nordische Suiten*, a fantasia for 'cello and piano, a concert romance for 'cello and orch.; a piano quartet, cantatas,

songs, etc. *Ref.*: III. 73, 74f; IV. 247; VIII. 470.

**HAMERLING**, German poet. *Ref.*: VI. 210.

**HAMERTON, William H.** (1795-after 1829): b. Nottingham, d. Calcutta; singing teacher and composer.

**HAMILTON** (1) **Newburg**: librettist of Handel's 'Samson'; *Ref.*: II. 56. (2) **James Alexander** (1775-1845): b. London, d. there; author of 'Modern Instruction for the Pianoforte' (in part frequently republished); also a number of musical catechisms (singing, organ, harmony and thorough-bass, counterpoint, double-counterpoint, orchestration and score playing, etc.); also 'A New Theoretical Musical Grammar' (3d ed. 1848). He translated Cherubini's 'Counterpoint,' Baillot's 'Violin School,' etc. (3) **Edward** (19th cent.): American musical pioneer. *Ref.*: IV. 222.

**HAMMERICH, Angul** (1848- ): b. in Copenhagen; brother of Asger Hamerik (q. v.); studied 'cello with Rüdiger and Neruda; became contributor to *Naer og Fjern*, music critic of *Nationaltidende*, and wrote on the Conservatory of Copenhagen, etc. He became docent for musical science at Copenhagen Univ., pub. a valuable study on music at the court of Christian IV of Denmark, and another on old Norse lore. He also founded the Copenhagen collection of old instruments, 1898.

**HAMMERSCHMIDT, Andreas** (1611-1675): b. Brůx, in Bohemia, d. Zittau; organist at Freiberg, and at Zittau, where a statue of him was erected. His compositions, important historically, and original in content, include *Instrumentalischer erster Fleiss* (1636); *Musikalische Andachten* (1638); *Dialogi oder Gespräche zwischen Gott und einer gläubigen Seele* (2 vols., 1645); *XVII Missae Sacrae*, a 5-12 (1633); *Paduanen, Galliarden, Balletten, etc.* (1648 and 1650, two parts); *Weltliche Oden* (1650, two parts); *Lob- und Danklieder aus dem 84. Psalm*, a 9 (1652); *Chormusik, fünfter Theil* (1652); *Motettæ unius et duarum vocum* (1646); *Musikalisches Bethaus; Gespräche über die Evangelia*, a 4-7, with continuo (1655-56, two parts); *Fest-, Buss- und Danklieder* (5 vocal and 5 instr. parts and continuo, 1659); *Kirchen- und Tafelmusik* (sacred concertos, 1662); and *Fest- und Zeitandachten*, a 6 (1671). *Ref.*: I. 287; VI. 114 (footnote); VII. 473.

**HAMMERSTEIN, Oscar** (1847-): b. Berlin; operatic impresario; leased and managed New York Stadt-Theater, 1870; built several theatres in New York, and in 1906 the Manhattan Opera House, where for 3 seasons he prod. opera in competition with the Metropolitan, introducing several works of the modern French school in America and staging some notable revivals of older Italian operas. *Ref.*: IV. 144, 151ff, 169, 179.

**HAMMOND, William G.:** contemp. American composer of church music, songs, etc. *Ref.:* IV. 355.

**HAMPEL (1) Anton J. ([?]-1771):** horn virtuoso, member of the Dresden court orchestra, 1737. He invented the crooks for the horn by which the pitch of the instrument is changed. He also designed the 'Inventionshorn' made by J. Werner of Dresden, which was imitated in the 'Inventionstrumpete' of Wöggel (Auxberg) about 1770. *Ref.:* VIII. 98. (2) **Hans (1822-1884):** b. Prague, d. there; pupil of Tomaschek, and composer of piano pieces.

**HANBOYS, John (14th cent.):** English writer on measured music.

**HANBY, B. R. (19th cent.):** American writer of 'negro minstrel' songs. *Ref.:* IV. 318.

**HAND, Ferdinand Gotthelf (1786-1851):** b. Plauen, d. Jena; councillor and professor of Greek literature, pub. an *Ästhetik der Tonkunst* (2 vols., 1837-41).

**HANDEL (1) (or Händel, Handl). See GALLUS. (2) Georg Friedrich (George Frederick) (1685-1759):** b. Halle, d. London; was the son of a barber, who became afterwards surgeon and valet to the Prince of Saxe-Magdeburg, and his second wife, Dorothea Taust, daughter of a pastor. In spite of his father's opposition he secretly learned to play the harpsichord by himself and at 7 years of age had an opportunity to be heard on the organ by the Duke of Saxe-Weissenfels who insisted on his musical education. He then studied counterpoint, canon, and fugue with the organist Zachau at Halle and practised the oboe, spinet, harpsichord, and organ, became assistant to his teacher, and for three years composed a motet for every Sunday. In 1702 H. entered Halle Univ. as a law student, following his father's desire, and at the same time was organist at the Calvinistic Domkirche. In 1703 he went to Hamburg, where he was engaged by Keiser, director of the German opera, as *violino ripieno*, and later superseded Keiser as clavecinist. Here he wrote a Passion to words by Postel, and prod. 2 operas, *Almira* and *Nero* (1705). In 1706 he went to Florence, where he prod. his first Italian opera, *Rodrigo*, which was followed by *Agrippina* in Venice, the oratorios *La Risurrezione* and *Il Trionfo del Tempo e del Disinganno* in Rome, and the serene *Act, Galatea e Polifemo* in Naples. There he was influenced by Alessandro Scarlatti. In 1709 he became Kapellmeister to the Elector of Hanover, and in 1710 he visited England, producing his *Rinaldo*, at the Haymarket. His success induced him to return to London in 1712 (again on leave of absence) and he prod. *Il Pastor fido* and *Teseo*, also an Ode for the Queen's birthday, and a *Te Deum* and *Jubilate* in celebration of the Peace of Utrecht.

This brought him royal favor, and an annuity of £200. H. failed to return to Hanover, and when, in 1714, the Elector became George I. of England, it was necessary to obtain intercession, and to curry favor by composing the famous 'Water Musick' in order to have himself reinstated at court. On a visit to Hanover with his royal patron (1716-18) H. comp. the 'Brookes Passion.' In 1718 he succeeded Dr. Pepusch as chapel master to the Duke of Chandos, and comp. his first great English oratorio, 'Esther,' also the secular oratorio 'Acis and Galatea,' and the Chandos Te Deums and Anthems. He became music-master to the Prince of Wales' daughters, and in that capacity wrote his 'Lessons' (*Suites de Pièces*) for harpsichord, incl. the 'Harmonious Blacksmith.' Becoming dir. of the new Royal Academy of Music (Ital. opera), he prod. *Radamisto* in 1720, with Senesino and Margherita Durantasti. His success led to the rivalry between himself and Bononcini, which raged, with the public divided, until 1731, when Bononcini had to leave England in humiliation because of flagrant plagiarism. H. had meantime become naturalized, in 1729 joined Heidegger in the management of the King's Theatre and in 1733 undertook the management of the opera alone. He made enemies and was opposed by a rival organization (Senesino, Porpora, later Hasse), and in 1737 failed. His health was impaired and he went to the continent, while Heidegger resumed his operatic venture. H. wrote some operas for it, of which the last was *Deidamia* (1741). Henceforth he devoted himself to oratorio. 'Saul' and 'Israel in Egypt' had been performed in 1739, also the 'Ode for St. Cecilia's Day,' and the ode *L'allegro, il penseroso, ed il moderato* in 1740. 'The Messiah' was brought out in Dublin in 1742, followed by 'Samson,' the *Dettingen Te Deum*, 'Semele,' 'Joseph' (1743); 'Belshazzar' and 'Heracles' (1744). The 'Occasional Oratorio' and 'Judas Maccabæus' were brought out in 1746, then 'Joshua' (1747), 'Solomon' (1748), 'Susannah' (1748), 'Theodora' (1749), 'The Choice of Hercules' (1750), and 'Jephthah' (1752). In 1750 H. revisited Germany, two years later he was afflicted with cataract and after three operations became totally blind, but he continued his musical performances under the direction of his pupil, John Christopher Smith, and accompanied his oratorios on the organ until the year of his death. H. is recognized as one of the greatest of all musicians, the creator and supreme master of the oratorio, as we know it to-day, and the superior of all his contemporaries in the field of dramatic composition, yielding only to Bach in other directions. His works include, aside from his operas (which are enumerated in Volume I. pp. 423

et seq.) and oratorios, the following:

FOA HARPSICHOED: 'The Lessons,' in 3 sets; 6 fugues; 4 minnets and a march; the 'Forest Musick' (Dublin, 1742); and short pieces. FOA 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, for 2 solo violins, 'cello, oboe, and string-orch. (1741); a concerto for trumpets and horns, another for horns and side-drums (MS.); sonata for 2 violins; sonatas for violin, viola, and oboe; etc.

Among the original manuscripts bequeathed to his amanuensis, Joh. Chr. Schmidt (and presented by the latter's son to George III) are 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. To this must be added the Fitzwilliam Collection at Cambridge, containing 7 volumes in rough drafts, notes and sketches for various works; also a complete Chandos Anthem. An edition of H.'s works in 36 volumes, by Arnold, pub. by command of George III, in 1786, is incomplete and incorrect, and has been superseded by the 100 vols., edited by Chrysander and pub. by the Händel-Gesellschaft. Ref.: For life and work see I. 418ff; (as organist) VI. 452f; for choral works, VI. 127f, 246ff; organ works, VI. 454f; harpsichord compositions, VII. 87; orchestral works, VIII. 135ff; opera, IX. 31ff; dances, X. 99, 121, 145; mus. ex., XIII. 156, 158, 159, 161; portrait, I. 438; organ (illus.), VI. 402; facsimile of MS. (Messiah), VI. 252. For general references see *individual indexes*.

**HANDLO, Robert de** (14th cent.): English writer on music.

**HANDROCK, Julius** (1830-1894): b. Naumburg, d. Halle; teacher, composer and music critic; wrote studies and exercises; friend of Liszt and Franz.

**HÄNEL VON CHRONENTHAL, Julia** (1839- ): b. Graz; studied in Paris; composed 4 symphonies, 22 piano sonatas, a string quartet, nocturnes, arrangements of Chinese melodies for orchestra, etc.; she married the Marquis d'Héricourt de Valincourt.

**HANFF, Johann Nicolaus** (1630-1706): b. Wechmar, d. Schleswig; cathedral organist in the latter city; one of the most distinguished masters of choral writing before Bach. Six of his choral preludes are preserved (pub. by R. Straube in *Choralvorspiel alter Meister*); some of them served as models for Bach.

**HANFSTÄNGL (née Schröder), opera singer**, pupil of Viardot-Garcia, sang at the Théâtre Lyrique, Paris, court opera, Stuttgart, then, after studying with Vannucini in Florence, at the

Frankfort Stadttheater, and, since 1895, has been instructor in singing at the Hoch Conservatory. She wrote *Meine Lehrweise der Gesangskunst* (1902). Ref.: IV. 133.

**HANNIKAINEN, P. J.** (1854- ): b. Helsingfors; studied there; teacher at the seminary of Iyväskylä, director of the Student's Choral Union at Helsingfors; edited the first Finnish musical journal, *Säveleitä*, 1887-90; pub. a collection of Finnish folk-songs and dances, and several volumes of his own songs and choruses.

**HANON, Charles Louis**: b. 1820; organist and piano teacher at Boulogne-sur-Mer, author of *Le pianiste virtuose*, a valuable set of 60 progressive études. He also pub. a collection of extracts from the works of the great masters, an elementary piano method, and a collection of 50 *cantiques choisis*.

**HANSEN, [Emil] Robert** (1860-): b. Copenhagen; 'cellist; studied at the Copenhagen Cons. and in Dresden; member of the Dresden Court Orchestra, 1877-89, and of the Gewandhaus Orchestra, Leipzig, since 1891; teacher at the Leipzig Cons.; has composed much chamber music, a symphony and other works for orchestra, the opera *Frauenlist* (1911), and the operetta *Die wilde Komtesse* (1913).

**HANSLICK, Eduard** (1825-1904): b. Prague, d. Vienna. After studying law and becoming *Dr. jur.* (having meantime been a pupil in music of Tomaschek at Prague), he became music critic for the *Wiener Zeitung* (1849-99); later for the *Vienna Presse* (1855-64), and for the *Neue Freie Presse* from 1864. He was lecturer, then professor (1861-95) of musical history and aesthetics in Vienna Univ. H. wrote *Vom Musikalisch-Schönen; ein Beitrag zur Revision der Ästhetik der Tonkunst* (Leipzig, 1854), which went through many editions and was translated into French, Spanish, English, Italian, Russian, etc. It enunciates a theory of pure æsthetic values, discrediting all non-musical, or sentimental elements in musical appreciation. H. also pub. *Geschichte des Konzertwesens in Wien* (1869), *Aus dem Konzertsaal* (1870), *Die moderne Oper* (1875, et seq.), *Musikalische Stationen* (1880); *Aus dem Opernleben der Gegenwart* (1884); *Suite: Aufsätze über Musik und Musiker* (1885), *Konzerte, Komponisten u. Virtuosen der letzten Jahre* (1886); *Musikalisches Skizzenbuch* (1888); *Musikalisches u. Litterarisches* (1889); *Aus dem Tagebuch eines Musikers* (1892); *Aus meinem Leben* (1894, 2 vols.), *Fünf Jahre Musik* (1896), etc., and edited Th. Billroth's posthumous essay, *Wer ist musikaltisch?* (1895). Ref.: II. 436, 440.

**HANSMANN, Viktor** (1871-1909): b. Warasdin, Croatia, d. Berlin; composer of the operas *Enoch Arden* (1897), *Die Nazarener* (1906), *Unter der Reichsfahne* (1906), and songs.

**HANSSENS** (1) **Charles Louis Josef** (1777-1852): b. Ghent, d. Brussels; studied in Ghent and with Bertou in Paris; theatre conductor in Ghent, Amsterdam, Rotterdam, Utrecht and Antwerp; conductor of the Théâtre de la Monnaie and director of the Cons., Brussels; composed a number of operas, 6 masses and other church music. (2) **Charles Louis** [the Younger] (1802-1871): b. Ghent, d. Brussels; 'cellist in the orchestra of the National Theatre, Amsterdam, and second conductor there, 1824; professor of harmony at the Brussels Cons., 1827; second director of the Théâtre Ventadour, Paris, 1834; at the French Opera, The Hague, 1835; Kapellmeister at the Théâtre de la Monnaie, Brussels, 1848-69, and opera director there 1851-54; composed operas, ballets, symphonies, overtures, orchestral fantasies, a 'cello concerto, a violin concerto, 2 clarinet concertos, a Symphonie concertante for clarinet and violin, masses, a Requiem, etc.

[d'] **HARCOURT, Eugène** (ca. 1855- ): b. Paris, there studied at the Conservatoire, also with Bargiel, etc., in Berlin. He founded the eclectic popular concerts in his own hall (Salle Harcourt), which he resumed in 1900 as *Grands oratorios à l'église St. Eustache*. He composed a mass, an opera, 3 symphonies, string quartets, etc., translated Weber's *Freischütz*, etc., into French, and wrote a study on contemporary music in Italy (1907), also Germany and Austria (1908), produced by virtue of a state subvention.

**HARDELE** (17th cent.): harpsichord player, pupil of Chambonnières. *Ref.*: VII. 36.

[d'] **HARDELLOT, Guy** (Mrs. Rhodes): b. Chateau d'Hardelot, near Boulogne, France; contemp. London composer of popular songs and one operetta.

**HARDING, Henry Alfred** (1855-): b. Salisbury; studied with Corfe; organist, director and conductor at Sidmouth and Bedford; composed church music and piano pieces; wrote an 'Analysis of Form' and 'Musical Ornaments.'

**HARINGTON, Henry** (1727-1816): b. Kelston, Somerset, d. Bath; published glees, catches, etc.

**HARKNESS.** See SENKRAH.

**HARMSTON, J. William** (1823-1881): b. London, d. Lübeck; teacher and composer.

**HARNISCH, Otto Siegfried** ([?]-1630): d. Celle; cantor at St. Blasius, Brunswick, 1588, at the Pädagogium Göttingen, 1603, at Celle, 1621; pub. *Neue lustige deutsche Liedlein zu 3 Stimmen* (1588), *Fasciculus selectissimum cantionum* (1592), *Rosetum musicum* (1617), *Resurrectio Dominica* (1622), *Cantiones Gregorianae* (1624), *Lustige Deutsche Lieder* (1651); author of *Artis musicae delineatio* (1608).

**HARPER** (1) **Thomas** (1787-1853):

b. Worcester, d. London, where he was first trumpeter at the Antient Concerts, Ital. Opera, etc.; famous as virtuoso on the trumpet. (2) **Thomas, Jr.** (1816-1898): trumpeter; son and successor of (1). (3) **Charles**, and (4) **Edmund**: sons of (1); horn players in London, etc.

**HARRER, Gottlob** (d. 1755, Leipzig): successor of J. S. Bach as cantor at St. Thomas; composed 24 symphonies, 24 partien, oboe trios, flute duets, piano sonatas, also several oratorios, passions, and psalms.

**HARRIERS-WIPPERN, Louise** (née Wippert) (1837-1878): b. Hildesheim, d. Silesia; celebrated opera singer at the Berlin Royal Opera.

**HARRIS** (1) **Thomas**, organ builder, contracted to build an organ for Worcester Cathedral in 1666; probably emigrated to France with his son. (2) **René (Renatus)**, son of (1), the most celebrated of this family of English organ builders, in 1690 agreed to improve and enlarge the organ in Magdalen College, Oxford, built by his grandfather. He was a rival of Father Smith, whom he followed to England sometime after 1660. He built, acc. to Rimbault, 39 organs. *Ref.*: VI. 406.

(3) **Renatus, Jr.**, and **John**, organ builders in London (18th cent.). The latter worked with his son-in-law John Byfield, under the firm name, Harris & Byfield. (4) [Sir] **Augustus** (1852-1896): b. Paris, d. Folkestone, impresario. He made his début as an actor in the title role of Macbeth, at Manchester, 1873, and was then engaged by Col. Mapleson as stage-manager. He leased the Drury Lane Th. in 1879 and prod. plays and pantomimes successfully. He turned to Italian opera in 1887, securing control first of Her Majesty's Theatre, then the Olympia, and various provincial stages. He also staged French and English operas successfully. *Ref.*: (quoted) IV. 146.

(5) **Clement Hugh Gilbert** (1871-1897): b. Wimbledon; killed in battle at Pentepigadia, in the Greco-Turkish War; studied with Clara Schumann at the Hoch Cons., Frankfurt; pianist; composer of a symphonic poem, 'Paradise Lost,' a romance for clarinet, violin and piano, a violin romance, concert studies, etc., for piano, and songs. (6) **Charles K.**: contemp. American writer of popular songs. *Ref.*: IV. 454. (7) **Victor**: contemp. American song writer. *Ref.*: IV. 355.

**HARRISON** (1) **Samuel** (1760-1812): b. Belper, Derbyshire, d. London; tenor. (2) **William** (1813-1868): b. London, d. there; tenor. (3) **Annie Fortescue**: wife of Lord Arthur William Hill, composer of operetta, cantata, songs, etc. (4) **Julius**: contemp. English organ composer. *Ref.*: VI. 495.

**HART** (1) **James** (d. 1718): chapel singer at York Minster, 1670, later at the Chapel Royal, London, pub. collec-



tions of secular vocal works (choix ayres, songs, and dialogues), banquet of music, etc. (2) **Philip** (d. ca. 1749): son of (1), organist at London churches, pub. a collection of organ fugues and composed Milton's 'Morning Hymn' ('Paradise Lost'). (3) **John Thomas** (1805-1874): d. London; English violin maker. (4) **George** (1839-1891): b. London, d. there; son of (3), author 'The Violin, its Famous Makers, and their Imitators' (London, 1875, 2nd ed. 1885), one of the most important works on violin making; also the 'Violin and its Music' (1881). He inherited his father's business, which is continued by **George H.** (1860- ) of the third generation, and which is celebrated for its fine imitations of Cremonese violins.

**HARTE**, Bret. Ref.: IX. 495.  
**HARTEL** (1) See **BREITKOPF** AND **HARTEL**. (2) **Gustav Adolf** (1836-1876): b. Leipzig, d. Homburg v. d. Höhe; violinist and composer, Kapellmeister at Bremen, Rostock and Bad Homburg. He wrote an opera, 3 operettas, *trio burlesque* for 3 violins and piano, etc. (3) **Benno** (1846- ): b. Silesia, pupil of Kiel, teacher of theory at Berlin Royal High School; composer.

**HARTKER** (10th cent.): Benedictine monk at St. Gall; wrote the antiphony (Cod. 359 of the Foundation library of St. Gall), often named after him.

**HARTMANN** (1) [**Johan Peder**] **Emilius** (1805-1900): b. Copenhagen, d. there. He studied with his father, an organist at Copenhagen, whose assistant he became, and taught in the Copenhagen Cons. He devoted himself chiefly to operatic compositions, producing his first work *Ravnen eller Broderprøven* in 1832. This was followed by 'The Golden Horns' (1834), 'The Corsairs' (1835) and *Liden Kirsten* (1846). Aside from these he pub. choral works with orchestration, as well as symphonies, overtures, violin concerto, piano pieces, song cycles, incidental music to plays and ballets. After visiting Germany, France and Switzerland he became (1840) dir. of the Copenhagen Cons., and in 1849 Royal Kapellmeister. Upon the fiftieth anniversary of his musical career, in 1874, a grand concert was given, a Hartmann scholarship founded, and the Danehrog order conferred on H., who later received the honorary degree of Ph. D. from Copenhagen Univ. H.'s daughter married **Niels W. Gade**. Ref.: II. 347; III. 71f, 73; X. 133, 151, 152, 163. (2) **Emil** (1836-1898): b. Copenhagen, d. there; son of (1); pupil of his father and Gade; organist in Copenhagen and 1891 successor of Gade as conductor of the Copenhagen Musical Society. He composed 3 symphonies, an orchestral suite, Norse folk-dances (for orch.), several operas, a ballet, a violin concerto, a piano concerto, a serenade for piano, 'cello and clarinet, etc. (3) **Ludwig** (1836- ): b. Neuss; pupil of

Leipzig Cons. and Liszt; pianist, composer and critic; wrote Wagneriana. (4) **Eduard von** (1842-1906): b. Berlin, d. near there; philosopher and aesthetic theorist; author of *Philosophie des Schönen* (1887) and *Deutsche Ästhetik seit Kant* (1886), in which musical aesthetics figure largely. He was also a musical amateur and composer of an opera. (5) **Georges**, French publisher. Ref.: III. 320. (6) **Pater** (**Paul von An der Lan-Hochbrunn**) (1863-1914): b. Salurn; studied with Pembaur at Innsbruck, entered the Franciscan order at Salzburg; organist of the Church of the Savior, Jerusalem, 1893, and at the Cathedral of the Holy Tomb, 1894; organist at the Monastery of Araceli, Rome, and organist and director of the Scuola Musicale Cooperativa, 1895; since 1906 has lived in the Franciscan monastery of St. Anna in Munich; composer of the oratorios *Petrus* (1900), *Franziskus* (1902), *Das letzte Abendmahl* (1904), *Der Tod des Herrn* (1905), *Die letzten Worte Christi* (1908), a *Te Deum*, masses, organ pieces, etc.

**HARTOG** (1) **Edouard de** (1829-1909): b. Amsterdam, d. The Hague; composer of the comic operas *Le mariage de Don Lope* (1865) and *L'amour mouillé* (1868), the 43rd Psalm for soli, chorus and orchestra, 2 string quartets, a suite for string quartet, meditations for violin, organ and piano, songs, piano pieces, etc., several operas, orchestral sketches, etc., in MS.; collaborator on Pougin's supplement to Fétis' *Biographie universelle*. (2) **Jacques** (1837- ): b. Zalt-Bommel, Holland; studied with Karl Wilhelm in Krefeld and Ferdinand Hiller in Cologne; teacher of the history of music at the Amsterdam Cons., 1886-1913; lecturer at the Univ. of Amsterdam, 1903; author of *Eene Symphonie in woorden*, *Grootmeesters der Toonkunst* (1904 et seq.); translated **Lebert** and **Stark's Klavierschule**, **Langhans' Musikgeschichte** (1913), **Breslaur's Methodik des Klavierunterrichts**, **Richter's** and **Jadassohn's** text-books on harmony, **Plaidy's Technische Studien** and **Reinecke's Beethovens Klaviersonaten**; composed overtures, a concertino for violin, songs, etc.

**HARTVIGSON** (1) **Frits** (1841-): b. Grenaa, Jutland; pupil of Gade and von Bülow; court pianist to the Princess of Wales, professor at the Institute for the Blind and at the Crystal Palace, at the Royal Academy of Music, 1888, and at the Royal College of Music, 1905. (2) **Anton** (1845-1911): b. Aarhus, d. Copenhagen; brother of (1); pupil of Tausig and Neupert; pianist and teacher in London and Copenhagen. (3) **Albert** (1851- ): b. Copenhagen; pupil of Rübner and Lambcke; composer of the opera *Bryllup i Klosteret* (1891), the operetta *Sylvana*, *Erik Emuns død*, for soli, chorus and orchestra, etc.

**HARTY**, **Hamilton** (1879- ): b.

County Down, Ireland; composer; organist in Magheracoll, Belfast and Dublin; studied with Esposito; composed an Irish Symphony, comedy overture, 'Ode to the Nightingale' for soprano and orchestra, a violin concerto, a piano quartet and pieces for 'cello.

**HARWOOD, Basil** (1859- ): English organist and composer; organist at St. Barnabas, Pimlico, Ely Cathedral, Christ Church, Oxford (1892-1909); examiner for musical degrees, Oxford; composer of organ music, church services, anthems and psalms; Mus. Doc., Oxon. Ref.: VI. 494f.

**HASE, Oskar von.** See Addenda; also BREITKOPF AND HÄRTEL.

**HASEL, Johann Emmerich** (1828-1900): b. Ofcn, d. Vienna; studied in Vienna Conservatory; composed for stage and orchestra; wrote a harmony method.

**HÄSER, August Ferdinand** (1779-1844): b. Leipzig, d. Weimar; choral director at the court opera, Weimar, 1817; director of church music and music teacher at the seminary there, 1829; composed numerous church and orchestral works, piano pieces, songs, etc.; author of *Versuch einer systematischen Übersicht der Gesanglehre* (1823), and a method of choral singing (1831).

**HASKELL** (1) M. A. Ref.: (quoted) IV. 299. (2) C. S., contemp. American organ-builder. Ref.: VI. 408. (3) W. E., contemp. American organ-builder. Ref.: VI. 410.

**HASLER, Hans Leo** [von]. See HASLER.

**HASLINGER** (1) Tobias (1787-1842): b. Zell, d. there; entered the music firm of Steiner as bookkeeper in 1810, and became Steiner's successor in 1826, continuing the business under his own name. (2) Karl (1816-1868): son of (1); continued his father's business under the firm name of 'Karl Haslinger quondam Tobias.' It still exists, but was bought by Schlesinger (Robert Lienau) of Berlin in 1875. Karl H. was also a prolific composer, especially for the piano. In earlier days the firm had intimate relations with Beethoven.

**HASSE** (1) Nikolaus (17th cent.): organist at Rostock ca. 1650, pub. *Deliciae musicae*, containing dance movements for strings, 'clavicimbel' or theorbo (1656; append. 1658). (2) Johann Adolph (1699-1783): b. Bergedorf, near Hamburg, d. Venice; was the pupil of his father, a school-master and organist. He became tenor at the Hamburg Opera at 18, and in 1722 went to the Brunswick theatre, where he prod. his first opera, *Antigonus* (1723), with success. In 1724 he went to Italy to study with Porpora, but left Eim for A. Scarlatti. After writing a serenade for two voices, sung by Fari-nelli and Signora Tesi, he affirmed his success with an opera, *Il Sesostrate*,

prod. in Naples 1726, soon followed by *Attalo, re di Bitinia* (Naples, 1728). He also became professor at the Scuola degl' Incurabili, Venice, and in 1730 at Venice he married the celebrated singer Faustina Bordoni, for whom he composed the operas *Dalisa* and *Artaserse*. In 1731 he was made Kapellmeister to August II and opera-dir. at Dresden, his wife being engaged as prima donna. Here they came into rivalry with Porpora and his pupil Regina Miugotti. H. visited Venice, Milan, and Naples, where he prod. several operas, also going to London, where he refused to contest Handel's position, and returned to Dresden in 1739. There he and his wife were popular favorites until the siege of Dresden in 1760, when both of them were dismissed without pension, retiring to Vienna. He comp. several new operas to Metastasio's libretti, in successful rivalry with Gluck, and in his 75th year (1744) prod. at Milan his last opera, *Ruggiero*, for the marriage of Archduke Ferdinand. His works include over 100 operas; 10 oratorios; 5 Te Deums, 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, but most of his works were destroyed during the siege of Dresden after being prepared for a complete edition by order of the King of Poland. Ref.: I. 416, 427; II. 5ff. 31; VII. 7, 43; IX. 33, 36, 41. (3) Faustina (née Bordoni) (1693-1783): b. Venice, d. there; wife of Johann Adolph; famous operatic mezzo-soprano, pupil of Gasparini and Marcello; made her début in Pollarolo's *Ariodante* in 1716, and soon became famous as the 'New Syren.' She sang at Venice with Cuzzoni and Bernacchi in 1719, also at Naples and Florence (where a medal was struck in her honor) in 1722, and in Vienna in 1724. Here Handel engaged her for London, where during 1726-28 she out-rivalled Cuzzoni, being acknowledged supreme in brilliance and finish of vocalization. After her marriage to Hasse (1729) her life was bound up in his and both died in the same year. Ref.: I. 416, 437; II. 5ff. (4) Gustav (1834-1889): pupil of Leipzig Cous.; teacher and composer of songs. (5) Max (1860- ): b. near Weimar; music critic in Magdeburg; editor of P. Cornelius' complete works and writer of a monograph on Cornelius.

**HASELBECK, Rosa.** See SUCHER.

**HASELT-BARTH, Anna Maria Wilhelmine** (1813-1881): b. Amsterdam, d. Mannheim; studied in Frankfurt, Karlsruhe and Florence; début 1831 in Trieste, sang in Italian operas, in Munich and Vienna.

**HASLER** (or Hasler) (1) Hans Leo [von] (1564-1612): b. Nuremberg,

d. Frankfurt. He studied with his father, town musician of Nuremberg, and Andrea Gabrieli in Venice (1584), being the first notable German composer who went to Italy for study. The influence of the Gabriellis is apparent in his work. He was organist to Count Octavianus Fugger at Augsburg, then court musician to Emperor Rudolf II (who ennobled him) in Prague, and died while on his way to accept an appointment at the court of the Elector of Saxony. H. is considered one of the founders of German music, one of the most famous organists and composers of his time. He wrote *Canzonette a 4 voci* (1590); *Cantiones sacrae* for 4, 8 and more voices (1591, 1597, 1607); *Madrigali a 5-8 voci* (1596); *Neue teutsche Gesäng nach Art der welschen Madrigalien und Canzonetten* (1596, 1604, 1609); *Missae 4-8 vocum* (1599); *Lustgarten neuer deutscher Gesäng, Balletti, Galliardien und Intraden mit 4-8 Stimmen* (1601, 1605, 1610); *Sacri concentus, 5-12 voc.* (1601, 1612); *Psalmen und christliche Gesänge (a 4, 'fugweis,' 1607)*; *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 Tänzle teutscher und polnischer Art* (1615); and motets pub. in contemp. collections. Ref.: V. 162; VI. 421, 430. (2) **Jakob** (1566-1601): b. Nuremberg, d. Hechingen?, brother of Hans Leo (1), was organist to the Count of Hohenzollern-Herbingen; famous virtuoso, and composer of much sacred music. (3) **Kaspar** (1570-1618): b. Nuremberg, d. there; brother of (1) and (2); organist and editor of a collection of church music, *Symphoniae sacrae* (Nuremberg, 1598-1600).

**HÄSSLER** (1) **Johann Wilhelm** (1747-1822): b. Erfurt, d. Moscow; nephew and pupil of Kittel, organist at Erfurt from the age of 14; concertized as wandering journeyman (being a cap-maker by trade), and founded a permanent concert enterprise as well as a music shop in Erfurt. After travels in England, Russia, etc., he became imperial conductor in St. Petersburg, 1790, and from 1794 taught in Moscow. He composed clavier pieces which show relation to the style of the Mannheim school, rather than to that of C. P. E. Bach, among them sonatas, concertos, rondos, fantasies, variations. He also wrote organ pieces and songs. His great D minor Gigue is best known of his works. Portrait, VI. 426. (2) **Sophie**, wife of (1), and her husband's successor in the management of the music business (1790-97), after which she followed him, and later taught in Erfurt.

**HASSLINGER-HASSINGEN, Johann** (1892-1898): b. Vienna, d. there; published 2 operas, an oratorio, and

chamber music; he was also minister of foreign affairs in Vienna. He wrote under the pseudonym of Johannes Hager.

**HASTINGS, Thomas** (1787-1872): b. Washington, Litchfield Co., Conn., d. New York; musician, teacher, and writer; altogether self-taught. He was editor of the *Utica* (N. Y.) 'Recorder'; then became organizer of church-choirs and teacher of psalmody in New York. He wrote 'The History of Forty Choirs' (1854), and 'Dissertation on Musical Taste' (1822; 2nd ed. 1853), also hymn-tunes and anthems.

**HASTREITER, Helene** (1858- ): b. Louisville, Ky.; studied with Lamperti; operatic contralto in Italy; married Dr. Burgunzio and settled in Genoa.

**HATHERLY, Stephen Georgeson** (1827- ): organist in various English towns, mus. dir. of the Greek church in Liverpool, taking orders in the Greek church at Constantinople and becoming protopresbyter 1875. He wrote a treatise on 'Byzantine Music' (1892), arranged Byzantine church melodies, pub. a Greek Service and gave lectures on Greek church music.

**HATTON** (1) **John Liptrot** (1809-1886): b. Liverpool, d. Margate (Kent); conductor at Drury Lane, 1842, where he produced an operetta 'The Queen of the Thames' in 1844, and later musical director at the Princess Theatre, London, for which he wrote incidental music. He prod. an opera, 'Pascal Bruno,' in Vienna, 1884, and 'Rose' ('Love's Ransom') at Covent Garden; also a cantata 'Robin Hood' (1856), a biblical drama 'Hezekiah' (1877) and many songs, some pub. under the pseudonym Czapek. He visited America in 1848. (2) **George Frederick**, son of (1), became court pianist at Meiningen, 1881.

**HATTSTAEDT, John James** (1851- ): b. Monroe, Michigan; studied music in Boston and Germany; taught piano in Detroit, St. Louis and Chicago before 1886, when he founded the American Conservatory of Music, Chicago, of which he is still president and director; writes and lectures on musical subjects. Ref.: IV. 254f.

**HAUFF, Johann Christian** (1811-1891): co-founder of the Frankfurt Music School, composer and author of a *Theorie der Tonsetzkunst* (5 vols., 1863).

**HAUFFE, Luise** (1837-1882): b. Düben, d. Leipzig; pianist, married Raymond Härtel, of the firm of Breitkopf & Härtel (q. v.).

**HAUK, Minnie** (1852- ): b. New York; soprano; pupil of Strakosch; début in New York and London, sang at the Vienna Hofoper 2 years, then on various principal European operatic stages.

**HAULTIN, Pierre** (d. 1580 in Paris): the oldest French music-type founder.

## Haupt

His first fonts were made for Attaignant in 1525.

**HAUPT, Karl August** (1810-1891): b. Kuhnau, Silesia, d. Berlin; pupil of A. W. Bach, Klein, and Dehn; organist of various Berlin churches; famous for his fine improvisations in the style of J. S. Bach. He taught theory and organ-playing at the Königliches Kirchenmusik-Institut, in Berlin, and in 1869 he received the title of professor and became director of the musical section of the senate of the Akademie. He published part-songs, songs, and a *Choralbuch* (1869), and wrote many organ compositions. *Ref.*: VI. 460.

**HAUPTMAN** (1) **Moritz** (1792-1868): b. Dresden, d. Leipzig; pupil of Grosse in piano and harmony, Scholz in violin and Morlacchi in composition; later pupil and lifelong friend of Spohr. He became successively violinist in the Dresden court orch., music teacher to the family of Prince Repnin (with whom he stayed in Russia five years). Member of Spohr's court orch. at Cassel, and cantor at the Thomasschule and professor at the Cons. in Leipzig. Among his pupils were Ferd. David, Burgmüller, Kiel, Joachim, Sullivan, Bülow, Cowen, etc. His most valuable work was as theorist, having laid the scientific foundation of modern musical theory in his *Die Natur der Harmonik und Metrik* (1853, Eng. transl., 1888). He also wrote *Erläuterungen zu J. S. Bachs Kunst der Fuge; Über die Beantwortung des Fugenthemas*, and short essays in various periodicals, many of which were collected and pub. by his son as *Opuscula* (1874). *Die Lehre von der Harmonik* appeared (edited by Oscar Paul) posthumously (1868), as well as 3 vols. of letters. He composed an opera, *Mathilde* (Cassel, 1826); also string quartets, duets and sonatas for violin, 2 masses, motets, part-songs, canons, duets, and songs. *Ref.*: VI. 88. (2) **Gerhart**, poet. *Ref.*: IX. 423.

**HAUSCHKA, Vincenz** (1766-1840): b. Mies, Bohemia, d. Vienna; 'cellist and barytone player; pupil of his father, a school teacher, Zöger, and Christ. He was 'cellist to Count Joseph von Thun in Prague (1782); and made successful concert tours through Germany. He wrote numerous pieces for 'cello, barytone, etc. (MS.) and pub. 9 sonatas for 'cello and bass, and a book of three-part vocal canons.

**HAUSE, Wenzel** (19th cent.): celebrated virtuoso on the double-bass, professor at Prague Cons.; pub. a double-bass method and exercises.

**HAUSEGGER** (1) **Friedrich von** (1837-1899): b. St. Andrä, d. Graz; Dozent for musical history and theory at Graz University, 1872, and author of a notable work on musical aesthetics, *Musik als Ausdruck* (1885). He also wrote on 'Richard Wagner and Schopenhauer,' on the beginnings of harmony, 'German Masters,' etc. (2) **Sieg-**

## Hawels

**mund von** (1872- ): b. Graz; son and pupil of (1), also Degner and Pohlig. He prod. a mass in 1899, an opera, *Helfrid*, at Graz in 1893 and another, *Zinnober*, at the Munich court opera in 1888 (text by himself after E. T. A. Hoffmann). His 'Dionysian Fantasy' for full orchestra was brought out in Munich, 1899. He also wrote the symphonic poems *Barbarossa*, 1902, *Wieland der Schmied* (1904), a number of mixed choruses with orchestra, and men's choruses with orchestra, also a *Natursymphonie* (1911). He was guest conductor of the opera at Graz, 1896-97, conductor of the Kaim concerts at Munich from 1899, of the Museum concerts at Frankfurt, 1903-06, and of the Philharmonic concerts in Hamburg since 1910. He wrote *Alexander Ritter, ein Bild seines Charakters und Schaffens* (1907). *Ref.*: III. 270; VI. 357f; VIII. 414f.

**HAUSER** (1) **Franz** (1794-1870): b. near Prague, d. Freiburg; highly esteemed opera singer (baritone) at Prague, Cassel, Dresden, Vienna, London, Leipzig, Berlin and Breslau. After his retirement he taught singing at Vienna and became director of the Munich Conservatory, which he organized in 1846. He wrote a *Gesanglehre* (1866), and possessed an extraordinarily complete collection of Bach's works, including many manuscripts. (2) **Miska** (1822-1887): b. Pressburg, d. Vienna; violin virtuoso who appeared all through Europe, North and South America, Australia, etc. He described his American travels in a book, *Aus dem Wanderbuche eines österreichischen Virtuosen* (2 vols., 1858-59).

**HAUSMANN** (1) **Valentin**, name of 5 musicians in 5 succeeding generations of the same family. The first (b. 1484, Nuremberg) was a composer of chorales, friend of Luther and Johann Walther; the second, organist at Gerbstädt, composed motets, canzonets, dances, etc.; the third was an organist at Löbejün, whose son was court music director at Cöthen, and whose grandson, **Valentin Bartholomäus** (b. 1678), was cathedral organist at Merseburg and Halle, also organist and burgomaster at Lauchstädt. Both the last and his father are said to have been authors of theoretical tracts. (2) **Robert** (1852-1909): b. Rottleberode, Harz Mts., d. Vienna; 'cellist; pupil of Theodor Müller at the Berlin Hochschule (where he afterwards taught), and Piatti in London. He was 'cellist of the Hochberg quartet in Dresden, 1872-76, and of the Joachim quartet from 1879. *Ref.*: VII. 451. (3) **Victor**: German composer of operas (*Enoch Arden, Die Nazarener, Unter der Reichsfahne*) (1906).

**HAWDON, Matthias** ([?]-1787): d. Newcastle; organist and composer there.

**HAWEIS**, [Rev.] H. R. (1838-1901): b. Egham, Surrey, d. London; musical dilettante; violinist and writer.

**HAWES** (1) **William** (1785-1846): b. London; choir master of St. Paul's, 1817, Master of the children at the Chapel Royal, 1817, and later director of English Opera at the Lyceum, where he prod. for the first time in London *Freischütz* (1824), *Così fan tutte* (1824) and 'The Vampire' (1829). He also wrote English comic operas, pub. glees, madrigals, etc., and pub. a new edition of Morley's 'Triumphs of Oriana,' etc. (2) **Marie Billington-H.** (afterwards Mrs. Merest) (1816-86), daughter of (1); was a well-known contralto.

**HAWKINS**, [Sir] **John** (1719-1789): b. London, d. Westminster; musical historian. A lawyer by profession, he became an enthusiastic musical amateur, a member of various societies, and writer of cantata texts for John Stanley. After his marriage, which made him financially independent, he devoted himself to musical literature and was knighted in 1772. Among his writings are 'An Account of the Institution and Progress of the Acad. of Ancient Music' (pub. anonymously, 1772); 'General History of the Science and Practice of Music' (5 vols., 1776, containing 58 portraits of musicians; repub. by Novello, 2 vols, 1875), which was the result of 16 years' labor and upon which Burney drew for material for the last 3 vols. of his own history (Vol. I. being issued simultaneously with Hawkins' work). H., more painstaking and conscientious than Burney, made his compilation more reliable as a work of reference, though Burney was a better musician. *Ref.:* (cited) VI. 419, 454.

**HAWLEY**, **Charles B.** (1858-1915): b. Brookfield, Conn.; studied with Webb, Revarde, Buck and Mosenthal; singer (bass), organist and song composer in New York. *Ref.:* IV. 355.

**HAYDN** (1) [FRANZ] **Josef** (1732-1809): b. Rohrau-on-the-Leitha, Lower Austria, d. Vienna. His father, Matthias, a wheelwright, was sexton and organist of the village church, and a fine tenor singer. His mother, Maria Köller, who had been cook in the household of Count Harrach, the lord of the village, sang in the village church choir, and of the twelve children, three became musicians. A cousin, Johann Matthias Frankh, choir leader and school rector at Hainburg, discovered Josef's talent at 5 and gave him elementary instruction in singing, violin and other instruments, besides teaching him Latin. Next, Georg Reutter engaged the boy as chorister for St. Stephen's, at Vienna, and undertook his further education, but largely neglected it. From the ages of 8 to 13 H. practically taught himself, then wrote a mass, and managed to purchase for his further training Fux's *Gradus ad Parnassum* and Mattheson's *Vollkommener Kapellmeister*. When his voice changed in 1748 he was supplanted in

the choir by his brother Michael, and he was largely dependent on charity while studying composition and violin. Through Metastasio, the librettist, who lived in the same house, he became musical instructor in a Spanish family, the de Martines, for their daughter Marianne, and through her he became acquainted with Porpora (her singing teacher), who taught him somewhat and secured him a stipend of 50 francs from the Venetian Ambassador. H. had composed 6 trios, sonatas and other pieces, a 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, but afterwards given in Prague, Berlin and elsewhere), for which he received 24 ducats. The Countess Thun now engaged him as harpsichordist and singing-master, and Carl Josef von Fürnberg patronized him by taking his first string quartet (1753), followed by seventeen others within a year. In 1758 Count Ferdinand Maximilian Morzin made him Musikdirektor and *Kammercompositeur* at Lukavec, near Pilsen, and in 1759 he went to Eisenstadt, as second Kapellmeister to Prince Paul Anton Esterházy, who had heard his first symphony in D. He succeeded Werner as first Kapellmeister upon the latter's death. In 1762 Prince Nikolaus Esterházy succeeded his deceased brother, and under him music and musicians were raised to a higher status. While in his service Haydn composed about 30 symphonies, 40 quartets, divertimenti, and a number of other chamber works, also several operas, for the two weekly operatic performances, two formal concerts and daily music ordered by the Prince. His fame spread and he became a national favorite, was elected member of the Modena Philharmonic Society, received a gold medal from Prince Henry of Prussia (1784) and a diamond ring from King Friedrich Wilhelm II (1787). He was asked to write an instrumental passion, 'The Seven Words on the Cross,' for the Cadiz cathedral. Prince Anton Esterházy (Nikolaus' successor in 1790) increased his stipend of 1,000 florins by 400, and he added to his income by the sale of his works. His time was now practically his own; he was virtually independent and settled in Vienna. Upon tempting offers he was induced to accompany Johann Peter Salomon to London in 1791. He remained eighteen months, fêted by royalty and the nobility, and brilliantly successful with the public. Here he wrote the so-called Salomon symphonies, his finest orchestral works. After going to Frankfurt for the coronation of Emperor Franz II, to Vienna, and to his native place (where a monument was erected in his honor by Count Harrach, his mother's former employer), he revisited London,

## Haydn

repeated his former triumphs and returned home at the invitation of a new Prince, to reorganize the Esterházy chapel. In 1797 he wrote the Austrian National Anthem, 'Gott erhalte Franz den Kaiser,' and his fame reached its zenith when he composed his two great oratorios in 1798 and 1801. Thenceforward, in failing health, he lived in retirement. At a special performance of the 'Creation' he appeared once more, but had to be carried out before the finish, friends and pupils, among them Beethoven, surrounding him to take leave. The shock of the bombardment of Vienna by the French hastened the master's end. Haydn's marriage, which had taken place in 1760, while he was at Eisenstadt, proved unfortunate, his wife being extravagant and of evil temper. H., the eldest of the three great German 'classics,' is frequently called the father of the symphony and the string quartet, and in the best though not accurate sense he is. He developed all the classic instrumental forms and in the oratorio field rivals even Handel. His works, which place him in the front rank of the world's great masters, are of an astounding number, and may be summarized as follows: ORCHESTRAL: 104 symphonies (incl. overtures, divertimenti, cassations, sextets, etc.), 'The Seven Words on the Cross' (1785; rearranged later as a quartet and again [by M. Haydn] as an oratorio); 9 violin concertos, 6 'cello concertos, 16 concertos for other instruments (lyre, barytone, double-bass, flute, horn). CHAMBER MUSIC: 77 string quartets, 32 trios for strings and other instrumental combinations, 175 pieces for barytone, 4 violin sonatas, 6 duets for violin and viola, 7 nocturnes for lyre, and numerous small pieces. FOR HARPISCHORD OR PIANO: 20 concertos, 38 piano trios (35 with violin and 'cello, 3 with flute and 'cello), 53 sonatas and divertimenti, 4 sonatas with violin, 9 minor pieces. DRAMATIC WORKS: *Der neue krumme Teufel*; *La vera costanza* (written 1776 for the Vienna Hoftheater, but prod. as *Laurette* in Paris, 1791); *Lo Speciale*, 1-act comic opera (Esterházy, 1768); revived as *Der Apotheker* at Dresden Hoftheater (1895); 3 other Ital. opere buffe, 4 Italian comedies and 5 marionette-operas; *Orfeo* (unfinished); music to several plays; 22 detached arias. VOCAL: 3 oratorios ('The Creation,' 'The Seasons,' *Il ritorno di Tobia*), 14 masses, 2 Te Deums, a Stabat Mater, 13 offertories, cantatas, motets, arias, etc., a cantata for solo voice and piano, *Ariana a Naxos*; a cantata for vocal solo and barytone, *Deutschlands Klage auf den Tod Friedrichs des Grossen*; The 10 Commandments in canon-form, 36 German songs, 12 canzonets, the Austrian National Hymn; other songs, collections of Scotch and Welsh folk-songs; vocal duets, trios, etc. Ref.: For life and

## Haym

work see **II. 83ff.** (rel. to Mozart) **II. 105ff.** (rel. to Beethoven) **II. 138.** for songs, **V. 177f.** for choral works; **VI. 130f., 258ff.** for piano compositions, **135ff.** string quartets, **491ff.** symphonies, **VIII. 147ff.** opera, **IX. 112, 119.** mus. ex., **XIII. 170, 171, 175, 291.** portraits, **II. 92.** **VII. 488.** (2) **Johann Michael** (1737-1806): b. Rohrau, d. Salzburg; brother of Josef (1); composer and organist. As a boy he had a remarkable soprano voice, three octaves in compass, and he replaced his brother Josef as chorister at St. Stephen's, Vienna, in 1745. He studied violin and organ, became assistant organist, and in 1757 Kapellmeister at Grosswardein. He was concert-master and director at Salzburg to Archbishop Sigmund, 1762, and organist of the Cathedral and St. Peter's church there in 1777. During the French occupation of Salzburg in 1800 he lost his property, but was assisted by his brother and friends, also the Empress Maria Theresa, who commissioned him to compose a mass, in which she sang the soprano solos. Having established a school of composition, he taught, among other pupils of distinction, Reicha and Weber, and wrote a number of thorough-bass exercises for his pupils, later (1833) pub. as *Partitur Fragmente* by Martin Bischofsreiter, a Benedictine monk. H. composed a mass and vespers for Prince Esterházy, who twice offered to make him Vice-Kapellmeister of his chapel. His brother Josef ranked his church compositions above his own. Chary of publication, he declined frequent offers made by publishers, but left no less than 360 church compositions, including oratorios, masses, cantatas, 2 Requiems, graduals, etc.; also operas, operettas, 4-part songs, solo songs, and canons in 4 and 5 parts. His instrumental works include 30 symphonies, 1 sextet, 3 quintets, serenades, marches, 12 orchestral minuets, a violin concerto, 50 short organ pieces, etc. Ref.: **II. 73ff., 102.** **VII. 499.** **VIII. 169.** **HAYES** (1) **William** (1707-1777): b. Hexham, d. Oxford; organist of Shrewsbury, Worcester Cathedral, and Magdalen College, Oxford; professor of music at Oxford; Mus. D., 1749. He composed psalms, glees, catches, etc.; wrote 'Remarks on Mr. Avison's Essay on Musical Expression' (1753) and 'Anecdotes of the Five Music Meetings' (1768); was co-editor of Boyce's 'Cathedral Music.' (2) **Phillip** (1738-97): b. Oxford, d. London; member of the Chapel Royal, 1767; successor of his father (1) as organist and professor at Oxford; composer of anthems, psalms, an oratorio, an Ode to St. Cecilia, a masque; editor of a collection of church music; Mus. D., 1777. **HAYM** (1) (also **Heyne, Hennins**) **Gilles** (d. 1650, Liège); chapel canon of St. John's, Liège; intendant of court music to the Duke of Pfalz-Neuburg.

## Haynes

He wrote a great number of masses, motets, hymns, etc. (2) (also *Almo*)  
**Niccolò Francesco** (1679-1729): b. Rome, d. London. He was of German parentage; went to London, 1704, and there introduced Italian opera in conjunction with Clayton and Dieupart. He prod. his operas, *Camilla*, 1706, and *Etearco*, 1711, and arranged those of other composers. Under his régime opera was sung in polyglot style, partly English, partly Italian. The advent of Handel caused the failure of his enterprise and later he joined his rival, for whom he wrote librettos. He also pub. 2 books of sonatas for violin and bass.

**HAYNES, Walter B.** (1859- ): b. Kempsey, Eng.; studied in Leipzig Conservatory; church organist and professor of the London Royal Academy of Music.

**HAYS, William Shakespeare** (1837-): b. Louisville, Ky.; composer of about 300 popular songs.

**HAYTER, Arthur Upjohn** (1833-1909): b. Brooklyn; organist.

**HEAP, Charles Swinerton** (1847-1900): b. Birmingham, d. there; studied at the Leipzig Cons., under Moscheles and Reinecke, as beneficiary of the London Mendelssohn foundation, also under Best at Liverpool; conductor and pianist at Birmingham from 1868, Mus. D., Cambridge, 1870. He composed chamber music, overtures, organ pieces, songs, cantatas, anthems, etc.

**HEBENSTREIT, Pantaleon** (1669-1759): b. Eisleben, d. in Dresden; violinist. He was a dancing-master at Leipzig, but went to Merseburg to escape his creditors. Here, upon suggestions to improve the dulcimer, he invented the instrument which was to become a precursor of the piano. Louis XIV named it the 'Pantalon,' after its originator's name, who played it on concert tours with brilliant success. He became Kapellmeister and dancing-master to the court at Eisenach in 1706 and pantalon chamber musician at the Dresden court in 1714. Ref.: VIII. 138.

**HECHT** (1) **Eduard** (1832-1887): b. Dürkheim, d. Didsbury, near Manchester; pianist, studied at Frankfurt; for many years choral conductor in Manchester and Bradford; professor of harmony at Owen's College from 1875. (2) **Gustav** (1851- ): b. Quedlinburg; studied at the Royal Institute for Church Music, and with Kiel and Sieber; music teacher in the Seminary of Cammin, 1874-1902, at Köslin since 1902; composer of choral works with and without orchestra, songs, violin music, etc.; edited the official chorale book for Pomerania; author of *Praktische Ergebnisse der Harmonielehre* (1898) and *Aufgabenbuch zur Harmonielehre*.

**HECKEL** (1) **Wolf**: publisher of a 'Lute Book' at Strassburg, 1562, which constitutes one of the most interesting examples of early lute music. (2)

## Hegar

**Emil** (1831-1908): b. Mannheim, d. there; at first partner then head of the music and pianoforte house founded by his father K. Ferd. H.; was largely instrumental in the establishment of the Bayreuth festivals, and head of the Wagner societies from their inception. He was also instrumental in making known the works of Hugo Wolf, concerning whom his son, Karl H., wrote a book, *Hugo Wolf in seinem Verhältnis zu R. Wagner* (1905). (3) **Johann Adam** (d. 1877): founder of a wind instrument factory in Biebrich-on-Rhine; with the clarinettist Almenröder made experiments to improve clarinets and bassoons (1824-35), continued by his son **Wilhelm**, who constructed the baritone oboe (Heckelphone) in 1905, contra-bassoon reaching down to A (1909), Heckelphone clarinets (cylindrical bore) and the contra-bass clarinet.

**HECKSCHER, Celeste**: contemp. American composer. Ref.: IV. 404.

**HEDOUIN, Pierre** (1789-1868): b. Boulogne; author of a great number of opera librettos, song texts, etc., collaborator on various musical journals, composer of romances and writer on Monsigny (1821), Gossec, Grétry, Lesueur, Meyerbeer, Paganini, Gluck, etc.

**HEERINGEN, Ernst von** (1810-1855): b. near Sondershausen, d. Washington; attempted a reform of musical notation which involved the abolition of sharps and flats and the substitution of white notes and black notes to distinguish basic and derived tones, also simplification of time indications, clefs, etc. (1850). The miscarriage of his plans drove him to America.

**HEERMANN, Hugo** (1844- ): b. Heilbronn; studied at Brussels Cons., under Meerts, de Bériot and Fétis, also in Paris. He concertized successfully as violin virtuoso, became concert-master at Frankfurt, 1865, and head of the violin department of the Hoch Cons., 1878. In 1904 he founded a violin school of his own, and three years later went to Chicago, whence he returned to Germany in 1910. He edited Bériot's 'Violin School' (1896) and was for a time leader of the Frankfurt string quartet.

**HEGAR** (1) **Friedrich** (1841- ): b. Basle; concert master in Leipzig and later in Zürich, conductor of the subscription concerts there and from 1868 conductor of the Tonhallenorchester. Later he was conductor of choruses at Zürich, and since 1876 director of the music school there. He composed an oratorio, *Manasse*, and other choral works, also a violin concerto, etc. (2) **Emil** (1843- ): b. Basle; brother of (1); first 'cellist of the Gewandhaus orchestra and teacher of 'cello at the Leipzig Cons. Later he became a concert baritone and teacher of singing at the Basle music school, also conductor of a choral society.

## Hegner

**HEGNER** (1) **Anton** (1861-1916): b. Copenhagen, d. New York; studied at the Copenhagen Cons.; solo 'cellist of Philharmonic orch. there; gave concerts in Germany and United States; composed 'cello and orchestral pieces of semi-popular character. (2) **Otto** (1876-1907): b. Basle, d. Hamburg; pianist; pupil of Huber, d'Albort, etc.; appeared in Germany and America; composed piano pieces. (3) **Anna** (1881-): sister of Otto (2); violin teacher at the Hoch Cons., Frankfurt.

**HEGYESI, Louis** (1853-1894): b. Arpad, Hungary, d. Cologne; 'cellist in the Florentine Quartet; teacher at the Cologne Conservatory.

**HEGYI, Béla**: contemporary Hungarian composer of operettas.

**HEIDE, von der**. See **VON DER HEIDE**.

**HEIDEGGER**. *Ref.*: I. 437.

**HEIDINGSFELD, Ludwig** (1854-): b. Jauer; studied at the Stern Cons., Musikdirektor at Glogau, 1874, Liegnitz, 1884; teacher at the Stern Cons., conductor of the Danzig Gesangverein (Singakademie), 1896; inaugurated orchestral concert in Danzig, 1896-97; conducted some male choral societies there, 1897-98, founded a Cons., 1899; composer of the operettas *Der Nene Dirigent* (1907) and *Alte Burschenherrlichkeit* (1911), orchestral works, piano pieces, songs, etc.

**HEIDRICH, Maximilian** (1864-1909): b. Deutsch-Paulsdorf, d. Dresden; studied at the Dresden Cons., and with Gade; composed operas, sacred and secular vocal works, chamber music, organ and piano music.

**HEIGHTINGTON, Mungrave** (1680-1774): d. Dundee; organist and composer.

**HEIN, Karl** (1864- ): b. Rendsburg; studied at the Hamburg Cons.; 'cellist in the Hamburg Philharmonic Orchestra, 1885-90, then teacher at the German Cons. in New York, of which he has been co-director with August Fraemcke since 1903.

**HEINE, Heinrich**: German poet, whose lyrics have inspired virtually all romantic composers as well as many of the modern schools. *Ref.*: II. 224, 249, 288f; V. 224f, 233f, 248f; VII. 134; VIII. 287; IX. 158, 172, 188; portrait, V. 200.

**HEINEFETTER** (1) **Sabine** (1809-72): b. Mayence, d. Illenau; opera singer; 'discovered' as harp girl and made her debut at Frankfurt, 1825. Later she appeared with great success in Paris, Berlin, Dresden and on tours. (2) **Clara** (married name **Stöckel**) (1816-1857); sister of (1), singer. (3) **Kathinka** (1820-1858); sister of (1) and (2); appeared as singer in Paris and Brussels.

**HEINEMEYER** (1) **Christian** (1796-1872): b. Celle, d. Hanover; flute virtuoso; member of the Hanover Hofkapelle; toured in Germany and Russia. (2) **Ernst Wilhelm** (1827-1869): b. Hanover, d. Vienna; flutist in the Han-

## Hekking

over Hofkapelle with his father (1); first flutist of the Imperial Orchestra, St. Petersburg; later lived in Vienna, and wrote concertos and solo pieces for flute.

**HEINICHEN, Johann David** (1683-1729): b. Krossulin, near Weissenfels, d. Dresden; studied music at the Thomasschule, Leipzig; lived for many years in Italy; for some time Kapellmeister to Augustus the Strong of Saxony; composed 7 masses, 2 Requiems, 6 serenades, 57 cantatas, 11 concertos, 3 operas, a suite for orchestra, etc.; author of *Der Generalbass in der Komposition*, etc. (2nd ed., 1728).

**HEINK, Ernestine**. See **SCHUMANN-HEINK**.

**HEINRICH XXIV**. See **REUSS-KÖSTRITZ**.

**HEINRICH** (1) **Anton Philipp** (1781-1861): b. Bohemia, d. New York; composer of songs and inst. pieces. (2) **Johann Georg** (1807-1882): b. Steinsdorf, d. Sorau; organist, Royal Musikdirektor; wrote a valuable organ method (1861), etc. (3) **Max** (1853-): b. Chemnitz; studied with Klitsch in Zwickau and at the Dresden Cons.; concert singer; teacher of singing in Philadelphia, Alabama, London, Chicago, Boston, and New York; composed songs, music to Poe's 'Raven,' etc.

**HEINTZ, Albert** (1822-1911): b. Eberswalde, d. Berlin; wrote analyses on Wagnerian music dramas, also two- and four-hand paraphrases of Wagnerian themes; organist of the Petrikerche, Berlin.

**HEINZE** (1) **Gustav Adolf** (1820-1904): b. Leipzig, d. near Amsterdam. Like his father he was clarinetist in the Gewandhaus Orchestra, Leipzig, but also toured as clarinet virtuoso, became second Kapellmeister at the Breslau Stadttheater and there prod. 2 operas. He became conductor of German opera at Amsterdam, conductor of choral societies there and wrote oratorios, masses, cantatas, etc. (2) **Sarah** (née Magnus) (1836-1901): b. Stockholm, d. Dresden; wife of the music publisher Gustav H.; pianist. Her daughter, **Helene H.**, wrote on piano technique.

**HEISE, Peter Arnold** (1830-1879): b. Copenhagen, d. Stokkerup; studied at Leipzig Conservatory; teacher at Sorø and Copenhagen; wrote songs and a ballad; produced two successful operas. *Ref.*: III. 73.

**HEISER, Wilhelm** (1816-97): b. Berlin, d. near there; opera singer, band master, and singing teacher, whose songs achieved considerable popularity.

**HEITER, Amalie**. See **AMALIA**.

**HEKING, Anton** (1856- ): b. The Hague; 'cellist; studied in The Hague and at Paris Cons. (under Chevillard and Jaquard); toured with Mme. Essipoff; became solo 'cellist of the Bilsle orch., then Philharmonic, Berlin; toured Europe with Ysaye, America alone, and established popular trio



soirées in Berlin with A. Schnabel and A. Wittenberg (piano and violin, resp.).

**HELEN PAVLOVNA**, Grand Duchesse of Russia, horn as Princess of Württemberg (d. 1873); founded the Imperial Russian Musical Society in 1859 with Anton Rubinstein and others; in 1858 opened music classes in her palace, which developed into the St. Petersburg Conservatory in 1862. An opera prize offered in her honor after her death was won by Tschalkowsky. She stood in close personal relation to Rubinstein, who dedicated his G minor symphony to her. *Ref.*: III. 49.

**HELGAIRE**, 9th cent. historian. *Ref.*: (quoted) I. 189.

**HELIOGABALUS**, Roman Emperor 219-222 A. D. *Ref.*: VI. 399.

**HELLER, Stephen** (1815-1888): b. Pesth, d. Paris. He was educated at the College of the Piarists and received piano lessons from F. Bräuer, playing in public at the age of 9 with such success that he was sent to Vienna to study with Czerny, becoming, however, the pupil of Anton Halm. Later he studied harmony with Czibulka. He began giving concerts in Vienna in 1827 and toured Hungary, Poland, and Germany, 1829-32. After an illness he was adopted by a wealthy family at Augsburg and was thus enabled to pursue further study, also that of composition. In 1838 he went to Paris and became the friend of Liszt, Chopin, Berlioz, and others, gaining a great reputation as pianist and teacher. He began composing in Augsburg and his first works having been commended by Schumann, he became more widely known. In 1849 he visited London, where his playing was greatly admired, and in 1862 he again played at the Crystal Palace with Hallé. His over 150 works include Characteristic pieces (*Traumbilder*, op. 79; *Promenades d'un solitaire*, op. 78, 80, 89; *Nuits blanches (Blumen-, Frucht-, und Dornenstücke)*, op. 82; *Dans les bois*, op. 86, 128, 136; *Eglogues*, 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.); *Études* (graded, op. 125, 47, 46, 45, 90, 16); 4 sonatas, 3 sonatinas, waltzes, Ländler, mazurkas, scherzi, caprices, nocturnes, Songs without Words, variations, other ballades. *Ref.*: II. 322; III. 17; VII. 321; VIII. 275.

**HELLINCK** [Johannes] **Lupus** (frequently designated as **Lupus** or **Lupi**): 16th-cent. Netherland composer. There is considerable confusion concerning his period and location. Probably two of the same name lived at the same period, one of whom died at Bruges, 1541, while the other was still living in 1562 as chapel master of Cambrai Cathedral. Of the latter a book of 4- to 8-part motets was pub.,

1542. The name is also connected with various masses, motets, and chansons in different collections.

**HELLMESBERGER** (1) **Georg** (1800-1873): b. Vienna, d. Neuwaldegg, near Vienna; famous violin pedagogue. He was Schubert's successor as soprano chorister in the Imperial chapel; and a pupil of Böhm (in violin) and of E. Förster (in composition) at the Cons., where he became assistant teacher in 1821, titular professor in 1825, and professor in 1833. He also toured Austria, Hungary and Bohemia successfully and succeeded Schuppanzigh as conductor of the Imperial Opera in 1830. Among his pupils were Ernst, Hauser, Joachim, and his own sons, Georg (2) and Josef (4). He wrote a string quartet, 2 concertos, variations, and solo pieces for violin. *Ref.*: VII. 445. (2) **Georg, Jr.** (1830-1852): b. Vienna, d. Hanover; son of Georg (1); was a pupil of his father, and in composition of Rotter. He toured through Germany and England with success and became concert-master of the Hanover Royal orch. He wrote 2 operas (prod.) and symphonies, etc. (in MS.). (3) **Rosa**, daughter of Georg, Jr. (2); singer, who made her debut at the Vienna Hofoper in 1833. (4) **Joseph** (1828-1893): b. Vienna, d. there; artistic director of the Vienna Society of the Friends of Music; from 1859 only director of the Conservatory, where he was also professor of violin, besides holding the post of concert-master at the Imperial Opera and from 1877 that of court Kapellmeister. From 1849 he led a string quartet. (5) **Joseph, Jr.** (1855-1907): b. Vienna, d. there; 2nd violin of his father's quartet; solo violinist of the court orchestra, and violin professor at the Cons. from 1878. After occupying intermediary positions, he became first court Kapellmeister in 1900, later occupying a similar position at Stuttgart (1904-5). He wrote 6 operettas, 6 ballets, and other stage pieces. (6) **Ferdinand** (1863- ): b. Vienna; brother of (4); 'cellist in the court orchestra and his father's quartet, also teacher at the Cons. and from 1886 solo 'cellist of the court opera.

**HELLOUIN, Frédéric** (1864- ): b. Paris; studied with Massenet at the Conservatoire; since 1902 on musical faculty of the École des hautes études sociales; author of *Feuillets d'histoire musicale française* (1902), *Gossec et la musique française à la fin du XVIII<sup>e</sup> siècle* (1903), *Essai de la critique musicale* (1905) and *Le Noël musical français* (1906).

**HELM, Theodor Otto** (1843- ): b. Vienna; music critic of the Vienna *Fremdenblatt*, the *Pester Lloyd* and from 1885 the *Deutsche Zeitung*. He also taught musical history and æsthetics, and wrote analyses of Beethoven's quartets, etc.

**HELMHOLTZ, Hermann Ludwig**

**Ferdinand** (1821-1894): b. Potsdam, d. Charlottenburg, physicist; physiologist and writer on acoustics; studied medicine in the Military Institute of Berlin, became military surgeon at Potsdam; then teacher of anatomy (for artists) at the Academy of Fine Arts; professor of physiology at Königsberg Univ., Bonn and Heidelberg, and of physics at Berlin in 1871. He wrote a number of scientific treatises which enjoy world-wide fame, among them *Lehre von den Tonempfindungen als physiologische Grundlage für die Theorie der Musik* (Brunswick, 1863), translated into English as 'Sensations of Tone as a Physiological Basis for the Theory of Music.' This work supplements and completes the theories of Rameau, Tartini, Wheatstone, Corti and others, establishing a definite physical basis for all the phenomena of musical sounds, singly or in combinations. It furnishes incontestable formulæ for all classes of consonant and dissonant tone-effects, and proves 'with scientific precision what Hauptmann and his school sought to establish by laborious dialectic processes' (Baker). Among the results achieved by H.'s experiments are the laws governing the differences in *timbre* (tone color or quality) in different instruments and voices; the physiology of the major triad; the nature and limits of musical perception by the human ear, a theory of the inherent pitch of different vowels (in singing) and the discovery of a series of sound colors corresponding to those of the solar spectrum. He also analysed scientifically the scales of various exotic nations. *Ref.*: V. 16, 580.

**HELSTED** (1) **Eduard** (1816-1900): violinist, teacher at the Cons. and composer of ballets and other stage works. (2) **Karl Adolph** (1818-1904): b. Copenhagen, d. there; flute teacher at Cons., composer of symphonies, chamber music, and choral works. (3) **Gustav** (1857- ): b. Copenhagen, son of (2), pupil of Gade, Hartmann, etc., composer of a symphony, piano pieces, songs, etc.

**HEMPEL, Frieda** (1885- ): b. Leipzig, operatic soprano, pupil of Mme. Kempner at Stern Cons. She made her debut at the Berlin Royal Opera in 1905, toured Europe and joined the Met. Opera Co., New York, in 1912, where she sings leading coloratura rôles as well as leading parts in operas of Wagner, R. Strauss, etc. *Ref.*: IV. 155.

**HEMPSON (Hampson), Denis** (1695-1807): b. Craichmore, d. Magilligan at the age of 112; one of the last Irish bards; is said to have sung the old melodies in their original form and to have played the harp in the old manner (with long finger nails) with great virtuosity.

**HENDERSON, William James** (1855- ): b. Newark, N. J., critic;

chiefly self-taught in music; composer of some light operas. He became music critic of the New York 'Times' in 1887, of the New York 'Sun' in 1902; and has lectured at the N. Y. Coll. of Music and the Inst. of Musical Art (N. Y.). He pub. 'The Story of Music' (1889), 'Preludes and Studies' (1891), 'What Is Good Music?' (1898), 'How Music Developed' (1899), 'The Orchestra and Orchestral Music' (1899); 'Richard Wagner, His Life and His Dramas' (1901), 'Modern Musical Drift' (1904), 'The Art of the Singer' (1906), 'Some Forerunners of Italian Opera' (1911), also poems, fiction, etc. *Ref.*: (citations, etc.) I. 326; II. 276, 282; IV. 144, 186; V. 207f; VIII. 479; IX. 3.

**HENDRICKS, Francis**: contemp. American composer. *Ref.*: IV. 442.

**HENIUS, Joseph** (d. 1912): pupil of Dvořák; American composer of chamber music, comic opera and songs. *Ref.*: IV. 393.

**HENKEL** (1) **Michael** (1780-1851): b. Fulda, d. there; cantor, court musician and composer of church works, organ pieces, etc.; edited a *Choralbuch* (1804). (2) **Georg Andreas** (1805-1871): son of (1); composed church music, overtures, marches, etc. (3)

**Henrich** (1822-1899): b. Fulda, d. Frankfurt; pianist; teacher at Frankfurt; co-founder of the Music School there; pub. piano pieces, songs and technical studies for piano, also other pedagogical works. (4) **Karl**, son of (3); violin teacher in London; pub. finger exercises for violin.

**HENNEBERG, Johann Baptist** (1768-1822): b. Vienna, d. there; organist at the Schottenstift; conductor of the Theater an der Wieden; later Imperial court chapel organist; composed Singspiele and church music.

**HENNIG** (1) **Karl** (1819-1873): b. Berlin, d. there; organist and composer of cantatas, psalms, songs, male quartets, etc. (2) **Karl** (1845- ): b. Berlin, pupil of Richter and Kiel; teacher and organist in Berlin and Posen where he founded a choral society. He wrote several books on vocal method, musical æsthetics, piano teaching, theory, etc., and composed a cantata, songs, choruses, etc.

**HENNING, Carl Wilhelm** (1784-1867): b. Öls, d. Berlin; violinist; studied with Rode and others; violinist in the orchestra of the Royal Opera and later concert-master; musical director at the Royal Municipal Theatre, 1823-26, at the Opera, 1836, and Kapellmeister, 1841-48; composed the opera *Die Rosenmädchen*, ballets, cantatas, incidental music, etc.

**HENNIUS**. See HAYM.

**HENRI IV**, King of France. *Ref.*: X. 86.

**HENRICH, Christian Friedrich** (pseud. Picander) (1700-1764): b. Stolpen, Saxony, d. Leipzig; an official who wrote poetry in his leisure hours;

important to musical history as the perfecter of the choral cantata text in which the middle strophes are re-composed as arias and recitatives, while the beginning and end retain their original form. He wrote the text of Bach's St. Matthew Passion and of a number of his important cantatas. *Ref.*: VI. 244.

**HENRIETTA MARIA**, Queen of England. *Ref.*: X. 84.

**HENRION**, Paul (1819-1901): b. Paris, d. there; popular French composer of over 1,000 romances and chansonnets, also 3 operettas.

**HENRIQUES** (1) **Robert** (1858-): b. Copenhagen; 'cellist; pupil of Neruda, Grützmacher and Popper, and of Kretschmer in Dresden; founded and conducted the 'G dur' and 'Symphonia' societies in Copenhagen, 1886-93; music reviewer for the *Danebroog* and other papers, 1892-96; director of the student orchestra, 1902-03; composer of orchestral works, a suite for oboe, 'cello pieces, songs, etc. (2) **Finl Baldemar** (1867- ): b. Copenhagen; eminent violinist; studied with Svendsen and Joachim; member of the Copenhagen court orch., and composer of orchestral and piano music.

**HENRY VIII**, King of England. *Ref.*: V. 111; VI. 89, 449; X. 84.

**HENSCHEL** (1) [**Sir**] **George** (1850- ): b. Breslau; baritone, conductor and composer; studied piano with Moscheles and Wenzel, singing with Götze and A. Schulze, and theory with Reinecke and Kiel. He toured through Europe and several times the U. S., also jointly with his wife (2); was conductor of the Boston Symphony Orch., 1881-84; founded the London Symphony Concerts in 1885 and became professor of singing at the Royal Coll. of Music in 1886. He composed an opera, *Friedrich der Schöne*; an oratorio; serenade for orchestra; canon-suite for string orch.; psalms, part-songs, some fine songs, etc. *Ref.*: III. 212; IV. 190; songs, V. 308ff; choral comp., VI. 345. (2) **Lillian H.** (1860-1901): soprano; was a pupil of her uncle, Chas. Hayden, Mme. Viardot and of George Henschel, whom she married in 1881, and with whom she was associated in joint song recitals and on concert tours in Europe and America.

**HENSEL** (1) **Fanny Cäcilia** (1805-1847): sister of Felix Mendelssohn; married the painter H.; excellent pianist and composed 'Songs Without Words,' songs and a trio. (2) **Heinrich**: contemp. opera singer. *Ref.*: IV. 155.

**HENSELT**, **Adolf von** (1814-1889): b. Schwabach, Bavaria; d. Warmbrunn, Silesia; pianist and composer; studied with Hummel at Weimar and with Sechter in Vienna. He successfully toured Germany in 1837, and went to St. Petersburg in 1838, where he became chamber-pianist to the Em-

press, teacher to the princes, and later inspector of musical instruction of the Imperial educational institutions for girls. As a pianist H. took very high rank, especially for his poetic interpretations. As a composer he is remembered chiefly for a piano concerto in F minor, five concert études (Incl. *La Gondole*, *Poème d'amour*, *Frühlingslied*), which are in some respects comparable to Mendelssohn's 'Songs Without Words'; also Impromptus, Ballads, etc., concert paraphrases, a trio, and a second piano part for Cramer's études. He also issued a splendid edition of Weber's piano works. *Ref.*: II. 322; III. 17; VII. 217.

**HENTSCHEL** (1) **Franz** (b. Berlin, 1814): studied with Grell and W. A. Bach; theatre Kapellmeister in Erfurt, Attenberg and Berlin; composed an opera *Die Hexenreise*, marches, concerto for wind instruments, etc. (2) **Theodor** (1830-1892): b. Schirgiswalde, d. Hamburg; studied in Dresden and Prague; theatre Kapellmeister in Leipzig, Bremen and Hamburg; composed the operas *Matrose und Sänger* (1857), *Der Königspage* (1874), *Die Braut von Lusignan* (1875), *Lanzelot* (1878) and *Des Königs Schwert* (1890), a mass for double chorus, songs, etc.

**HEPWORTH** (1) **George** (1825- [?]): b. Almondhury; went to Germany, 1841, organist at Güstrow, and grand-ducal Musikdirektor at Schwerin; composer; wrote on Bach, etc. (2) **William** (1846- ): b. Hamburg; organist in Chemnitz, pub. a string quartet, arranged Bach's organ prelude and fugue in A min. for orchestra, and wrote a manual on the care, etc., of string instruments (1895), which was translated into English (1899).

**HERBART**, **Johann Friedrich** (1776-1841): German philosopher who extended his speculations to music, believing to find there a revelation of general laws. He was the first to attempt to fix the normal duration of the rhythmic pulse. He was also a pianist and composer.

**HERBECK**, **Johann Franz von** (1831-1877): b. Vienna, d. there; distinguished conductor; was practically self-taught in music; choir-director of the Piaristenkirche, Vienna, 1853; chorus-master of the Vienna Männergesangverein, 1856; professor at the Cons., and chorus-master of the Singverein, 1858; conductor of the Gesellschaft der Musikfreunde, 1859, and again from 1875; chief court Kapellmeister, 1866; director of the Imperial opera, 1871, which position he resigned because of intrigues. He composed part-songs, some for male voices with horn-quartet, others with orchestra, also several sets for mixed chorus; graduals, 2 masses; symphonies, Symphonic Variations, *Tanzmomente* for

orchestra and a string quartet. *Ref.*: III. 212; VI. 334.

**HERBERT** (1) **Victor** (1859- ): b. Dublin, Ireland; composer and conductor; studied in Germany; first 'cellist, Court Orchestra, Stuttgart; solo 'cellist Metropolitan Opera House, New York; soloist and conductor, Theodore Thomas, Seidl's and other orchestras; conductor Pittsburgh (Pa.) Orchestra (1898-1904) and Victor Herbert's New York Orchestra (1904- ). Has composed numerous successful comic operas; 2 grand operas, 'Natoma' and 'Madeleine'; an oratorio, 'The Captive'; a concerto for violoncello and orchestra; compositions for orchestra, violin, 'cello, songs, etc. *Ref.*: IV. 154ff, 197, 447, 460; mus. ex., XIV. 228; portrait, IV. 458. (2) **Therese** (**Herbert-Fürster**), wife of Victor H. (1): b. Germany; operatic prima donna; sang in several German opera houses; American début at Thalia Theatre, New York (1887). *Ref.*: IV. 141.

**HERBING**, [August Bernhard] **Valentin** (?-1766): adjunct organist and vicar at the Cathedral of Magdeburg; pub. *Musikalische Befestigungen* (1758), *Musikalische Versuche an Fabeln und Erzählungen des Herra Prof. Gellert's* (1759); composer of songs.

**HERBST**, **Johann Andreas** (1588-1666): b. Nuremberg, d. Frankfurt; Kapellmeister at Hesse, Darmstadt, Frankfurt and Nuremberg; theoretician who originated the rule against hidden fifths as it is still preserved in some text books. He wrote *Musica practica* (1642), *Musica poetica* (1643), etc., composed German madrigals and church works.

**HERDER**, **Johann Gottfried von**, the great German poet (1744-1803): is important to musical history as having aroused general interest in the revival of folk-song, thus influencing the course of development of the German Lied. He also held definite views on musical æsthetics, which he expounded in *Kalligone* (1800). Also in *Adrasta* he writes of music (Handel, the Monodrama, etc.), and he composed texts for cantatas and oratorios, set by Müthel and E. W. Wolf; also opera texts, which were not set to music. *Ref.*: III. 61; V. 110; VI. 192.

**HERING** (1) Magister **Carl Gottlieb** (1766-1853): b. Schandau, Saxony; d. Zittau; musical pedagogue and composer of children's songs which have become popular. He wrote a number of methods and manuals on piano playing, thorough-bass, singing for children, violin playing, etc.; pub. several chorale books and instructive piano music. He founded a *Musikalisches Jugendblatt für Gesang, Klavier und Flöte* in 1830, which was continued by his son. (2) **Karl Eduard** (1807-1879): b. Oschatz, d. Bautzen; son of (1); composer of oratorios, a mass, and other extended works; a number of male choruses, chorales, etc. He

pub. a chorale book for schools and a manual of harmony. (3) **Carl Friedrich Augst** (1819-1899): b. Berlin, d. near Magdeburg; violinist in the Royal Kapelle, Berlin, where he founded a musical institute in 1851 and became Royal Musikdirektor; pub. choruses, also an elementary violin school, and a guide for violin teachers (1857). (4) **Richard** (1856- ): b. Bautzen; son of (2); teacher and song-writer.

**HERITTE-VIARDOT**. See VIARDOT, **HERMAN**, **Reinhold Ludwig** (1849- ): b. Prenzlau; conductor; studied at Stern Cons.; settled in New York as teacher and conductor (Deutscher Liederkrantz); returned to Berlin, first as substitute for J. Stern, then conductor of Waldemar Meyer's orch. concerts. He was conductor of the Handel and Haydn Society, Boston, 1898-99. He composed 4 operas, orchestral pieces, choruses and songs.

**HERMANN**. See MONK OF SALZBURG, **HERMANN** (1) **Matthias** (16th cent.): b. probably at Warkenz or Warkoing, Flanders (hence Verrecolenses); cathedral chapel-master at Milan, 1538-55; composer of a realistic 'tone-painting,' *Battaglia Taliana*, reprinted in various collections; also motets, etc. (2) **Johann David**: b. Germany about 1785; piano teacher to Queen Maria Antoinette; composer of 6 piano concertos, 15 sonatas, etc. (3) **Jakob Gottfried** (1772-1848): b. Leipzig, d. there; philologist and celebrated writer on metrics. (4) **Gottfried** (1808-1878): b. Sondershausen, d. Lübeck; violinist (pupil of Spohr) and pianist; formed a string quartet with his brother Karl ('cellist); later court Kapellmeister in Sondershausen, municipal Kapellmeister in Lübeck, and of the Bach-Verein, Hamburg. He prod. operas; pub. orchestral and chamber music. (5) **Friedrich** (1828-1907): b. Frankfurt, d. Leipzig, where he was first violinist in the Gewandhaus and Stadttheater orchestras and teacher at the Cons. From 1878 he devoted himself to composition, being best known for his violin music; also prepared editions of classics for string instruments. (6) **Willy** (1868- ): b. Silesia; organist and composer of choruses (4 to 8 parts), sacred and secular, and men's choruses. (7) **Robert** (1869-1912): b. Berne; self-taught as composer, received encouragement from Grieg and later studied for a short time with Humperdinck. He composed chamber music, violin sonata, piano suites, two symphonies, a concert overture, songs, etc. (8) **E. Hans G.** (1870- ): b. Leipzig; double-bass player in various orchestras, and composer of songs, also an opera, a symphony, string quartet, etc. (9) **Georg** (psend. Georg Armin) (1871- ): b. Brunswick; singer and vocal teacher; set forth his method in *Die Lehrsätze der automatischen Stimmbildung* (1900), etc.

**HERMANNUS CONTRACTUS** (the Lame) [Count von Vehrigen] (1013[?]-1054): b. Sulgan, Suabia; d. Biberach; Benedictine monk at Reichenau. He wrote an important Chronicle (from the foundation of Rome), containing valuable data on musical history, also some little tracts on music, reprinted in Gerbert's *Scriptores*. He invented a system of musical notation, which was probably based on the Byzantine, but Guido's method, just then coming into vogue, prevented the acceptance of H.'s ideas.

**HERMANNUS DE ATRIO** (early 15th cent.): composer of 2- and 3-part chansons preserved in Vienna (Codex Trent, 89), of which one contains a chord reaching to D below the bass staff, indicating clearly the use of the bass viol.

**HERMES**, Egyptian god. Ref.: X. 13.

**HERMESDORFF**, Michael (1833-1885): b. Treves, d. there; priest and cathedral organist; edited the Treves *Cécilia*, and began the edition of the *Graduale ad usum romanum cantus S. Gregorii*, the completion of which he did not live to see. He pub. a gradual, etc., for the Treves diocese, a *Harmonia cantus choralis* (4 parts), wrote 3 masses, edited the 2nd ed. of Lück's collection of church music (4 vols.) and translated Guido d'Arezzo's *Micrologus*.

**HERMS**, Adeline (1862- ): b. Friesack; concert singer (mezzo-soprano); pupil of the Berlin Hochschule and O. Eichberg; married Eugen Sandou, cellist, 1895.

**HERMSTEDT**, Johann Simon (1778-1846): b. Longensalza, d. Sondershausen, as court Kapellmeister; clarinet virtuoso, for whom Spohr wrote 3 of his 4 clarinet concertos. H. also composed for his instrument and for military bands.

**HERNANDEZ**, Pablo (1834- ): b. Saragossa, where he was organist, later going to Madrid as pupil, then teacher at the Cons. He wrote an organ method, 6 organ fugues, a mass with orchestra, and other church music; also a symphony, an overture and a number of Spanish operettas (*Zarzueltas*).

**HERNANDO**, Rafael José Maria (1822- ): b. Madrid, pupil of the Cons. there, also studying in Paris, where he prod. a *Stabat Mater*. He prod. a number of operettas (*Zarzueltas*) in Madrid and became director of the Théâtre des Variétés, devoted to the exploitation of the *Zarzuelta* type of composition. He became secretary of the Madrid Cons., 1852, professor of harmony there, and composed hymns, cantatas, a votive mass, etc.

**HERNER**, Karl (1836-1906): b. Rendsburg, d. Hanover; violinist; pupil of Prague Cons. and Joachim; member of orchestras in Hamburg, Kiel, Co-

penhagen, Brussels, Brunswick and Hanover respectively; repetitor at the court theatre, Hanover, 1865, chorus director, 1869, Kapellmeister, 1887; composed songs, choral works, a ballet, recitatives to Weber's *Oberon*, overtures, etc.

**HERODOTUS**. Ref.: cited, X. 13.

**HEROLD**, Louis-Joseph-Ferdinand (1791-1833): b. Paris, d. at Thernes, near Paris. Though his father was a musician and a pupil of C. P. E. Bach, he did not desire the pursuit of the profession by his son, whose talent was discovered by Fétis. After his father's death H. entered the Conservatoire, studied the piano with Louis Adam (winning first prize in 1810), harmony with Catel, and composition with Méhul. He won the Prix de Rome in 1812. He became pianist to Queen Caroline at Naples, and there produced his first opera, *La gioventù di Enrico Quinto* (1815). Returning to Paris, he finished the score of Boieldieu's *Charles de France* (1816), earning a success which he followed up with *Les Rosières* (1817) and *La Clochette*. After writing some instrumental music and several unsuccessful operas, he determined to imitate the style of Rossini, but returned to his own field—comic opera—with the successful *Marie* (1826). While filling the posts of pianist, then chorus-master at the Italian Opera (1824-26) he prod. *Les Muletiers*, *L'Asthénie*, *Vendôme en Espagne*, *Le Roi René*, and *Le Lapin blanc*. He became, in 1827, *chef de chant* at the Grand Opéra, for which he wrote several charming ballets (of which one, *La Somnambule*, furnished Bellini the subject of his opera). After further minor works, H. secured his most brilliant success with *Zampa* (1831), followed by *L'Aubergerie d'Aurey*, written jointly with Carafa, and *La Marquise de Brinvilliers* (1831) with Auber, Berton, Blangini, Boieldieu, Carafa, Cherubini and Paër. *Le Pré aux clercs* (1832), his last completed work, is second only to *Zampa* in popularity, and his unfinished *Ludovic* was successfully completed by Halévy. H. also wrote 55 works for piano, including sonatas, caprices, rondos, divertissements, fantasies, variations and potpourris. Ref.: II, 207, 211; VIII, 101, 109; IX, 228, 230; portrait, IX, 226.

**HERSCHEL** (1) Friedrich Wilhelm, the celebrated astronomer (1738-1822): b. Hanover, d. near Windsor, Eng.; was originally a musician ('cellist'), who went to England with the Hanoverian guard. He became organist in Halifax and in Bath; also wrote a symphony and 2 band concertos. (2) Jakob (d. 1792 in Hanover): brother of (1); violinist and composer of violin sonatas, trio sonatas and quartets with obligato clavier part, also symphonies, etc.

**HERTEL** (1) Johann Christian

## Herther

(1699-1754): b. Öttingen, d. Strelitz; virtuosissimo on the viola da gamba, and composer of many orchestral and chamber-music works. (2) **Johann Wilhelm** (1727-1789): b. Eisenach, d. Schwerin; son of (1); concert-master, then court Kapellmeister, at Strelitz; composer of a number of symphonies, concertos for different instruments, oratorios, and cantatas, psalms, piano sonatas, etc., highly esteemed in their day; also edited a collection of favorite (chiefly Italian and French) music (1757-58, 2 parts). (3) **Peter Ludwig** (1817-1899): b. Berlin, d. there; court composer and ballet conductor at the Royal Opera, Berlin; composed a number of ballets, chiefly to scenarios by P. Tagliioni.

**HERTHER, F.** See GÜNTHER.

**HERTZ** (1) **Michael** (1844- ): b. Warsaw; pupil of Reinecke, Moscheles, Wenzel, Plaidy and Richter at the Leipzig Cons., later of Kullak and Kiel; piano teacher at the Stern Cons., Berlin, teacher in Warsaw. He composed 2 operas, much music for the stage, orchestral works, piano pieces, choruses and songs. (2) **Alfred** (1872-): b. Frankfurt-on-the-Main; conductor; studied at Raff Cons., Frankfurt. Conductor: Hoftheater, Altenburg, Saxony (1892-95); Stadttheater, Barmen-Elberfeld (1895-99); Spring concerts, London (1899); Stadttheater, Breslau (1899-1902); German opera, Metropolitan Opera House, New York (1902-15); San Francisco Symphony Orchestra from 1915. H. conducted at Covent Garden, London, spring and fall, 1910, and directed first performances in America of *Parsifal*, *Salome*, *Königskinder*, *Der Rosenkavalier*, and original productions of Parker's 'Mona' and 'Fairyländ,' Damosch's 'Cyrano de Bergerac,' etc.; contributor to 'The Art of Music' (1915). Ref.: IV, 149, 153.

**HERTZBERG, Rudolf von** (1818-1893): b. Berlin, d. there; studied with Berger and Dehn; singing teacher and later director of the cathedral choir there; Royal Musikdirektor and Royal professor.

**HERVÉ, Florimond Ronger** (1825-1892): b. near Arras, d. Paris; was at first organist, then became the originator of the French operetta, his affiliation with the theatre beginning in 1848, when he appeared in an *intermède* of his own composition, *Don Quichotte et Sancho Pansa*, at the Théâtre National. In 1851 he became conductor of the Théâtre du Palais-Royal. In 1854 he established the *Folies Concertantes* (later the *Folies Nouvelles* and *Folies Dramatiques*), where he inaugurated the diminutive type of burlesque or frivolous operetta of which he himself wrote over 50 (including *L'œil crevé*, *Le Petit Faust*, and *Le nouvel Aladin*), and which became the successful vehicle of the more talented Offenbach. H. wrote his own libret-

tos. His music has been aptly styled by Pouglin '*musiquette*.' He also wrote several ballets and a heroic symphony or cantata. His son, known as Gardel, wrote one operetta, *Nini c'est fini* (1871).

**HERZ** (1) **Jacques [Simon]** (1794-1880): b. Frankfurt, d. Nice; studied at Paris Cons.; pianist and teacher in Paris; for a time also in England; then assistant to his brother (2) at the Conservatoire. He composed a horn sonata, violin sonata, piano quintet and piano pieces. (2) **Henri** (1806-1888): b. Vienna, d. Paris; piano virtuoso, pupil of his father, of Hinten at Cohlentz, Pradher, Reicha, and Dourlen at the Paris Cons., where he won the first piano prize. Moscheles' visit in 1821 led him to emulate that master's style. He toured Germany with the violinist Lafont in 1831; visited London in 1834 and became piano professor at the Paris Cons. in 1842. After losses in the piano manufacturing business, he undertook a concert-tour through the United States, Mexico and the West Indies (1845-51), after which he was successful with a second business venture, making pianos which received first prize at the Paris Exhibition of 1855. As a pianist H. was rather sensational; as a composer he catered to the popular taste. His 200 or more works were ridiculed by musicians, but netted their composer high revenues. Only his études and Piano Method are likely to survive. H. pub. *Mes voyages en Amérique* (1866), a reprint of his letters to the *Moniteur Universel*. Ref.: III, 18; VII, 285ff, 297, 447.

**HERZFELD, Vletor von** (1856-): b. Pressburg; violinist, teacher; professor at the National Academy, Pesth, from 1886; 2nd violin of the Hubay-Popper Quartet; also composer of orchestral and chamber music.

**HERZKA, S.** (1843- ): b. Szege-din; pupil of the Vienna Cons. and of Marmontel, Ambroise Thomas and Berlioz in Paris; piano virtuoso; teacher at the National Institute of Music, Agram, and since 1870 in Vienna; composed the opera *Heinrichs IV. erste Liebe* (1806).

**HERZOG** (1) **Benedikt** (known as **Benedictus Ducis**) (16th cent.): b. probably near Constance; organist of the Marienkapelle, Antwerp, and *primicerius* of the Guild of St. Lucas; appointed organist of the Royal Chapel, London, 1516; apparently went from there to Vienna; became a follower of the Reformation and held pastorates at Ulm and Schalkstetten; the facts of his life are circumstantial; he is supposed to have been a pupil of Josquin des Prés, upon whose death a song of mourning was composed by one Benedictus, but this and other works ascribed to him may have been by Benedict Appenzeller (q.v.). Of the

## Herzogenberg

compositions presumably by him there have been pub. a song of mourning on the death of Erasmus of Rotterdam (J. Moderne, Lyons, 1538), 2 occasional compositions (Kricstein, Augsburg, 1540), 10 4-part German church songs in Rhaw's *Nene deutsche kirchliche Gesänge* (1544), four 3-part songs in Petrejus's *Trium vocum cantus* (1541), 40 pieces pub. in the collected works of T. Susato; 2 pieces in the Antwerp festival music in honor of Emperor Maximilian I (1515). Ref.: I. 297. (2) **Johann Georg** (1822-1909): b. Schmölz, Bavaria, d. Munich; organist and organ teacher at Munich Cons., later Musikdirektor and professor at Erlangen Univ.; virtuoso on the organ and composer of chorales, preludes, postludes and interludes, fantasies, etc., for organ; pub. an Organ School, Chorale books, etc. (3) **Emilie** (1860- ): b. Ermatingen, Switzerland; singer; made her debut at the Munich court theatre, where she became soubrette and coloratura singer; later at the Royal Opera at Berlin, where she achieved a reputation in Mozart operas; toured and became first mistress of singing at the Royal High-School for Music, Berlin.

**HERZOGENBERG, Heinrich von** (1843-1900): b. Graz, Styria, d. Wiesbaden; studied with Dessoff at Vienna Cons., 1862-64. In 1874 he founded, at Leipzig, the Bach-Verein, with P. Spitta, F. v. Holstein, and A. Volkland, and succeeded the latter as its director. He was prof. of comp. at the Berlin Hochschule (1885-92), and became president of the Meisterschule for composition, also a member of the Akademie. He wrote an oratorio, *Die Geburt Christi*; a symphonic poem, *Odysseus*; 2 symphonies, *Deutsches Liederspiel* for solo, chorus and piano duet, and a number of other choral works, settings of psalms, etc.; also chamber music, piano pieces (2 and 4 hands), songs, duets, etc. He married Elizabeth von Stockhausen, a talented pianist (1847-92). Ref.: III. 209, 210; VIII. 419.

**HESDIN, Pierre** (16th cent.): singer at the court of Henri II of France; singer in the papal chapel, 1547-1559; composed masses, motets and chansons.

**HESLTINGER, James** (?-1763): English organist and composer.

**HESIOD**. Ref.: I. 92; X. 52, 65.

**HESSE** (1) **Joachim**: organist and carillonneur at Gouda, Holland, 1766; wrote several treatises on organ playing and organs, in Dutch. (2) **Karl** (1859-1912): b. Basle, d. Berne; stud. at Leipzig; organist at Berne cathedral, also professor at the Univ. He wrote an organ sonata and preludes, a piano quintet and choral works (motets, *a cappella*, Psalm 90, etc.), also songs. (3) **Willy** (1859- ): b. Mannheim; violinist; pupil of his father and Joachim; concertized; became concert-master in Frankfurt, Rotterdam, Man-

chester (Hallé Orch.) and Cologne (Gürzenich), where he also taught at the Cons. In 1903 he went to the Royal Acad. of Music, London and 1904 became concert-master of the Boston Symphony Orch., also leader of a string quartet. Ref.: IV. 204. (4) **Ludwig** (1877- ): b. Marburg; singer and composer; pupil of the Berlin Hochschule, Vidal in Milan; gave recitals of modern Lieder, etc., and since 1907 conductor of the Munich Konzertgesellschaft. He composed a symphony, *Hans Memling*; a music drama, *Ariadne*; choral works, over 100 songs, etc.

**HESSE** (1) **Ernst Christian** (1676-1762): b. Thuringia, d. Darmstadt; at first an official, then studied the viola da gamba with Marin Marais and Forqueray, becoming the most celebrated of all German virtuosos on this instrument, for which he also wrote sonatas (besides church music). (2) **Adolf [Friedrich]** (1809-1863): b. Breslau, d. there; organist; son of an organ builder; pupil of Berner and E. Köhler; later of Hummel, Rinck, and Spohr. He was assistant, then organist, in Breslau churches, inaugurated the new organ of St. Eustache in Paris, where he astonished his public by his pedal playing; visited Italy in 1846 and England in 1852, performing on the organs in the Crystal Palace. He also conducted the Breslau symphony concerts for years. He composed an oratorio, *Tobias*; a dram. cantata, *Herzog Ernst von Schwaben*; other cantatas; 6 symphonies, 4 overtures, motets, a piano-concerto, chamber music, piano pieces and organ compositions (preludes, fugues, fantasies, etc.); also wrote an *Orgelschule* (Practical Organist). Ref.: VI. 459f.

**HESSE** (1) **Moritz [the Learned]**, **Landgrave of** (1572-1632): was both a music patron and a musician, having provided for Schütz's education in Venice, and composed a number of chorales, psalms, instrumental fugues and dance movements. (2) **Alexander Friedrich, Landgrave of** (1863- ): b. Copenhagen; pupil of Cornelius Rübner, Paul Klengel, etc.; blind since childhood; pursued further musical studies after becoming Landgrave (Joachim, Bruch, Weingartner, etc.); violinist, pianist and composer of chamber music, vocal pieces, grand mass, etc. (3) **Ernst Ludwig, Grand-Duke of** (1868- ): b. Darmstadt; pub. several songs.

**HESSELBERG, Édouard Gregory** (d'Essenelli) (1870- ): b. Riga; pianist, composer, pedagogue; studied at the Philharmonic Cons., Moscow (laureate and medal), later privately under Rubinstein. Came to America, 1892; director in colleges or conservatories in Ithaca (N. Y.), Denver, Macon (Ga.), Nashville (Tenn.); senior professor of piano, Toronto Cons., etc.; toured Europe and America as pianist;

## Hetsch

composed for piano, violin and orch., also songs.

**HETSCH, Louis** (1806-1872): b. Stuttgart, d. Mannheim; academic Musikdirektor at Heidelberg until 1846; subsequently Musikdirektor at Mannheim; composed orchestral, choral and chamber music.

**HEUBERGER, Richard Franz Joseph** (1850-1914): b. Graz, d. Vienna; by profession a civil engineer, but devoted himself to music, in 1876 becoming conductor of the Vienna academic Gesangverein, and in 1878 of the Singakademie. He wrote 2 operas, 2 operettas, ballet, a cantata, overture to Byron's 'Cain'; rhapsody from Rückert's *Liebesfrühling* for chorus, an orchestral suite, besides a symphony; orchestral variations on a theme by Schubert; orchestral serenades, part-songs, songs. *Ref.*: VII. 194; IX. 425.

**HEUBNER, Konrad** (1860-1905): b. Dresden, d. Coblenz; studied at the Leipzig Cons. and under Riemann at the Univ., with Nottebohm in Vienna and Wüllner, Nicodé and Blassmann in Dresden; director of the Singakademie, Liegnitz, 1882, second director of the Singakademie, Berlin, 1884; director of the Cons. and conductor at Coblenz, 1890; composer of overtures, chamber music, a violin concerto and a choral work; arranged Herzogenberg's *Deutsches Liederspiel* for orchestra.

**HEUGEL, Jacques Leopold** (1815-1883): b. La Rochelle, d. Paris; founder of the Paris music-publishing house of Heugel et fils; editor of *Le Ménestrel* from 1834. His firm has pub. the celebrated Conservatoire Methods of the various branches of the art, written by Cherubini, Baillot, Mengozzi, Catel, etc., and more recently by Garcia, Duprez, Marmontel, Niedermeyer, etc.

**HEUSS, Alfred Valentin** (1877-): b. Chur; editor; author of a treatise on the instrumental pieces in Monteverdi's *Orfeo* and the Venetian operatic *sinfonie* (1903); editor of the journal of the *Internationale Musikgesellschaft* since 1904, and a frequent contributor to the same; editor of Krieger's arias and author of several analyses (*Musikführer*), also the program books of some of the festivals of the Bach-Gesellschaft.

**HEY, Julius** (1832-1909): b. Lower Franconia, d. Munich; studied with Lachner and F. Schmitt; became acquainted with Wagner through King Ludwig II and aimed to reform the study of singing in a German nationalistic sense; became teacher of singing at the Munich Music School (founded by Ludwig II, according to Wagner's designs, under the direction of Bülow), but resigned after Wagner's death and continued his work in Berlin. He prod. the monumental pedagogical work, *Deutscher Gesangsunterricht* (in 4 parts, covering speech, vocal instruction for women, do. for men,

## Heyne

and textual explanations, 1886); also wrote *R. Wagner als Vortragsmeister* (1911).

**HEYDEN** (1) **Sebald** (1498[4?]-1561): b. Nuremberg, d. there; cantor of the Hospital School, and of St. Sebaldus' Church. He wrote an important treatise on measured music, *Musicae, i.e. artis canendi libri duo* (1527; 3rd ed. as *De arte canendi, etc.* 1540); also *Stichiosie musicae, seu rudimenta musicae* (1529), *Musicae stichiosis, worin vom Ursprung und Nutzen der Musik, etc., or Institutiones musicae* (1535). *Ref.*: I. 240. (2) **Hans** (1540-1613): b. Nuremberg, d. there; son of Sebald (1); was organist of the St. Sebald's Church; invented the *Geigenclavicimbal* or *Nürnbergisch Geigenwerk*, which he described in *Musicale instrumentum reformatum* (1610).

**HEYDRICH, Bruno** (1865- ): b. Leuben, Saxony; studied at the Dresden Cons., double-bass player in the court orchestras of Meiningen and Dresden; studied singing in Dresden, Berlin, Weimar and Cologne, and sang Wagner rôles in Weimar, Aachen, Cologne, Magdeburg, and Brunswick; finally director of a conservatory of music and drama founded by him in Halle; composer of the operas *Amen* (1895), *Frieden* (1907) and *Der Zufall* (1914), piano pieces, choral works with orchestra, chamber music, songs, etc.

**HEYER, Wilhelm** (1849-1913): b. Cologne, d. there; patron of music; for many years a supporter of the Cologne Concert Society, Conservatory and Musical Society; founded in Cologne, 1906, a Museum of Musical History which now contains over 2600 instruments, about 20,000 musical autographs, 3500 portraits and a large musical library.

**HEYMAN, Katherine Ruth**: contemp. Amer. song writer. *Ref.*: IV. 406.

**HEYMANN** (1) **-RHEINECK, Karl August** (1852- ): b. Castle Rheineck-on-Rhine; pupil of the Cologne Cons.; pupil, then teacher at the Berlin Hochschule; composer of piano pieces and songs. (2) **Karl** (1854- ): b. Filehne, Posen; pianist; pupil of Cologne Cons., and of Kiel in Berlin. Concertized, and after returning on account of ill-health, accompanied the violinist Wilhelmj; then became Musikdirektor at Bingen; and later pianist to the Hesse court. He taught at the Hoch Cons., concertized, and composed brilliant and meritorious piano pieces, including a concerto.

**HEYNE** (or *Hayne, Ayne* [Henry]), **van Ghizeghem** (15th cent.): chapel singer at Cambrai Cathedral and at the court of Charles the Bold; composer of chansons, of which 3 are preserved in Petrucci's *Odhecaton* (1501), others in MSS. at Dijon and Vienna (Trent Cod. 89). Like Morton, H. is recorded



to have accompanied his vocal performances with bass instruments.

**HEYSE** (1) **Paul**; Poet. *Ref.*: V. 331; VI. 202. (2) **Karl** (1879- ): b. St. Petersburg; studied organ, etc., at the Leipzig Cons.; toured as concert-organist from 1903; organist at the German reformed church in Frankfurt and teacher at the Hoch. Cons.

**HIEL, Emanuel**; librettist. *Ref.*: VI. 301.

**HIEROCLES**. *Ref.*: (quoted) I. 90, 109.

**HIERONYMUS DE MORAVIA**; ca. 1250 Dominican friar in Paris; collected some of the oldest tracts on discant (*Discantus positio*, Giov. de Garlandia, Franco), reprinted in Coussemaker's *Scriptores*.

**HIGGINSON, Henry Lee** (1834-): b. New York; American banker and noted musical patron; studied music in Vienna, organized and endowed the Boston Symphony Orchestra and built the Symphony Hall at Boston. *Ref.*: IV. 190; portrait, IV. 172.

**HIGNARD, [Jean Louis] Aristide** (1822-1898): b. Nantes, d. Vernon; pupil of Halévy at the Paris Cons.; composer of comic operas prod. at the Théâtre Lyrique, the Bouffes Parisiens, etc.; also a 'lyric tragedy,' *Hamlet*, prod. Nantes, 1888. He also wrote waltzes for piano 4-hands, men's and women's choruses, songs, etc.

[St.] **HILARIUS** (4th cent.): bishop of Poitiers, who is supposed to have introduced the Syrian Hymnody into the Western Church. He was an exile in Asia, 356-60, and there became acquainted with the antiphonal and other psalmody practised in the Eastern churches. Three hymns by him have been preserved, which do not prove him the pioneer in metrical (Ambrosian) hymns that he is reputed to be. *Ref.*: I. 142.

**HILDACH, Eugen** (1849- ): b. Wittenberge-on-the-Elbe; singer (baritone); widely known as joint recitalist with his wife Anna (Schubert) H. (soprano), his fellow-pupil (b. 1852 in East Prussia). In 1880 both joined the faculty of the Dresden Cons., resigning in 1886 to give concerts throughout Germany.

**HILDBURGHAUSEN, [Prince] Joseph zu**. *Ref.*: II. 71 (footnote).

**HILDEBRAND** (1) **Christian**. See FÜLLSACK. (2) **Zacharias** (1680-1743): builder of the organ in the Dresden Catholic Church. (3) **Johann Gottfried**: son of Zacharias; built St. Michael's Church, Hamburg.

**HILES** (1) **John** (1810-1882): b. Shrewsbury, d. London; organist in London, etc.; wrote piano pieces, songs, a series of musical catechisms, and a 'Dictionary of Musical Terms' (1871). (2) **Henry** (1826-1904): b. Shrewsbury, d. near London; brother of (1); organist in various churches, Mns. D. Oxford, 1867; lecturer at Owens Col-

lege; co-founder of the National Society of Professional Musicians, editor of the 'Quarterly Musical Review,' author of a 'Grammar of Music,' 1879, and other theoretical works; also composed an oratorio, cantatas, psalms, etc., an organ suite and an operetta.

**HILF, Arno** (1858-1909): b. Bad Elster, nephew and pupil of Christian Wolfgang H. (1818-72), also pupil of David, Schradieck, etc.; violinist; concert-master and conservatory teacher at Moscow, Sondershausen and Leipzig.

**HILFERDING**: early Russian ballet-master. *Ref.*: X. 180.

**HILL** (1) **Aaron**: librettist of Handel's *Rinaldo*. *Ref.*: I. 431, 438f. (2) **William** (d. 1870): organ builder; increased (with Gauntlett) the range of English organs to contra-C. He built organs in York, Worcester, Birmingham and Melbourne. (3) **Uriah C.** (1802[?]-1875): b. New York; violinist; pupil of Spohr and founder of the Philharmonic Society of New York in 1842, of which he was first president and in which he played as a first violin. *Ref.*: IV. 181, 183, 202. (4) **Thomas Henry Weist** (1828-1891): b. London, d. there; director in the Guildhall School of Music. (5) **Karl** (1831-1893): b. Idstein (Nassau), d. Sachsenberg (Mecklenburg); baritone, at the court theatre in Schwerin; sang *Alicerich* at the first Bayreuth festival. (6) **Wilhelm** (1838-1902): b. Fulda, d. Homburg v. d. H.; pianist and composer living in Frankfurt from 1854. He wrote an opera, *Alona* (2nd prize for the concours at the opening of the Frankfort opera); pub. violin sonatas, trios, a piano concerto and songs. (7) **Edward Burlingame** (1872- ): b. Cambridge, Mass.; pupil of J. K. Paine at Harvard, of B. J. Lang, A. Whiting and L. Breitner (piano), and F. F. Ballard and C. M. Widor (composition); instructor in music at Harvard Univ. since 1908; contributor of critical articles to various newspapers and periodicals; composer of songs, piano pieces, 2 pantomimes (orch.), a symphonic poem, 'Lancelot and Guinevere,' choral pieces, etc. *Ref.*: IV. 388ff; mus. ex., XIV. 286.

**HILLE** (1) **Eduard** (1822-1891): b. Wahlhausen, Hanover, d. Göttingen; studied at the Univ. of Göttingen, and was for several years a music teacher in Hanover where he founded the Neue Singakademie and conducted a male singing society; from 1855 academic Musikdirektor at Göttingen, where he founded the Singakademie and revived the Academic Concerts; composed an opera *Der neue Oberst* (1849), and many songs and choruses; pub. a *Choralbuch* for Hanover (1886). (2) **Gustav** (1851- ): b. Jerichowa, d. Elbe; studied at the Kullak Academy and the Royal High School for Music; pupil of Joachim; member of the Mendelssohn Quartet, Boston, 1879,

## Hillemacher

teacher at the Academy of Music, Philadelphia, 1880; composed violin sonatas, suites for violin, a double concerto for 2 violins, piano pieces and songs.

**HILLEMACHER** (1) **Paul Joseph Wilhelm** (1852- ): b. Paris; composer of a cantata, 'Judas,' which won the Prix de Rome in 1876, collaborator with his brother (2), q.v. (2) **Lucien Joseph Édouard** (1860- ): b. Paris; brother of and collaborator with (1) under the combined name of P. L. Hillemacher. His cantata *Fingal* won the Prix de Rome in 1880, and the brothers' joint production, *Loreley*, a symphonic legend in 3 parts, gained the grand prize of the City of Paris. They also wrote jointly 3 operas, a comic opera, a pantomime, an antique comedy, *Circé*, also a passion mystery, orchestral works, songs, and piano pieces.

**HILLER** (1) (**Hüller**), **Johann Adam** (1728-1804): b. Wendisch-Ossig, n. Görlitz; d. Leipzig. A boy soprano, he was educated at the Görlitz Gymnasium, the Kreuzschule (Dresden) and the Univ. of Leipzig, where he was also flutist, singer in Doles' concerts, and teacher. After some years as tutor in Dresden and Leipzig, he devoted himself to a revival of the Subscription Concerts in 1763, which eventually developed into the famous Gewandhaus Concerts, of which he was conductor. H. also established a singing-school, and succeeded Doles as cantor of the Thomasschule. He is historically important as the originator of the *singspiel*, of which type of comic opera he prod. (at Leipzig): *Lottchen am Hofe* (1760); *Der Teufel ist los* (1st part, *Der lustige Schuster*, 1768; 2nd part, *Die verwandelten Weiber*, 1766); *Lisuart und Dariolette* (1767); *Die Liebe auf dem Lande*, *Der Dorfbarbier*, *Die Jagd*, *Die Musen* (1772); *Der Erntekranz*, *Der Krieg* (1773); *Die Jubelhochzeit*, *Das Grab des Mufti* (1779); *Pottis*, oder *Das gerettete Troja* (1782), the individual songs in which became very popular. He also composed a Passion cantata, funeral music in honor of Hasse, the 100th Psalm, symphonies and partitas; and edited Ch. Felix Weiss's *Lieder für Kinder*, 50 *geistliche Lieder für Kinder*, *Choral Melodien* zu Gellerts *geistlichen Oden*, *Vierstimmige Chorarien*, a *Choralbuch*, cantatas, etc. He also pub. the earliest musical paper, *Wöchentliche Nachrichten und Anmerkungen die Musik betreffend* (1766-70), and wrote *Lebensbeschreibungen berühmter Musikgelehrten und Tonkünstler* (1784); *Über Metastasio und seine Werke* (1786); *Anweisung zum musikalisch richtigen Gesang* (1774); *Anweisung zum musikalisch zierlichen Gesang* (1780); *Anweisung zum Violspiel* (1792); prepared the 2nd ed. of Adlung's *Anleitung zur musikalischen Gelahrtheit* (with comments, 1783), arranged Pergolesi's *Stabat Mater* for four-part chorus, and

## Hilton

pub. works of Handel, Haydn, Graun and Hasse. *Ref.*: II. 88, 191; V. 176f, 191, 197; IX. 80, 81; portrait, V. 192. (2) **Friedrich Adam** (1768-1812): b. Leipzig, d. Königsberg; son of (1); singer and violinist; conductor in Schwerin, 1790, Altona, 1796, and Königsberg, 1798. He wrote 4 *singspiele*, 6 string quartets, also smaller vocal and instr. pieces. (3) **Ferdinand [von]**, (1811-1885): b. Frankfurt, d. Cologne; pianist, conductor and composer; studied violin with Hofmann, piano with Aloys Schmitt and theory with Vollweiler. He was a pupil of Hummel at Weimar from 1825, and accompanied him to Vienna in 1827, where he pub. a string quartet (having begun composition at the age of 12). He taught for a time in Paris, but, of independent means, soon devoted himself to perfecting himself as pianist and composer, giving concerts with Fétis and Baillot, and earning a reputation as an interpreter of Beethoven. After some time in Frankfurt he prod. his opera *Romilda* at Milan, which was not successful, but his oratorio, *Die Zerstörung Jerusalems*, prompted Mendelssohn to invite him to produce it at Leipzig, where he also conducted the Gewandhaus concerts during 1843-44. He prod. 2 operas, *Traum in der Christnacht* (1845) and *Conradin* (1847) at Dresden, and then became municipal Kapellmeister at Düsseldorf, and in 1850 at Cologne, where he organized the Cons. and conducted the Gürzenich Concerts as well as the Lower Rhine festivals. During 1852-53 he cond. the Italian Opera in Paris. H.'s compositions comprise over 200 numbers, remarkable for flowing melody, sparkling rhythm, clarity and elegance, rather than depth. Besides the operas already named, they include 3 others, also 2 oratorios, 6 cantatas and other choral works, many piano compositions, including a concerto, sonatas, suites and small pieces (*Réveries*, etc.), a sonata and a suite for violin and piano, a 'cello sonata, 5 trios, 5 quartets, 5 string quintets, overtures, 3 symphonies, etc. *Ref.*: II. 263 (footnote); III. 9; VI. 168; VII. 176, 182; VIII. 249; portrait, VI. 176.

**HILPERT**, [W. Kasimir] **Friedrich** (1841-1896): b. Nuremberg, d. Munich; 'cellist, pupil of Grützmacher at Leipzig Cons., co-founder and member for 8 years of the Florentine Quartet, then solo 'cellist at the Vienna Hofoper, and finally teacher at the Royal School of Music and soloist in the Royal court orch., Munich.

**HILTON** (1) **John**: ca. 1593 organist and singer at Lincoln, then Cambridge (Bac.); composer of the 'Faire Oriana' in the 'Triumphs of Oriana' (1601) and 2 other madrigals of 1610. (2) **John** (1599-1657): perhaps son of (1); English composer of sacred and secular songs; Mus. Bac., Cambridge, 1626;

organist of St. Margaret's, Westminster. He pub. 'Ayres or Fa-las for Three Voices' (1627; repub. by the Mus. Antiq. Soc., 1844) and 'Catch That Catch Can' (1652). His church music is pub. in Lowes' 'Choice Psalmes,' Rimbault's 'Cathedral Music' and in MS. in the British Museum.

**HIMMEL, Friedrich Heinrich** (1765-1814): b. Treuenbrietzen, Brandenburg; d. Berlin; pianist and composer. At first a candidate for the ministry, he secured from King Friedrich Wilhelm II a stipend to study music in Dresden, with Naumann. His compositions brought him an appointment as royal chamber-composer, and after studying in Italy for two years, he prod. 2 operas, *Il primo navigatore* (Venice, 1794) and *Semiramide* (Naples, 1795). In 1795 he succeeded Reichardt as court Kapellmeister in Berlin. In 1798 he prod. his opera *Alessandro* in St. Petersburg, then lived in Riga, and also visited Paris, London, and Vienna. After the battle of Jena, he followed the court to Pyrmont, went to Cassel and Vienna, and finally returned to Berlin. He wrote the Italian opera *Vasco di Gama* (Berlin, 1801); the operettas *Frohsinn und Schwärmerei* (1801); *Fanchon, das Letermädden* (1804); *Die Sylphen* (1806); *Der Kobold* (Vienna, 1811); an oratorio, a cantata, church music, chamber music, etc.; also quasi-popular songs (*Es kann ja nicht immer so bleiben*, etc.) Ref.: II. 152, 162; V. 229; IX. 82.

**HINCKLEY, Allan** (1877- ): b. Boston; operatic bass; studied singing with Oscar Saenger in New York; début at the Hamburg Municipal Theatre; member of the Metropolitan Opera Co., in New York, since 1908; sang under Hans Richter in Bayreuth.

**HINCKS, Marcella**. Ref.: (cited on Japanese dancing) X. 35.

**HINRICHS** (1) **Johann Christian** (b. Hamburg, 1760); pub. a history of Russian hunting music, while living in St. Petersburg. (2) **Friedrich** (1820-1892): b. Halle, d. Berlin; son of the philosopher H. F. W. Hinrichs; brother-in-law and friend of Robert Franz, whose style he imitated in some songs. He wrote *R. Wagner und die neuere Musik* (1854). (3) **Marie H.** (1828-1891): d. Halle; wife of (2); composer of songs.

**HINTON, Arthur** (1869- ): b. Beckenham, Kent, Eng.; studied violin and composition at the Royal Academy of Music (where he afterwards became sub-professor) and under Rheinberger at Munich. Composed 2 symphonies, an opera *Tamara*, an orchestral fantasy, a suite for violin and piano, a violin sonata, a trio, a piano quintet, a dramatic romance, *Chant des Vagues* for 'cello and orch., piano pieces and songs. H. married Katherine Goodson, the pianist. Ref.: III. 427.

**HIPKINS, Alfred James** (1826-1903): b. Westminster, d. London; partner of Broadwood & Sons from 1840; expert on old instruments, on which he lectured. He wrote 'A Guide Through the Loan Collection of Musical Instruments in Albert Hall' (1885), 'Old Keyboard Instruments' (1887), 'Musical Instruments, Historic, Rare and Unique' (1888), 'A Description and History of the Pianoforte and Older Keyboard Stringed Instruments' (1896) and 'Dorian and Phrygian' (1903). He was also one of the principal collaborators on 'Grove's Dictionary.'

**HIPPEAU, Edouard**: author of *Berlioz, l'homme et l'artiste* (3 vols., 1883-85), *Berlioz et son temps* (1892), *Henry VIII et l'opéra français* (a study of Saint-Saëns in *Renaissance française*, 1893).

**HIPPOCRATES**. Ref.: V. 55.

**HIRSCH, Karl** (1858- ): b. Wending, near Nördlingen; conductor and music teacher in Sigmaringen, St. Jürier and Munich; conductor of the Liedertafel in Mannheim, the Liederkranz in Cologne, several societies in Elberfeld and Heilbronn; director of the music school in the latter town; since 1909 director of the Liedertafel Aurora and the Chorverein at Baden-Baden; composer of male choruses with orchestra and mixed choruses *a cappella*.

**HIRSCHBACH, Hermann** (1812-1888): b. Berlin, d. Leipzig; editor of the *Musikalisch-Kritisches Repertorium*; prolific composer of chamber music, symphonies, overtures and 2 operas.

**HIRSCHFELD, Robert** (1858-1914): b. Moravia, d. Salzburg; studied at the Vienna Cons.; teacher of musical aesthetics there, from 1884; director of the Mozarteum in Salzburg, from 1913; author of *Das kritische Verfahren Hanslicks* (1885), a memorial monograph for the Mozart centenary celebrations (1891), a biography of Cimarosa, in the catalogue of the Cimarosa Festival, Vienna, 1901; arranged Haydn's *Apotheker*, Mozart's *Zaide* and Schubert's *Der vierjährige Posten* for revival in Vienna.

**HIRSCHMANN, Henri** (1872- ): b. St. Mandé; composer of the operas *L'amour à la bastille* (1897), *Love-lace* (1898), *Rolande* (1905), *Hernani* (1909), *La danseuse de Tanagra* (1911), *La petite Nanon* (1913), and the operettas *Das Schwalbenfest* (Berlin, 1904), *La petite Bohème* (1905), *La feuille de vigne* (1907), *Mlle. Don Juan* (1909), *La vie joyeuse* (1910), *Les petits étoiles* (1911), *Les deux princesses* (1914), also pantomimes and ballets.

**HITZELBERGER, Sabina** (1755- [?]): b. Randersacker; coloratura soprano; attached to the court of the Prince Bishop of Würzburg; sang for a season at the Concerts Spirituels, Paris (1776), and for a season at the Winter Concerts, Frankfurt; had many

successful pupils; her range was 3 octaves.

**HILAWATSCH, Woizech Ivanovitch** (1849- ): b. Leditsch, Bohemia; studied in the Paris School for Organists; conducted in Bohemia and in St. Petersburg, where he organized a students' orchestra. In 1900 he became organist in the court orchestra. His compositions are orchestral works, pianoforte pieces, choruses, etc., also a comic opera.

**HOBBS, J. William** (1799-1877): b. Henley, d. Croydon; tenor and composer.

**HOBRECHT** (or **Obrecht, Obrecht, Obertus, Hobertus**), **Jakob** (ca. 1430-ca. 1506): b. Utrecht, Antwerp; one of the most eminent composers of the Netherland school; chapel-master at Utrecht Cathedral, 1465, at Notre-Dame, Antwerp, 1492, and chaplain in 1494. He wrote numerous masses, motets, hymns, to be found in various collections of the period, in MS. in the Munich Royal Library, and in the archives of the Papal chapel. A *Missae Obrecht* (1503), containing the masses *Je ne demande, Gregorum, Fortuna desperata, Malheur me bat, Salve diva parens*, was printed by Petrucci; also the mass *Si dederò* (in *Missae diversorum*, vol. 1). *Ref.*: I. 248, 251; VI. 48.

**HOCHBERG, [Hans Heinrich XIV] Bolko, Count von** (1843- ): b. Castle Fürstenstein, Silesia; abandoned statesmanship for music; maintained a private string quartet and founded the Silesian music festivals, 1876. He became Royal general intendant of the drama in Berlin, and retired to his Castle Rohnstock, 1903. He composed a *singspiel*, a romantic opera, 2 symphonies, chamber music, songs, and choruses, all of considerable merit.

**HOCMELE, Edmond** (1824-1895): b. Paris, d. Asnières, near Paris; music critic who used the pseudonym Edmond de Bussy.

**HODGES** (1) **Edward** (1796-1867): b. Bristol, d. Clifton; organist at Bristol, Toronto, Can., and New York (St. John's Chapel and Trinity Church); Mus. D., Cambridge, 1825. He returned to England in 1863, wrote an essay on the cultivation of church music, contributed to the 'Quarterly Musical Magazine' and the 'Musical World'; also composed church music. (2) **Faustina Hasse** (d. New York, 1895): daughter of (1); organist of churches in Philadelphia and composer. (3) **John Sebastian Bach**: son of (1); rector of St. Paul's, Baltimore, and organist.

**HODGKINSON** (1) **Francis** (18th cent.): Early American operatic promoter. *Ref.*: IV. 111. (2) **John** (18th cent.): founder of the Columbian Anacreontic Soc. (New York). *Ref.*: IV. 90.

**HOECKH, Karl** (1707-1772): b.

Ebersdorf, near Vienna, d. Zerbst; accompanied Franz Benda to Warsaw, where they were both engaged; then became concert-master in Zerbst. He composed among other works symphonies, violin concertos, violin solos, also Parteen for 2 violins and bass (7 pub.). Among his pupils was F. W. Rust.

**HOFFMANN** (1) **Eucharis** (16th cent.): b. Heldburg, Franconia; cantor, etc., in Stralsund; pub. musical treatises in Latin (1582-1584), etc.; also German (4-part) settings of psalms of David, etc. (2) **Leopold** (1730-1793): b. Vienna, d. there; chapel-master at St. Stephen's Cathedral, Vienna (where Mozart was for a time his assistant); prolific composer of church music (masses, graduals, offertories, etc.), also symphonies, concertos, trios, etc., which were among the first Viennese compositions influenced by the style of the Mannheim School, and which rivalled Haydn's early works in popularity. (3) **Ernst Theodor [Amadeus] Wilhelm** (Amadeus being added by him because of his love of Mozart), (1776-1882): b. Königsberg, d. Berlin; poet, composer and caricaturist; studied law, and music with the organist Podbielski; became assessor at Posen, but was removed to Plozk in 1802 for offensive caricaturing; secured a position at Warsaw in 1803 and was forced to teach music after reverses caused by the war. In 1808 he was made conductor at the Bamberg theatre, and later of the orchestra of Sekonda's Schauspielergesellschaft in Leipzig and Dresden. Meanwhile he wrote whimsical articles for the *Allgemeine musikalische Zeitung* under the pen-name of 'Kapellmeister Johannes Kreisler,' which were repub. as *Phantasiestücke in Callof's Manier*, with preface by Jean Paul Richter (2 vols., 1814). During the last 6 years of his life H. was engaged in a judicial capacity in Berlin. Among his admirers were Beethoven, Weber, Schumann, and Carlyle. He composed several operas, incl. *Undine* (Berlin, 1816), a ballet, incidental music to plays, a mass, *Miserere*, and other vocal works; also a symphony, an overture, a quintet for harp and strings, piano sonatas, etc. *Ref.*: II. 308ff, 379; VII. 218, 232; IX. 96. (4) **Heinrich August (Hoffmann von Fallersleben)** (1798-1874): b. Fallersleben, Hanover; d. Castle Korvei; poet and philologist who pub. a history of German church song (1832), also *Schlesische Volkslieder mit Melodien* (with E. Richter, 1842); *Deutsches Volks-Gesangbuch* (1848); *Deutsche Gesellschaftslieder des 16.-17. Jahrhunderts* (1844), and *Kinderlieder* (1843, frequently republished and supplemented). His complete works were pub. in 8 vols., 1890-91. (5) **Richard Andrews** (Hoffmann - Andrews) (1831-1891): b. Manchester; pianist; went to

New York in 1847, where he first played Thalberg's *Sonnambula* fantasia in public, and later appeared frequently at the Philharmonic concerts. He also taught the piano and composed a number of piano pieces. (6) **Karl** (1872- ): b. Prague; pupil of Bennewitz at the Cons. there; first violinist of the Bohemian String Quartet.

**HOFFMEISTER, Franz Anton** (1754-1812): b. Rotenburg, d. Vienna; founded, with A. Kühnel, the *Bureau de musique* (now C. F. Peters) in Leipzig, 1805, but left the firm to return to Vienna. He composed 9 operas, symphony, serenades, and hundreds of pieces for flute, 42 string quartets, other chamber music and piano sonatas, etc., popular in this time but without permanent value. *Ref.*: II. 109.

**HOFFS, Friedrich von** (1843- ): b. Geldern; composer of songs, male choruses (some over his own texts), and editor of old Italian madrigals, etc., and old German songs.

**HOFHAIMER (Hofhesmer, Hofheymer), Paulus von** (1459-1537): b. Salzburg, d. there; arch-ducal, then imperial, court-organist at Innsbruck; later cathedral organist at Salzburg, and said to have been without a rival as a master of his instrument. He is also considered one of the most gifted German composers of the 15th century, his 4-part German songs being found in the collections of Oglin (1512), Egenloff (1535), Forster (1539); other music in MSS. at Berlin. He also set some of the *Harmonia poetica* (odes of Horace, etc.), others being set by Senfl (1539, repub. 1868).

**HOFMANN** (1) **Heinrich [Karl Johann]** (1842- ): b. Berlin; studied with Grell, Dehn, and Würster; achieved a reputation as pianist and teacher, but devoted himself to composition after producing successfully an opera, *Cartouche* (1869), a Hungarian Suite for orch. (1873), and the 'Frithjof' symphony (1874). His other works include the operas *Der Matador* (Berlin, 1872); *Armin* (Dresden, 1872); *Annenchen von Oranien* (ib., 1882); *Donna Diana* (Berlin, 1886); the comic opera *Lully* (Stettin, 1889); the secular oratorio *Prometheus* (1896); the cantata *Selig sind die Todten* (op. 64), and other important choral works (male, female, mixed, with soli and orch.); part-songs and vocal pieces with orch. For orchestra he has written 3 *Charakterstücke*; 2 suites ('Hungariau' and *Im Schlosshof*); a *Schauspiel-Ouvertüre*; *Bilder aus Norwegen*; a scherzo, *Irrlichter und Kobolde*, a Serenade for strings and a *Trauermarsch*; and for piano some fine duets and characteristic solo pieces. He also wrote a piano quartet, a trio, a Konzertstück for flute, an octet, a sextet, a string quartet, a 'cello serenade, a violin sonata, etc. *Ref.*: III. 20, 212, 257; VI. 203f; VIII. 321f; portrait, VI. 202.

(2) **Richard** (1844- ): b. Delitzsch; violinist in Berlin and in Leipzig, where he also directed the Singakademie, taught, became Royal professor and instructor of instrumentation at the Cons. He pub. a series of methods for various orchestral instruments, also a catechism of musical instruments (6th ed., 1903), a *Grosse Violintechnik* and an important *Praktische Instrumentationslehre* (1893, English trans., 1898); also compositions for piano, for string and wind instruments. (3) **Josef** (1876- ): b. Cracow; pianist, son of Kasimlr H. (composer of operettas), appeared as 'wonder child' in Europe and America, where he found a wealthy patron; then became pupil of Moszkowski and Rubinstein and d'Albert; toured Europe and America successfully many times; also composed a piano concerto and smaller piano pieces.

**HOFMANNSTHAL, Hugo von.**: contemporary German author; librettist of operas by Richard Strauss. *Ref.*: V. 331; IX. xv, 436, 439.

**HOFMEISTER** (1) **Friedrich** (1782-1864): b. Strehlen, d. near Leipzig; founder of a music publishing house (bearing his name) in Leipzig, 1807, and editor of the *Musikalisch-literarische Monatsbericht*, a list of all German music pub. in Germany during the month, which was continued by his successors. (2) **Adolf** (d. 1870): son and successor of (1); revised an edition of Whistling's 'Manual of Musical Literature' (to 1843) and issued a number of supplements, also continued by the firm, which was for years under the management of Albert Röthing (1845-1907).

**HOGARTH, George** (1783-1870): b. London; originally an official and musical amateur, then critic and historian; collaborator on 'Harmonicon' from 1830, music editor London *Morning Chronicle* from 1834, music critic of the *Daily News*, 1846-66. He wrote 'Musical History, Biography and Criticism' (2 vols., 1835, 1838); 'Memoirs of the Musical Drama' (1838; 2nd ed., 'Memoirs of the Opera'); 'The Philharmonic Society of London, 1813-62' (1862), and 'The Life of Beethoven.' He was secretary of the London Philharmonic Soc. and pub. glees and other vocal pieces.

**HOHENEMSER, Richard [Heinrich]** (1870- ): b. Frankfurt-a-M.; studied musical history with Spitta and Bellermann in Berlin and musical science with Sandberger in Munich; author of Luigi Cherubini, *sein Leben und seine Werke* (1913), *Über Programmmusik* (1900), *Über die Volksmusik in den deutschen Alpenländern* (1912), *J. Brahms und die Volksmusik* (1902), *Die Kompositionen von Clara Wieck-Schumann* (1905), *Robert Schumann unter dem Einfluss der Alten* (1909), and *Beethoven als Bearbeiter*

*schottischer und anderer Volksweisen* (1910).

**HÖHLFELD, Otto** (1854-1895): b. Zeulenroda, Vogtland; d. Darmstadt; court concert-master, violin virtuoso, composer for string instruments and pianoforte.

**HOL, Richard** (1825-1904): b. Amsterdam, d. Utrecht; piano teacher and conductor of choral societies, etc., in Amsterdam; cathedral organist and director of the municipal music school in Utrecht; also conductor of concerts at The Hague and Amsterdam. He was a member of the French Academy and otherwise highly honored; also highly esteemed as a composer, having written 4 symphonies, choral ballads (with orchestra), an oratorio *David*, 2 operas, masses, Dutch (and some German) songs and other works, over 125 in all; also a vocal method. He wrote criticisms and a monograph on Sweelinck (1859-60) and edited the periodical *Het orgel* to 1900.

**HOLBORNE, Antony** (16th cent.): author of a 'Citharn-School' pub. by his brother William in 1597, and containing pieces for the English guitar (in tablature), for violin, and 3-part Neapolitan canzonets by H. Other pieces by him are in Dowland's 'Varieties of Lute Lessons' (1610).

**HOLBROOKE, Josef** (1878- ): b. Croyden; pupil of his father, a musician, and at the Royal Acad. of Music, where he took several prizes; toured as pianist, conducted various orchestras and his own works in London. He prod. 2 operas, 'Pierrot and Pierrette' (1909) and 'The Children of Don' (1912); also a drama 'Dylan,' a choral symphony and several extensive choral works; also chamber music and songs. *Ref.*: III. viii, ix, x, xi, xii, 438; VI. 374f; VII. 589.

**HOLDEN, Oliver** (18th cent.): publisher and composer in Charlestown, Mass.; wrote the hymn tune 'Coronation' and many others; pub. 'The American Harmony' (1792). *Ref.*: IV. 52, 53.

**HOLDER, William** (1614-1697): b. Nottinghamshire, d. London; canon at Ely Cathedral, then at St. Paul's, London; wrote 'Elements of Speech' (1669); also a theory of harmony (1694; 3rd ed., 1731, with Gottfried Keller's 'Rules for Playing a Thorough Bass'), which contains the earliest proof that the division of the octave into 53 parts affords the clearest exposition of tonal relations.

**HOLE, William** (early 17th cent.): the earliest English music-printer who pub. music engraved on copper ('Parthenia,' 1611, and *Prime musiche nuove*, by Angelo Notari, 1613).

**HOLLANDER** (1) **Jans** (Jean de Hollande): 16th cent. contrapuntist. (2) **Christian Janszoon**, son of (1), chapel master at Audenarde, 1549-57, chapel singer to Emperor Ferdinand I,

1559-64. Collections of his works (German sacred and secular songs in 4-8 parts; *Tricinia*) were pub. by his friend, J. Pühler, in 1570, etc.; 40 4- to 8-part motets are scattered through various collections of the 16th cent.; some of his pieces were repub. by Commer. (3) **Benno** (1853- ): b. Amsterdam, violinist, won first prize at Paris Cons. Made concert tours, played viola in London orchestras, became concert-master of the German opera under Hans Richter, giving symphony concerts on his own account from 1903. He also taught at the Guildhall School of Music, and composed 2 violin concertos, a symphony and chamber music.

**HOLLAENDER** (1) **Alexis** (1840-): b. Ratibor, studied music at the Royal Academy, Berlin, taught at Kullak's Academy, conducted choral societies and became docent at the Humboldt Academy. He pub. chamber music, piano pieces, songs, and choruses, also preparatory exercises for choral singing. (2) **Gustav** (1855- ): b. Silesia, violinist, pupil of David and Joachim; Royal chamber musician at the court opera, Berlin, also teacher at Kullak's Academy. He toured with Carlotta Patti, and established chamber music concerts with Xaver Scharwenka and H. Grünfeld in Berlin. In 1881 he became concert-master of the Gürzenich concerts and teacher at the Cons. in Cologne, also concert-master at the municipal theatre there and became first violin of the 'Professoren' String Quartet. In 1895 he became director of the Stern Cons. He pub. a number of compositions for violin. (3) **Viktor** (1866- ): brother of (2), was a pupil of Kullak, Kapellmeister at Berlin theatres and composer of a Singspiel, operas, piano pieces, etc.

**HOLLINS, Alfred** (1865- ): contemporary blind English organist and composer for organ. *Ref.*: VI. 494.

**HOLLMANN, Joseph** (1852- ): b. Maestricht; 'cellist; pupil of Servais; Royal Dutch chamber musician.

**HOLMES, Augusta Mary Anne** (1847- ): b. Paris, of Irish parentage. She studied composition with Lambert, Klosé, and César Franck after making a career as pianist. She wrote a psalm, *In Exitu* (1873); a 1-act 'symphony,' *Héro et Léandre* (1874); an *Andante pastoral* (1877); 3 symphonies (*Lutèce, Les Argonautes and Irlande*), 4 symphonic poems (1883); an *Ode triomphale*; a 4-act lyric drama, *La montagne noire* (Opera, 1895); also over 100 songs, an allegorical cantata and 2 choral 'symphonies.' Two more operas are in MS. *Ref.*: III. 296; V. 319; VI. 391.

**HOLMES** (1) **Edward** (1797-1859): b. London, d. America; taught music in London, was critic of 'The Atlas' and wrote 'The Life of Mozart,' incl. his correspondence (1845, etc.), the best Mozart life prior to Jahn's; also a vol.

on *contemp.* German musicians (1828), a biography of Purcell, an analytical Mozart catalogue, and miscell. articles. (2) **William Henry** (1812-1885): b. Sudbury, d. London; pianist; pupil of the Royal Academy of Music, where he later taught, among others, Bennett, Macfarren and Davison. He composed both vocal and instr. works, but pub. little. (3) **Alfred** (1837-1876): b. London, d. Paris; violin virtuoso, trained, with his brother (4) by his father, chiefly by Spohr's method, later Rode, Baillot and Kreutzer. The brothers appeared with great success in London, Brussels, Germany (tour to Vienna, 1856), Sweden, Copenhagen, Amsterdam and Paris, where Alfred H. settled. He composed symphonies ('Jeanne d'Arc,' 'Shakespeare's Youth,' 'Robin Hood,' etc.), overtures ('Cid,' 'The Muses') and an opera (not pub.) (4) **Henry** (1839-1905): b. London, d. San Francisco; brother of Alfred (3). Left his brother in Paris to return to London by way of Scandinavia, taught at the Royal College of Music and appeared both as soloist and quartet player. He composed 5 symphonies, a concert overture, a violin concerto, 2 string quintets, violin solos and 2 cantatas; and edited sonatas of Corelli, Tartini, Bach and Handel.

**HOLST, Gustave Theodore von** (1874- ): b. Cheltenham, England; studied under C. V. Stanford at the Royal Academy of Music; musical director at Morley College; composed 2 operas *Savitri* (1 act), *Suite de ballet* for orch., symphonic pieces, *Ave Maria* for 8 women's voices, women's choruses for 'The Vision of Dame Christian' (with orch.), 'The Mystic Trumpeter' (sop. and orch.), Hymns from the *Rig Veda* (with orch.), etc. *Ref.*: III. 439; VI. 376f.

**HOLSTEIN, Franz [Friedrich] von** (1826-1878): b. Brunswick, d. Leipzig; became an army officer, but studied musical theory under Richter at the Brunswick cadet school. He privately prod. an operetta, *Zwei Nächte in Venedig* (1845), while a lieutenant, and after the Schleswig-Holstein campaign, wrote the 5-act grand opera, *Waverly*, whereupon Hauptmann advised him to follow a musical career. The latter became his teacher in 1853 at Leipzig Cons., and he studied further while visiting Rome, Berlin and Paris, finally settling in Leipzig. He was also a poet and artist, and wrote his own libretti. He composed the operas *Der Haideschacht* (Dresden, 1868); *Der Erbe von Morley* (Leipzig, 1872); *Die Hochländer* (Mannheim, 1876); and *Marino Faliero* (unfinished), also 2 overtures, a scene for soprano solo with orch.; a trio and other chamber-music; part-songs and solo songs. A vol. of his poems was published posthumously. H. left a valuable legacy for the benefit of indigent and de-

serving music students. *Ref.*: III. 256.

**HOLTER, Iver** (1850- ): b. Gausdal, Norway; pupil of Svendsen and the Leipzig Cons. He became Grieg's successor as conductor of the Bergen Harmonie, later became conductor of the Christiania Musical Society, and of 2 choral societies; also taught at the Cons. He pub. a symphony and other orchestral pieces, a violin romanza with orchestra, string quartet, cantatas with orchestra, piano pieces, etc.

**HOLYOKE, Samuel** (1771-1816): b. Boxford, Mass., d. Concord, N. H.; teacher and composer of the hymn-tune 'Arnheim' and many similar pieces. *Ref.*: IV. 52f.

**HOLZ, Karl** (1798-1858): b. Vienna, d. there; was Beethoven's trusted friend in business matters. An official in the finance department; he was also a good violinist; was member of the Bohemian quartet, 2nd violinist of the Schuppanzigh quartet in 1825, and later conductor of the 'Spiritual' concerts in Vienna. *Ref.*: VII. 521 (footnote).

**HOLZBAUER, Ignaz** (1711-1783): b. Vienna, d. Mannheim. He was intended for a lawyer but taught himself music secretly with the aid of Fux's *Gradus ad Parnassum*. Following its author's advice, he went to Italy, but owing to illness was obliged to return, and became Kapellmeister to Count Rotal in Moravia, at the Vienna Hoftheater in 1745, at Stuttgart in 1750, and at Mannheim in 1753. He prod. several operas in Rome (1756), Turin (1757), and Milan (1759). His works, which were highly esteemed and eulogized by Mozart, include 11 Italian operas, a German opera, *Günther von Schwarzburg* (Mannheim, 1776); 5 oratorios, 26 masses with orch. (1 German); 37 motets; 196 instrumental symphonies, 18 string quartets and 13 concertos for various instruments. *Ref.*: II. 67.

**HÜLZEL** (1) **Karl** (1808-1883): b. Linz, d. Pesth; singing teacher and song composer. (2) **Gustav** (1813-1883): b. Pesth, d. Vienna; basso buffo at the Vienna Opera; composer of *Mein Liebster ist im Dorf der Schmied*, and other songs well known in Germany.

**HÖLZL, Franz Seraph** (1808-1884): b. Malaczka, Hungary, d. Fünkkirchen; composer of church music and an oratorio, 'Noah.'

**HOMER, the Greek poet.** *Ref.*: I. 92; IX. 184; X. 52, 53f, 56f, 57, 65.

**HOMER** (1) **Sidney** (1864- ): b. Boston; studied with George W. Chadwick and at Royal Cons., Munich, under Joseph Rheinberger; composer of numerous songs. *Ref.*: IV. 435f. (2) **Louise [Dilworth Beatty]**: b. Pittsburgh; *contemp.* American operatic contralto; made début in Paris (1898), and has sung in London, Brussels and New York (Metropolitan Opera House). *Ref.*: IV. 148; portrait, IV. 144.

**HOMEYER, Paul Joseph Maria** (1853-1908): b. Osterode, d. Leipzig; studied at the Leipzig Cons. and at Duderstadt; toured Austria and Italy as organ virtuoso; organist at the Gewandhaus and teacher of organ and theory at the Cons., Leipzig; author with R. Schwalm of a method for organ; pub. editions of the organ works of J. S. Bach, Mendelssohn and Schumann.

**HOMILIUS** (1) **Gottfried August** (1714-1785): b. Rosenthal, Saxony, d. Dresden. He was a pupil of J. S. Bach, and the teacher of J. A. Hiller; organist in Dresden, then cantor of the Krenzschule and musical director of the three principal churches in Dresden; highly esteemed as church composer, having written 2 Passions, 1775, a Christmas oratorio, cantatas, motets, chorales, etc., also a school of thorough-bass. (2) **Friedrich** (1813- ): b. Saxony; celebrated *Waldhorn* player; member of a Dresden band, then first hornist of the Imperial Theatre Orchestra at St. Petersburg, professor at the Cons. there, and for over 25 years director of the Philharmonic Society. (3) **Louis** (1845-1908): b. St. Petersburg, d. there, son of (2), pupil of his father and Anton Rubinstein, also of Davidoff in 'cello; 'cellist and pianist; organist of St. Peter and St. Paul's, 'cellist in the Imperial Theatre Orchestra, organ professor at the Cons. and composer of choruses, songs, piano pieces, etc.

**HONAUER, Leoniti** (18th cent.): Paris composer of sonatas said to have served as models for Mozart. Ref.: II. 102.

**HOOK, James** (1746-1827): b. Norwich, d. Boulogne; organist and composer. He was musical director at Marylebone Gardens, London, 1769-73, at Vanxball Gardens, 1774-1820; organist at St. John's, Horsleydown, for a long period. He wrote 2,000 songs, of which 'Within a Mile of Edinboro' town' and 'Sweet Lass of Richmond Hill' are still remembered; catches, cantatas; an oratorio, 'The Ascension' (1776); operas, piano sonatas, organ concertos, rondos, transcriptions, and an instruction-book for piano. Ref.: V. 172.

**HOOK & HASTINGS** (19th cent.): American organ builders. Ref.: VI. 497.

**HOOKER, Brian**, contemp. American poet and librettist. Ref.: VI. 380.

**HOPE-JONES, Robert** (1859-1914): b. Hooton Grange, Cheshire, d. Rochester, N. Y.; member of the British Institute of Electrical Engineers; and of the Royal College of Organists; built electrical organs of the highest type which were installed in many parts of the world. His American factory was sold to the Wurlitzer Co. in 1910. Ref.: VI. 410f.

**HOPEKIRK, Helen**: b. Edinburgh; contemp. pianist and composer; studied in Edinburgh, Leipzig, Vienna and

Paris; début at Gewandhaus, Leipzig; gave concerts in Europe and United States, where she resides (Boston); has composed a Konzertstück for piano and orchestra, a piano concerto, other pieces for piano and orchestra, and numerous songs. Ref.: IV. 405.

**HOPKINS, Edward John** (1818-1901): b. Westminster, d. London; studied musical theory with T. F. Walmisley, being self-taught as an organist. He was organist in various London churches and composed a number of meritorious church compositions (anthems, services, hymn-tunes and chants), which are still favorites. He wrote 'The Organ: Its History and Construction,' a standard work, pub. in London, in conjunction with Dr. Rimbault's 'History of the Organ' (3 editions: 1855, 1870, 1877), edited Bennet's madrigals and other English music, also the musical portion of the Temple Church Choral Service. Ref.: VI. 476.

**HOPKINSON** (1) **Francis**, the celebrated American lawyer, statesman, poet, painter and inventor (1737-1791): b. Philadelphia; was one of the two first composers of American birth (the other being James Lyon, q. v.). He composed songs with harpsichord accompaniment, etc., and otherwise showed deep interest in music. He also improved the harpsichord, his experiments becoming known in Europe (though not in connection with his name), constructed a keyboard for Franklin's musical glasses and invented a curious bell instrument which he called 'Bellarmonica.' Ref.: IV. 46ff, 69, 71, 85. (2) **Joseph** (1770-1842): American writer of patriotic verses, etc. Ref.: IV. 324f.

**HOPPE, Johann Ferdinand** (19th cent.): Danish ballet dancer. Ref.: X. 164.

**HORAK** (1) **Wenzel Emanuel** (1800-71): b. Mscheno-Loves, Bohemia, d. Prague; choirmaster in Prague; composer of 10 instrumental masses, a vocal mass, a mass and a Requiem for men's voices, a Passion, and motets; author of a treatise on harmony. (2) **Eduard** (1839-1892) and **Adolf** (1850-92), brothers: both born in Bohemia; founders and, until 1892, principal teachers of the Horák piano schools in Vienna, now conducted by Franz Brixel; pub. jointly a Piano Method (2 vols.) and each separately a pedagogical work on piano playing.

**HORACE**, the Roman poet. Ref.: (cited) X. 72.

**HORN** (1) **Johann Kaspar** (17th cent.): b. in Feldsberg, Austria; Dr. jur. in Dresden; was one of the first to reform the German dance suite according to French taste. He pub. *Parergon* [Musikalisches Nebenwerk] for 2 violins, 2 violas, violin and continuo (6 parts, 1664-76) containing Sonatas, Allemandes, Courantes, Ballets, Sarabandes, Giges; also choral works in



**Hornbostel**

varying number of parts, with instruments. (2) **Carl Friedrich** (1762-1830): b. Nordhausen, d. Windsor; became music teacher to Queen Charlotte and the English Princesses, then organist at St. George's Chapel, Windsor. He pub. piano sonatas, variations for piano and flute or violin and a Thorough-bass Method. *Ref.*: VI. 473. (3) **Charles Edward** (1786-1849): b. London, d. Boston; son of (2); opera singer and composer in London, then teacher and music dealer in New York; prod. his opera, 'The Maid of Saxony,' in 1842. Later he became conductor of the Handel and Haydn Society. He wrote 26 English musical comedies, 3 oratorios, a cantata, canzonets, glees and songs. (4) **August** (1825-1893): b. Freiberg (Saxony); well known as arranger of symphonies, opera scores, etc., for piano 4 and 8 hands; composed an opera, orchestral pieces and pub. piano pieces, songs and part-songs. (5) **Michael** (1859- ): Benedictine monk in the Abbey of Seckau; abbey organist and musical leader of the Abbey at Maredsous. He pub. a collection of ecclesiastical organ works, and composed masses, motets, preludes and an organ accompaniment to the *Ordinarium Missae*. He also edited the *Gregorianische Rundschau* and has written on the Gregorian chant in German and French. (6) **Camillo** (1860- ): b. Reichenberg, Bohemia, pupil of Bruckner; critic, chorus conductor and composer in Vienna. He has written a symphony, orchestral scherzo, piano pieces, male and mixed choruses, vocal scenes with orchestra melodramas, songs, etc.

**HORNBOSTEL, Erich M. von** (1877- ): noted psychologist and musical scientist; investigated the psychology and music of the North American Indian (Pawnees) and wrote on the tonal system of the Japanese, pub. phonographic records of Turkish, Indian, American Indian, and Tunisian melodies, etc., and wrote on the harmonic possibilities of exotic melodies (1905-06).

**HORNEMAN** (1) **Johan Ole Emil** (1809-1870): b. Copenhagen, d. there; popular Danish song composer. (2) **Emil Christian** (1841- ): b. Copenhagen; son of (1); composer of an opera, overtures, songs; he conducted a music school and founded the Concert Society in Copenhagen.

**HORNSTEIN, Robert von** (1833-1890): b. Donaueschingen, d. Munich; studied at the Leipzig Cons.; lived in Munich and was a friend of Wagner, Schopenhauer, etc.; composer of the operas *Adam und Eva* and *Der Dorfadvocal*, incidental music to Shakespeare's 'As You Like It' and Mosenthal's *Deborah*, many songs, etc.

**HORSLEY** (1) **William** (1774-1858): b. London, d. there; founder of the glee club *Concatores Sodales*; Mus.

**Hotteterre**

Bac., Oxon.; organist in London churches. He pub. 'Vocal Harmony' (5 vols. of glees and madrigals by Arne, Battishill, Webbe, etc.); 40 canons, songs, sonatas, etc., editor Calcott's Glees and revised Byrd's *Cantiones sacrae*. (2) **Charles Edward** (1822-1876): b. London, d. New York; son and pupil of (1), also studied with Moschles, Hauptmann and Mendelssohn; lived in Melbourne and the United States. He composed 3 oratorios ('Gideon,' 'David,' and 'Joseph'), an ode for chorus and orch., music for Milton's 'Comus,' piano pieces, etc., and wrote a Harmony manual.

**HORWITZ** (1) **Beno** (1855-1904): b. Berlin, d. there; studied at the Royal High School, with Kiel and with Becker; composer of chamber music, songs, and choral works. (2) **Karl** (1884- ): b. Vienna; studied at the Univ. and with Arnold Schönberg; Kapellmeister at various small theatres and, since 1911, of the German National Theatre in Prague; co-editor with G. Adler and Riedel of Vol. XV<sup>2</sup> (Monn) of the *Denkmäler Österr. Tonkunst*.

**HÜSEL, Kurt** (1862- ): b. Dresden; studied at the Cons. there and with Schulz-Beuthen; conductor of a society at Burgsteinfurt; Kapellmeister in Freiburg and Breslau; assistant to Levi at Bayreuth, 1892; started Wagner concerts in Dresden, 1895, and founded the Philharmonic Choir; director of the Dreyssig Singakademie and teacher of opera and orchestra classes at the Cons.; composer of choral works, songs, and the opera *Wienland der Schmieä* (1913).

**HOSTINSKY, Otakar** (1847-1910): b. Martinoves, Bohemia, d. Prague; teacher of the history of music at Prague Univ. (later the Bohemian Univ.); professor of aesthetics there from 1892; for several years teacher of musical history at the Prague Cons.; author of (in Bohemia) a short biography of Wagner, essays on Gluck, Greek music, Berlioz, Bohemian folk music and Bohemian composers, *Das Musikalisch-Schöne und das Gesamtkunstwerk vom Standpunkt der formalen Ästhetik* (1877), *Die Lehre von den musikalischen Klängen* (1879), *über die Bedeutung der praktischen Ideen Herbarts für die allgemeine Ästhetik* (1883), *Herbarts Ästhetik in ihren grundlegenden Teilen*, etc. (1890), *Musik in Böhmen* (1894), *Volkstied und Volkstanz der Slaven* (1895); also opera texts (in German).

**HOTHBY (Hothobus, Otteby, Fra Ottobi), John** (15th cent.): b. England, d. London; during 1467-86 was a highly esteemed teacher in the Carmelite Monastery, St. Martin at Lucca. His tract *Calliopei leghale* (in Ital.) is reprinted by Coussemaker in *Histoire de l'harmonie*, 3 others in his *Scriptores*, and still others are in MS. at Florence.

**HOTTETERRE, Louis**, surnamed

**Houdard**

Le Romain (17th cent.): flutist and chamber musician to Louis IV and Louis V, wrote *Principes de la flûte traversière*, etc. (1699, frequently reprinted), also a book on preluding with the flute (1711, 1765); composed a number of sonatas, duos, trios, suites, etc., for flute.

**HOUDARD, Georges Louis** (1860-): b. Neuilly; noted investigator and interpreter of neumes, wrote several books on the interpretation of Gregorian chants according to neumatic notation, rhythm in ancient music, Aristoxenos of Tarent, etc.; also composer of church music.

**HOVEN, J.** Pseudonym for VESQUE VON PÜTLINGEN.

**HOVEY, Mrs. Richard.** pioneer in modern dance reform. Ref.: X. 195f, 212, 214.

**HOWGILL, William** (18th cent.): English organist and composer.

**HOWLAND, William Legrand.** contemporary American composer. Ref.: IV. 395.

**HOYA, Amadeo [von der]** (1874-): b. New York; studied music in Berlin; toured as violinist and became leader in the New York Symphony Orchestra; then became concert-master of the Weimar court opera (1894) and of the Linz Musical Society in 1901. He pub. a book on violin technique.

**HRIMALÝ, Adalbert** (1842- ): b. Pilsen, Bohemia; violinist, conductor and composer; pupil of Mildner at the Prague Cons. He became conductor of the Gotenbuch orch. in 1861, the National Theatre, Prague, in 1868, at the German Theatre there in 1873, and at Czernowitz, Bukowina, in 1875. He wrote an opera, *Der verzauberte Prinz* (1871) and *Tonale und rhythmische Studien für die Violine*. Ref.: III. 180.

**HUBAY** (1) **Karl** (1828-1885): b. Varjas, Hungary, d. Pesth, where he was professor at the Musical Academy and Kapellmeister at the National Theatre. He wrote 4 operas. (2) **Jenő** (known in Germany as **Eugen Huber**) (1858- ): b. Budapest; violinist; pupil of Joachim at Berlin; first appeared in concerts in Hungary (1876), and at a Padeloup concert in Paris, established an international reputation. He became principal violin professor at Brussels Cons. in 1882, and at Pesth Cons. in 1886, succeeding his father. He composed 3 operas, *Der Geigenmacher von Cremona* (Pesth, 1893); *Alienor* (Pesth, 1892); *A Falu Rossza (Der Dorfclump)* (Budapest, 1896); a symphony; and a *Concerto dramatique* for violin, op. 21; *Sonate romantique* for piano and violin; *Szenen aus der Czárda* (op. 9, 13, 18, 32-34, 41) for piano and violin; *Les Filieuses* for violin and piano, other violin pieces, and songs. Ref.: III. 190, 194f; VII. 466; mus. ex., XIV. 150; portrait, III. 192.

**HUBER** (1) **Felix** (d. 1810 at Berne): favorite Swiss poet and composer of

**Hucbald**

songs ('Swiss Songs,' etc.). (2) **Ferdinand FÜRCHTEGOTT** (1791-1863): d. St. Gallen, also a favorite Swiss song composer. (3) **Joseph** (1837-1886): b. Sigmaringen, d. Stuttgart; pupil of the Stern Cons., later under the influence of Liszt at Weimar, concert-master at Leipzig, and court orchestral player at Stuttgart. He wrote 2 operas, 4 one-movement symphonies, songs, etc. He overthrew all classic forms for the so-called 'psychological'; and wrote all his scores without key signatures. (4) **Hans** (1852- ): b. Schönenwerd, n. Olten, Switzerland; pupil of Richter, Reinecke, and Wenzel at Leipzig Cons. He taught successively at Wesserling Thann (Alsatia) and Basel, where he became director of the Music School in 1876. He wrote the operas *Welfrühling* (Basel, 1894) and *Gudrun* (Basel, 1896), the cantatas *Pandora* and *Aussöhnung*, also *Lieder im Volkston* (male chorus); *Frühlingsliebe* (7 Lieder), and *Stimmungen* (7 Gedichte), violin sonatas (op. 18, 42, and 67); trios (op. 30, 65); 'cello sonata, op. 33; 2 piano concertos (C min. and G maj.); violin concerto, op. 40; 2 overtures; a Tell symphony, op. 63; suite f. piano and violin, *Trio-Phantasia*; *Sommernächte* (serenade); suite for piano and 'cello, string quartets, piano quartet, piano quintet, piano sonatas, suites for piano, 2 and 4 hands, fugues, string quartets, a *Wohltemperiertes Clavier* for 4 hands, etc. Ref.: III. 212; VI. 358; VIII. 420.

**HUBERMANN, Bronislav** (1882-): b. Czenstochowa, near Warsaw; studied music with Michalowicz, Lotto and Joachim; concert violinist who has made extensive tours.

**HUBERT, Nicolai Albertovitch** (1840-1888): b. Petersburg, d. Moscow; studied with his father and at the St. Petersburg Conservatory; director in Kieff, opera conductor in Odessa, professor and director at Moscow Conservatory; writer and critic on Moscow journals.

**HUBERTI, Gustave Léon** (1843-): b. Brussels; studied music at the Brussels Conservatory, where he won the Prix de Rome; directed the Mons Conservatory, taught and conducted in Antwerp and Brussels; composed oratorios, a symphony, orchestral suite, piano concerto, ballads, hymns, etc. Ref.: VI. 392.

**HUBERTY**: member of the court orchestra of Paris in 1750, and the first publisher of many Mannheim compositions.

**HÜBNER, Jean** (1696- ): b. Warsaw; studied with Rosetti in Vienna; court director and musician in Moscow; founded the court and chamber orchestra.

**HUCBALD** (or **Hugbaldus, Ubaldu, Uchubaldus**) (ca. 840-932 [930?]): d. St.-Amand, near Tournay. He was a pupil of his uncle Milo, at the St. Amand monastery. Owing to the lat-

ter's jealousy, he retired to Nevers, and established a singing school at the age of 20, but succeeded his uncle at St. Amand in 883. He was called by the Archbishop of Rheims to reestablish the old church-schools in the diocese with Rémi d'Auxerre, about 893, returning to St.-Amand upon the death of the Archbishop. H. wrote *Harmonica institutio* or *Liber de musica*, which contains the earliest known examples of notation indicating the rising and falling of pitch in a practical manner. Parallel lines are employed, and the distances of whole notes and semitones shown at the beginning (by *s-semitonum* or *t-tonus*). *De Harmonica institutione, Musica enchiridiadis, Alia musica* (fragments), *Commemoratio brevis de tonis et psalinis modulandis* are writings ascribed to him and pub. in Gerbert's *Scriptores* (vol. I.). *Ref.*: I. 162ff; VI. 2, 18.

**HUDOY, Jules**: president of the Society of Arts and Sciences at Lille; wrote an 'Artistic History of Cambrai Cathedral' (Paris, 1880), containing valuable material on the music of the 15th cent.

**HUDSON (1) Robert (1731-1815)**: d. Eton; singer, organist and composer. (2) **Mary**, daughter of Robert, organist and composer.

**HUE, Georges Adolphe (1858- )**: b. Versailles; studied at the Conservatoire, where he took *prix de Rome*, 1879, and *Prix Cressent*, 1881; produced *Le roi de Paris* (1901), 'Titanic' (1903), an operetta *Les pantins* (1881), a pantomime *Cœur brisé*, a symphonic legend and a symphonic overture, choruses, songs, etc., also a 'sacred episode' *Resurrection* (1892). *Ref.*: V. 319.

**HUEFFER, Francis (1845-1889)**: b. Münster, d. London, where he became music critic of *The Times* in 1878. He pub. a critical edition of the works of the troubadour Gillem de Cabestanh, as dissertation for *Dr. phil.*, Göttingen; also wrote on Richard Wagner (1874); 'The Troubadours,' 'Musical Studies' (1880), 'Italian and Other Studies' (1884), 'Half a Century of Music in England' (1889, 1898). He pub. a collection of his articles in *The Times*, translated the correspondence of Liszt and Wagner into English, and ed. a collection of musicians' biographies pub. by Novello. He also wrote the texts of Mackenzie's 'Colomba' and 'Troubadour,' and Cowen's 'Sleeping Beauty.'

**HUG, Gebrüder**: a music publishing firm, estab. in Zürich, 1807, as an instrument house. It began publishing in 1863, when Jacob Emil H. became its head.

**HUGHES, Rupert (1872- )**: b. Lancaster, Mo.; contemp. author; has written 'Contemporary American Composers' (1900, new ed., 1916), 'The Musical Guide' (1903), 'Music Lovers' 'Cyclopedia' (1914) and many successful

novels and plays; also composed songs. *Ref.*: (citations, etc.) II. 331; IV. 337, 342, 353, 405, 433f, 459.

**HUGO, Victor**, the French author. *Ref.*: II. 244, 486; V. 259f; VII. 318; IX. 348, 385 413, 482; portrait, V. 200.

**HUGO VON REUTLINGEN (H. Spechtshart, priest at Reutlingen)** (1285 [or '86]-1359 [or '60]): wrote a chronicle of the migrations of the Scourging Friars in 1349, the year of the pest, in which the melodies of the Friar's songs are noted (pub. 1899 by Paul Runge). A well-known tract, with commentary, entitled *Flores musicae omnis cantus Gregoriani* appeared in Strassburg in 1488 (repub. in German trans., 1868).

**HUGOT, A. (1761-1803)**: b. Paris, d. there; solo flutist at the Italian opera, and later a member of the music corps of the National Guard and finally flute teacher at the Cons.; prepared the official flute method of the Cons.; pub. 6 flute concertos, sonatas, duets, trios, etc.

**HUHN (1) Charlotte (1868- )**: b. Lüneburg; studied with Hoppe, Hiller and Hey; concert and operatic alto in Berlin, New York, Cologne, Dresden, Munich, etc.; singing teacher in the Arch-ducal Music School in Weimar. (2) **Bruno [Siegfried] (1871- )**: b. London; studied with Sophie Taunton, Mills and Alberti; concert pianist and accompanist in Europe and New York; composed songs and church music. *Ref.*: IV. 355.

**HULL, Alexander (1887- )**: b. Columbus, O.; studied with Clarke, Brandt, Preston and Turpin; Mus. B., University of Pennsylvania; teacher in Oregon and composer of suites for orchestra, 'cello works, songs, etc. *Ref.*: IV. 440f.

**HULLAH, John Pyke (1812-1884)**: b. Worcester, d. London; studied at the Royal Academy of Music; made a name as opera composer ('The Village Coquettes' [libretto by Charles Dickens], 'The Barbers of Bassora' and 'The Outpost'). In 1841 he opened a Singing School for Schoolmasters at Exeter Hall, in which the French system of Wilhem, which H. had modified to suit English requirements, was taught. No less than 25,000 persons passed through it, and in 1847 St. Martin's Hall was erected for him by admirers for the public performances of his pupils. (It was burned in 1860.) H. was professor of singing at King's College (1844-74) and later at Queen's and Bedford Colleges. In 1858 he became organist; conducted the R. A. M. concerts, 1870-73; and for several years the annual concert of the Metropolitan school-children at the Crystal Palace, becoming inspector of training schools in 1872. H. edited Wilhem's 'Method of Teaching Singing, Adapted to English Use' and some valuable collections of vocal music. He pub. a 'Grammar

## Huller

of Vocal Music'; 'Grammar of Harmony'; 'Grammar of Counterpoint'; 'The History of Modern Music' (1862); 'The Third Transition Period of Musical History' (1865); 'The Cultivation of the Speaking Voice'; 'Music in the House' (1877); and many historical and scientific musical essays, pub. in various periodicals. He also composed motets, anthems, concerted vocal music, and many songs, of which 'The Storm' and 'Three Fishers' are still popular. *Ref.*: I. 256.

**HULLER, J. A.** See **HILLER**.

**HULLMANDEL, Nikolaus Joseph** (1751-1823): b. Strassburg, d. London; studied with Ph. Em. Bach in Hamburg; pianist; teacher for ten years in Paris, where he introduced the German manner of playing; went to London after the Revolution; pub. 12 piano trios, 14 violin sonatas with piano, 6 sonatas for piano solo, a divertissement, 2 airs with variations, etc.

**HULLWECK, Ferdinand** (1824-1887): b. Dessau, d. Blasewitz, near Dresden; studied with Schneider; assistant conductor of the Dresden Royal Chapel; teacher in Dresden Conservatory, violinist and composer for violin.

**HULSKAMP, Henry** (originally **Gustav Heinrich**): b. Westphalia; founded a pianoforte factory in Troy, New York, 1850, removing his plant to New York City in 1866. His symmetrical grand pianos received prizes in New York and London (1857, 1862).

**HUMBERT, Georges** (1870- ): b. St. Croix, Switzerland; was educated in Geneva and attended the Leipzig and Brussels Cons., also the Royal High School, Berlin; became instructor of musical history at the Geneva Cons., also organist and choirmaster at Notre Dame there. In 1893 he became director of the orchestral society at Lausanne. He edited the *Gazette musicale de la Suisse Romande*, 1894-96, and translated Riemann's *Musik-Lexikon* (1896-99); also that writer's 'Simplified Harmony' (1899) and 'Elements of Musical Aesthetics.' He wrote *Notes pour servir à l'étude de l'histoire de la musique* (1st vol., 1904).

**HUMBERTON, F. W.**: contemp. English choral composer. *Ref.*: VI. 379.

**HUME, Tobias** (17th cent.): English performer on the viol da gamba.

**HUMFREY** (or **Humphry**, or **Humphrys**), **Pelham** (1647-1674): b. London, d. Windsor; chorister in Chapel Royal; studied with Lully in France, and in Italy; Gentleman of Chapel Royal, Master of Children and composer to the 'Violins to His Majesty'; wrote anthems (pub. in Boyce's Cathedral Music) and other church music (pub. in *Harmonia sacra*, 1714), secular songs (in 'Ayres, Songs and Dialogues,' 1676-84, and H. S. Smith's *Musica antiqua*). H. is one of the emi-

## Hummel

nent early English composers. *Ref.*: I. 385; V. 168f; VI. 133; IX. 28.

**HUMISTON, William Henry** (1869- ): b. Marietta, Ohio; studied piano with W. S. B. Matthews, organ with Clarence Eddy, and composition with MacDowell; organist in Chicago, Lake Forest, East Orange, N. J., and Rye, N. Y., till 1909; toured as orchestral conductor; composer of a 'Southern Fantasy' for orchestra, a suite for orchestra, an overture to 'Twelfth Night,' vocal works, songs, etc. *Ref.*: IV. 311, 430f; mus. ex., XIV. 267.

**HUMMEL** (1) **Joseph H.**, music master of the Wartburg military school, and conductor of Schikaneder's theatre in Vienna, from 1786. (2) **Johann Nepomuk** (1778-1837): b. Pressburg, d. Weimar; pianist and composer, son of Joseph (1). When his father conducted in Schikaneder's theatre, H. aroused the interest of Mozart, who took him into his house and instructed him for two years and in 1787 gave a concert at which H. made his début. During 1788-93 he toured Germany, Denmark, Scotland, England, and Holland as pianist in the company of his father, and then studied counterpoint with Albrechtsberger in Vienna, receiving advice from Salieri and Haydn, for whom he acted as deputy Kapellmeister on Prince Esterházy's estate. He taught and composed in Vienna till 1816, when he became Kapellmeister at Stuttgart, and in 1819 at Weimar. Meantime he visited St. Petersburg, Belgium and Holland, Vienna, Warsaw, and again France on professional tours, also London, where he conducted a season of German opera at the King's Theatre. During his last years he suffered from ill-health. He was one of the most celebrated pianists and improvisors of his time, even rivalling Beethoven for a time. He composed 124 works, distinguished for fine construction and brilliancy. They include 4 operas, cantatas, ballets, 3 masses, a Graduale and Offertorium, and many piano compositions, of which 7 concertos and some sonatas still count as classics; also much concerted music, the septet in D min., op. 74, being considered a masterpiece; pub. *Anweisung zum Pianofortespiel* (1828). *Ref.*: II. 259, 321; VI. 459; VII. 158f, 175f, 183, 254; portrait, VII. 182. (3) **Elisabeth** (née **Rock**) (1793-1883): d. Weimar; opera singer. (4) **Ferdinand** (1855- ): b. Berlin; appeared as harpist at the age of 7, and during 1864-67 made tours as harp virtuoso. By virtue of a royal grant he studied at Kullak's Akademie, piano at the Royal High School under Rudorff and Grabau, composition at the Akademie school under Kiel and Bargiel. He wrote 3 1-act operas, incl. *Mara* (Berlin, 1893; succ.); a 3-act opera, *Assarpai* (Gotha, 1898); *Sophie von Brabant* (Darmstadt, 1899); *Die Beichte* (Berlin, 1900), music to dramas

by Wildenbruch, etc.; *Märchendichtungen* for solo and 3-part female chorus: *Rumpelstilzchen*, *Frau Holle*, *Hänsel und Gretel*, *Die Meerkönigin*, *Die Najaden*; an overture, op. 17; *Columbus und Jung Olaf* for soli, chorus and orch.; a symphony, 4 cello sonatas; Phantasiestücke for cello and piano, a concert-fantasia for harp and orch., Notturmo for cello, harp and harmonium; quintet; a piano quartet; a trio; a violin sonata, a horn sonata, a suite for piano, 4 hands; a Konzertstück, 2 concert polonaises, and other pieces for piano, also songs. (5) **Joseph Friedrich** (1841- ): b. Innsbruck; studied at Munich Cons.; was theatre Kapellmeister at Glarus, Aachen, Innsbruck, Troppau, Linz, Brünn and Vienna from 1861 and from 1880 dir. of the Mozarteum, Salzburg, conductor of the Liedertafel and teacher at the Training College.

**HUMPERDINCK, Engelbert** (1854-): b. in Siegburg, near Bonn. At first he studied architecture in Cologne, but he was persuaded by Ferdinand Hiller to make music his profession. He became a pupil of Hiller at the Cologne Cons., also of Gernsheim and Jensen in composition, Seiss and Mertke in piano, Rensburg and Ehlert in cello. After winning the Mozart scholarship at Frankfurt, he studied in Munich with Franz Lachner, Rheinberger and Barmann, and pub. a *Humoreske* for orch. and *Die Wallfahrt nach Kevelaar* for chorus. H. won the Mendelssohn prize (3,000 marks) in 1878, Meyerbeer prize (7,600 marks) in 1880, visited Italy and France; became professor in Barcelona Cons., 1885-6; then taught in Cologne till 1887, and at the Hoch Cons., Frankfurt, in 1890. As protégé of Wagner in Bayreuth he assisted in the staging of *Parsifal*. His fairy-opera, *Hänsel und Gretel* (Weimar, Dec. 23, Munich, Dec. 30, 1893), prod. at Milan, 1897, as *Nino e Rita*, brought H. international renown. It was followed by *Die sieben Geiseln*; incidental music to *Die Königskinder* (1896), which was rewritten as a 3-act opera and first prod. in New York, 1910; and incidental music to *Der Richter von Zalamea* (1896) and Maeterlinck's 'The Blue Bird.' He also published a Symphony in C, a Moorish Rhapsody (orchestra), etc. Ref.: II. 437; III. viii, x, 238, 245, 247, 267f; VI. 357; VIII. 275; IX. xiv, 318, 421, 425ff; mus. ex., XIV. 42; portrait, III. 246.

**HUNEKER, James Gibbons** (1860-): b. Philadelphia; music critic; studied in Philadelphia with Michael Cross and in Paris with Theodore Ritter (piano) and Leopold Dautreleau (theory); teacher of piano at National Cons., New York (1888-1898); music and dramatic critic New York 'Recorder' (1891-1895) and New York 'Morning Advertiser' (1895-1897); music, dramatic and art editor, New York 'Sun'; author of 'Mezzotints

in Modern Music' (1899), 'Chopin—The Man and His Music' (1900), 'Melomaniacs' (1902), 'Overtones' (1904), 'Franz Liszt' (1911), etc. Ref.: (quoted) II. 501; VI. 353.

**HUNGAR, Ernst** (1854- ): b. Schönbach; studied with Stockhausen; baritone and teacher at Conservatories of Dresden and Cologne; sang at Schwerin court opera.

**HUNKE, Joseph** (1801-1883): b. Josefstadt, Bohemia, d. St. Petersburg; royal choir-master at the latter place; composed church music and wrote composition and harmony methods.

**HUNOLD, C. F.** (18th cent.): German Passion writer. Ref.: I. 480.

**HÜNTEN** (1) **Franz** (1793-1878): b. Coblenz, d. there; studied with his father and at the Conservatoire; pianist and composer of rondos, fantasies, pub. a piano method. (2) **Wilhelm**: brother of Franz, teacher of pianoforte at Coblenz. (3) **Peter Ernst**: brother of Franz, piano teacher at Duisburg, composer in genre style.

**HÜREL DE LAMARE, Jacques Michel** (1772-1823): b. Paris, d. Caën; studied with Duport; 'cellist in Paris theatres, in Germany and Russia; published 4 'cello concertos.

**HURKA, Friedrich Franz** (1762-1805): b. Merklin, Bohemia, d. Berlin; chorister in Prague; tenor in Leipzig opera; court tenor in Sweden, Dresden and Berlin. He composed sentimental songs in the folk-manner.

**HURLEBUSCH** (1) **Heinrich Lorenz** (1666- ): b. Hanover, d. Brunswick; organist at St. Magnus, Brunswick, and later of St. Martin and Egidius; composed organ pieces. (2) **Konrad Friedrich** (1696-1765): b. Brunswick, d. Amsterdam; son and pupil of (1); lived in Hamburg, Vienna, Italy, Munich, Stockholm, Brunswick and other cities; was court Kapellmeister at Stockholm, 1722-25; and organist of the Reformed Church, Amsterdam, from 1737; he composed 72 odes (pub. in Gräfe's Collection, 1737-43), 4-part sonatas, piano works, overtures, several operas, cantatas, etc.; pub. a reformed chorale-book.

**HURLSTONE, William Yeates** (1876-1906): b. London, d. there; studied with Stanford, Ashton and Dannreuther at the Royal Academy of Music, where he later became professor of harmony and counterpoint; pianist and composer of a piano concerto (1896), orchestral 'Variations on a Swedish Song' (1904), a fairy suite 'The Magic Mirror,' a violin sonata, cello sonata, string quartet, quintet for piano and wind instr., suite for piano and clarinet, pieces for piano and violin, choruses and songs. Ref.: III. 437.

**HUSS, Henry Holden** (1862- ): b. Newark, N. J.; studied piano with his father, composition with O. R. Boise, and attended Munich Cons., 1882-85; pianist and teacher in New York.

## Huszla

He composed a piano concerto, a rhapsody for piano and orch., and other piano pieces, a violin concerto, a Romanze and Polonaise for violin and orch., chamber music, vocal pieces, organ music, songs, etc. He married Hildegard Hoffmann, soprano. *Ref.*: IV. 348f.

**HUSZLA, Victor** (1857-1899): b. St. Petersburg, d. Lisbon; studied at Leipzig Cons. and with Thomson in Nice; director of the *Real Academia de amadores de musica* in Lisbon, where he founded an orchestral school. His compositions include Portuguese rhapsodies for violin and orchestra.

**HUTCHESON, Ernest** (1871- ): b. Melbourne, Australia; pianist; studied with Reinecke at the Leipzig Cons. and with Stavenhagen in Weimar; made tours in Europe, Australia and United States; teacher for a time at the Peabody Cons., Baltimore; composer of a symphonic suite, a symphonic poem, a piano concerto, a violin concerto, piano pieces and technical studies.

**HUTCHINGS, George S.** (1835-1913): b. Salem, Mass.; d. Boston; organ builder; apprenticed in the Hook factory, rose to superintendent; started in business with others in 1869 and became sole owner in 1884, the firm name changing from George S. Hutchings & Co. to the Hutchings-Votey Organ Co. in 1901, and the Hutchings Organ Co. in 1908. He was the first successful builder of electric organs, and invented a number of accessories in organ building, including the balanced swell pedal, the crescendo pedal and the movable console. His firm built noted organs in New York and Boston.

**HUTCHINSON, John**: organist Durham Cathedral in 18th cent.; composed hymns still extant.

**HUTSCHENRULTER** (1) **Wouter** (1796-1878): b. Rotterdam, d. there; at first violinist, then horn player and composer; founded a burgher's guard band (1831) and the musical society *Eruditia Musica* in 1826, whose concert director he became. He also conducted other societies; became titular Kapellmeister at Delft; member of the Academy of St. Cecilia, Rome, etc. He composed an opera, 4 symphonies, 3 overtures and a great number of concerted works (some arrangements), masses, cantatas, songs, etc. (2) **Willems** (1828- ): son of (1); noted horn player. (3) **Wouter** (1859- ): b. Rotterdam, where he directed a choral

## Hyllested

society and taught at the music school. Second conductor at Amsterdam, then conductor of the Utrecht orchestra, in which capacity he has championed the work of young Dutch composers. He himself composed orchestral and chamber music, piano pieces, songs, etc., and wrote books on Richard Strauss, orchestra, and Felix Weingartner, all in Dutch.

**HÜTTENBRENNER, Anselm** (1794-1868): b. Graz, Styria, d. Ober-Andritz, n. Graz; after studying law at Vienna he became a pupil of Salieri in composition, and received encouragement from his fellow student Schubert as well as from his intimate friend Beethoven (who died in his arms). He was a successful pianist; conductor of the Styrian Musikverein from 1825. He composed 4 operas, 9 masses, 3 Requiems, 5 symphonies, 10 overtures, 3 funeral marches, 2 string quartets, a string quintet, sonatas, 24 fugues, and other piano pieces, 300 male quartets and choruses, and over 200 songs. *Ref.*: II. 133.

**HÜTTNER, Georg** (1861- ): b. Schwarzenbach; pupil of Schaar-schmidt; since 1887 conductor of the Philharmonic Orchestra at Dortmund, where he inaugurated symphony concerts and established a conservatory and an orchestra school.

**HUYGHENS** (1) **Constantin**, Lord of Zuyligem (1596-1687): h. The Hague; well-known Netherland poet, was also an enthusiastic music lover, and wrote on organs in the Netherlands (1641). *Ref.*: VII. 32. (2) **Christian** (Hugenius) (1629-1695): son of (1), celebrated mathematician and physicist, has treated the question of the 31-degree scale in his *Novus cyclus harmonicus* (printed 1724) and the rule against consecutive 5ths in his *Cosmotheros* (1698).

**HYATT, Nathaniel Irving** (1865-): b. Lansingburgh; composer; studied in Troy, New York, and at the Leipzig Conservatory; teacher in Troy, in Syracuse University and at Albany; composed symphonic overture, chamber music and songs.

**HYKAERT, Bernhard** (15th cent.): Belgian composer of church music published in Naples, wrote also 3 secular songs still extant.

**HYLLESTED, August** (1858- ): b. Stockholm; studied with Dahl; violinist who toured Scandinavia at the age of 11; studied with Kullak, Kiel and Liszt; toured the United States and Europe; also organist and conductor and director.

## Ibach

**IBACH** (1) **Johannes Adolf** (1766-1848): founder of a family of organ builders and piano makers. He established the business at Barmen in 1794. (2) **C. Rudolf** (d. 1863): entered the Ibach firm (1) 1834. (3) **Richard**, son of (2), (d. 1903, in Barmen): joined firm 1839; took over all rights for the making of the organs, 1869. (4) **Gustav J.**: 1869 started his own firm, independent of that founded by (1). (5) **Rudolf** (d. in 1892 at Herrenalb, Black Forest); son of (2); continued the pianoforte business, with extensions in Cologne.

**IBSEN, Henrik**. *Ref.*: III. 77, 85, 87, 95; VIII. 347; X. 104.

**IBYKOS** (6th cent. B.C.): Greek singer. *Ref.*: I. 115f.

**IDE, Chester**, contemp. Amer. composer. *Ref.*: IV. 400.

**IDELSOHN, A. Z.** (1882- ): b. Filzburg, near Libau; studied at the Stern Cons. and at Leipzig; lived in Johannesburg (Transvaal) and Jerusalem, making a special study of Oriental music; author of *Die Maqamen der arabischen Musik*, *Reste althebräischer Musik* (1912-13), *Der Synagogale Gesang im Lichte der orientalischen Musik* (1913), *Leitfaden der europäischen und orientalischen Musik* (1910); pub. a collection of *Hebräisch-orientalischer Melodiensätze, Zionslieder* (1908), *Synagogalgesänge* (1910), *Liederbuch*, a collection of 100 Hebrew songs for school and home (1912).

**IFFERT, August** (1859- ): b. Brunswick; studied for opera in Berlin and Hanover; vocal teacher in Leipzig, later at the Conservatories of Cologne, Dresden, and Vienna. He published a vocal method, entitled *Allgemeine Gesangschule*.

**IGUMNOFF, Konstantin Nikolajewitsch** (1873- ): b. Lebediana, Govt. of Tamboff; pupil of Svereff, Siloti, Pabst; teacher of music from 1898-99 in the school of the Imperial Russian Music Society, and in 1900 professor at the Moscow Conservatory.

**ILIFFE, Frederick** (1847- ): b. Smeeton - Westerby, Leicester; English organist, conductor and composer; Mus. D. Oxon., 1879; became organist of St. John's College (1883), Oxford, and in 1900 organist of the University. His compositions are instrumental and vocal: overtures, a string serenade, an oratorio, a cantata for male chorus and

orchestra, etc. He wrote also a Critical Analysis of Bach's 'Well-Tempered Clavichord.'

**ILINSKI, Count Jan Stanislaw** (1795-1860): b. Castle Romanoff, d. St. Petersburg (?); minister of foreign affairs in St. Petersburg; composer of church music, overtures, string quartets, etc.; studied with Salieri, Kauer and Beethoven.

**ILJINSKI, Alexander Alexandrovitch** (1859- ): b. Tsarskoe-Selo; composer for orchestra, voice and opera. He attended the Berlin Cons. and the Royal Academy, studying pianoforte with Kullak at the former, theory with Bargiel at the latter. Since 1885 he has held the professorship in theory and composition at the Philharmonic Society's Music School of Moscow. Besides his suites, the symphonic poem, the symphonic scherzo, the symphony and other orchestral works, Iljinski has written 2 cantatas, an opera, songs and pieces for piano and for violin. *Ref.*: III. 145.

**ILLICA, Luigi**: contemporary Italian librettist (operas by Puccini, etc.). *Ref.*: IX. 485, 486, 489, 492, 494.

**IMBART DE LA TOUR, Georges** (1865- ): b. Paris; operatic tenor, known in Geneva, Paris, Brussels and the United States; repertoire includes all Wagnerian tenor rôles.

**IMBERT, Hugues** (1842-1905): b. Moulins-Engilbert, Nièvre, d. Paris; litterateur and musical critic. He studied the violin under Fauchaux and Hammer and was in touch with Chauvet, Dubois, Garcia, d'Indy, and the critic Mesnard. In 1900 he became joint director with Kufferath of the *Guide musical* and his critical essays appeared there as well as in several other French *Revue*s and in translation, in 'Studies in Music' and in 'The Musician.' A collection of his essays appeared under the title of *Profils de Musiciens* (1888), another was pub. as *Portraits et Études* (1894), and he made valuable propaganda in France for the music of Wagner, Berlioz, Schumann and Brahms.

**IMMYNS** (1) **John** (1700?-1764): d. Cold Bath Fields, London; pianist, gambist, violinist and flutist. At forty he taught himself to play the lute, and in 1752 became lutenist for the Chapel Royal. He was a member of the Academy of Ancient Music, in

## Incedon

1741 the founder of the Madrigal Society, and throughout his life a collector of madrigals and other ancient music. (2) **John** (?-1794): b. London (?), d. there; son of (1); 'cellist and organist of Surrey Chapel, Blackfriars Road.

**INCLEDON** (1) **Charles Benjamin** (1763-1826): 'The Wandering Melodiste'; b. Bery St. Kevern, Cornwall, d. Worcester, Eng.; boy-chorister at Exeter Cathedral; operatic and concert tenor who toured America, 1817. (2) **Charles Venazio**, son of (1) (?-1865): d. Bad Tüffer; sang in London opera and later taught in Vienna.

[d'] **INDIA, Sigismondo** (early 17th cent.): b. Palermo, d. Italy; director of chamber music to Charles Emanuel of Savoy in Turin and Cardinal Moritz in Rome; prod. madrigals, villanelles, motets, arias and cantatas.

[d'] **INDY [Paul-Marie-Théodore]** **Vincent** (1851- ): b. Paris; composer; studied with Diémer, Marmontel, Duparc and Lavignac, and after serving in the Franco-Prussian War abandoned law for music, became kettle-drummer in the orchestra of Colonne, and 1873 entered the Conservatoire under Franck. He was made inspector of music in the schools of Paris, and a chevalier of the Legion of Honor. In 1871 he founded jointly with Charles Bordes, etc., the *Société nationale de musique*, and in 1896 the Schola Cantorum, a school for music encouraging the study of medieval plain-chant and old church music, which soon rose to distinction. He was also actively interested in the *École des hautes études sociales*. Among his works are a one-act comic opera, *Attendez-moi sous l'orme* (1882), and 2 music dramas, *Fervaal* (Brussels, 1897), and *L'Étranger* (1903), text by the composer; music to Alexander's *Karada* (1890), and Mendès' *Médée* (1898); a mystery, *St. Christophe*, being in preparation. His more important instrumental works include *Jean Hunyadi*, symphony, op. 5; overture, *Marc Antoine et Cécopatre*, op. 6; 2 symphonic poems, *La forêt enchantée*, op. 8, and *Jour d'été à la montagne*, op. 61; symphonic trilogy, *Wallenstein*, op. 12; *Saugefeurie* (orchestral legend), op. 21; 2 symphonies (No. 1 in G., op. 25, with piano obbligato; No. 2, op. 57, in B-flat); *Serenade and Waltz*, op. 28; *Fantasy on popular songs* (with oboe solo), op. 31; *Tableaux de voyage* (orchestral suite), op. 36; *Istar*, symphonic variations, op. 42; *Souvenirs*, op. 62; *Chansons et danses* for 9 wind instruments, op. 50; *Suite in D*, for trumpet, 2 flutes and string quartet, op. 24; *Lied* for 'cello and orchestra, op. 19; choral variations for saxophone and orchestra, op. 55; 2 string quartets (op. 35, 45); piano quartet, op. 7; trio for clarinet, 'cello and piano, op. 29; sonata for violin and piano,

## Ippolitoff-Ivanoff

op. 59; piano pieces, etc. There are also a number of songs and choruses. D'Indy has written a *Cours de composition musicale* and a life of César Franck. *Ref.*: II. 439; III. 296ff; (influence) III. 358; songs, V. 355f, 358; choral works, VI. 390f; piano works, VII. 129f, 349ff; violin sonata, VII. 463; piano quartet, VII. 589f; opera, IX. 459f; orchestral works, VIII. 431ff; mus. ex., XIV. 91, 92; portrait, III. 298. *For general references, see individual indexes.*

**INFANTAS, Fernando de las** (16th cent.): Spanish priest; theoretician and composer of *Sacra cantionum, Plura modulationum genera* and *Intermedi et concerti*. In 1577 he and Philip II so opposed the contemplated revision of the liturgy by Palestrina that Pope Gregory XIII abandoned the plan.

**INGEGNERI, Marc' Antonio** (ca. 1545-1603?): b. Venice, or Cremona; d. Ferrara (?); conductor of Cremona Cathedral; composer of masses, sacred songs, lamentations, hymns. He studied with Ruffo and taught Monteverdi. *Ref.*: I. 337.

**INGELIUS, Axel Gabriel** (1822-1868): b. Säkylä, Finland, d. Nystad; writer, and composer of Finnish songs.

**INNOCENT III, Pope**. *Ref.*: VI. 320.

**INSANGUINE, Giacomo**, called **Monopoli** (ca. 1740-1796): b. Monopoli, Naples; d. Naples; pupil and teacher at Sant' Onofrio; conventional composer of about 20 Neapolitan operas, organ and pianoforte works of a sacred character.

**INZENZA, José** (1828-1891): b. Madrid, d. there; pupil of the Conservatory there and in Paris, became professor at the former institution and is the composer of *zarzuelas* and Spanish folk-songs, also of a text-book of accompaniments.

**IPARRAGUIRRE y BALERDI, José Maria** (1820-1881): b. Villarr de Urrecha, d. Zozabastro de Isacho; singer and composer of Basque folk-songs, who spent his life in travelling from country to country; visited America, and in 1877 returned to his home, where he was hailed as a national hero.

**IPPOLITOFF-IVANOFF, Mikail Mikailovitch** (1859- ): b. Gatschina; teacher, conductor and composer. He studied with Rimsky-Korsakoff at St. Petersburg Conservatory, directed the symphony concerts, the music school and the Imperial Theatre in Tiflis, professor of theory at the Conservatory and director of the Private Opera in Moscow. His compositions include a symphony, 3 overtures, symphonic scherzo, 'Caucasian Sketches,' sinfonietta, piano quartet, string quartet, coronation cantata, 5 character pictures for chor. and orch., 3 memorial cantatas, choral works, duets, songs and 3 operas, 'Ruth' (Tiflis, 1887), 'Asia' (Moscow, 1900), and 'Treachery' (ib.,



1911). He pub. a treatise on chords (1897) and a study of 'Grusinian Folksong.' Ref.: III. 128, 149; V. 368; VI. 396; IX. 415; X. 256.

**IRELAND, J. N.:** contemp. English composer of chamber music, etc. Ref.: III. 442.

**IRGANG, Friedrich Wilhelm** (1836- ): b. Hirschberg, Schleswig; studied with Grell and Bach in Berlin and with Proksch in Prague; teacher and organist in Görlitz and Züllichau; composer for pianoforte and author of two text-books.

**IRIARTE, Tomas de** (1750-1791): b. Isle of Teneriffe, d. Santa Maria, near Cadiz; secretary of State Archives, Madrid; author of didactic poem, *La musica*, translated into Italian, French and English; composer of symphonies, quartets, etc.

**IRMLER** (1) **Johann Christian Gottlieb** (1790-1857): b. Obergrumbach, near Dresden; d. Leipzig; founder of a pianoforte firm. (2) **Oswald J.** (1835-1905): b. Leipzig, d. there; son of Johann (1) and successor to his father. (3) **Emil**, b. 1869; (4) **Otto**, b. 1872; sons of Oswald (2); joint members of the firm, which is one of the most flourishing in Germany.

**IRONS, H. S.** (1838-1905): b. Canterbury, d. Nottingham; organist and composer of sacred music for the organ.

**IRRGANG, Heinrich Bernhard** (1869- ): b. Zdun, Krotoschin; organist in Spandau, and of the Church of the Holy Cross, the Philharmonic, St. Mary's Church, and since 1910 the Dom- und Hofkirche, Berlin; director of music and teacher of the organ at the Stern Conservatory. He conducts Thursday organ recitals and is himself a composer of organ sonatas, songs, etc.

**IRVING, Washington.** Ref.: VI. 219.

**ISAACS, Lewis M.:** contemp. American composer. Ref.: IV. 442.

**ISAAK (Isaac, Izac, Yzach), Heinrich** (in Italy known as **ARAIGO Teoesco**) (before 1450-1517): d. Florence, was of Netherland ancestry, though designated as 'Germannus' by Glarean. He was an older contemporary of Josquin and one of the most important musicians of his time. After spending some time in Ferrara he became organist to Lorenzo the Magnificent in Florence (about 1480); in 1484 he was at the court of Archduke Sigismund at Innsbruck, and returned thither in the service of Maximilian I after Lorenzo's death (1492). In Augsburg 1496, in Vienna (as Imperial court composer) 1497, he returned to Florence three years before his death. Of his works are preserved the masses *Charge de deuil*, *Misericordias domini*, *Quant jay ou cor*, *La Spagna*, *Comme femme* (all printed by Petrucci, 1506), *Salva nos* and *Frölich Wesen* (Graphäus, *Missae*

*ziii*, 1539), *O praeclara* (Petrejus' *Lib. xv miss.*, 1539), *Carminum* and *Une musique de Biscaye* (Rhaw, 1541), others in MS. in Munich, Vienna and Brussels; the motets in *Chorale Constantinum*, pub. by his pupil Ludwig Senfl (3 parts, 1550), other motets in collections of Petrucci, Kriestein, etc. His remarkable choral hymns, many still effective in their original form, are in Ott's 115 *guter neuer Liedlein* (1544) and Forster's *Auszug guter teutscher Liedlein* (1539). His secular music includes 22 German, 5 French, 10 Italian, 5 Latin songs, 58 instrumental pieces (pub. by J. Wolf, in *Denkmäler d.T. in Österreich*) besides others, probably spurious. Ref.: I. 269, 304f; VIII. 122f; mus. ex., XIII. 22.

**ISENMANN, Karl** (1839-1889): b. Gengenbach, d. Illenau; composer of popular men's choruses.

**ISHAM, John** (ca. 1680-1726): Mus. B., Oxford, 1713; organist at St. Anne's, Soho, St. Andrew's, Holborn, and St. Margaret's, Westminster; composer of anthems and a popular two-part song.

[**Salut**] **ISIDORUS (Hispanensis), Bishop of Seville** (ca. 570-636): b. Cartagena, d. Seville (?); theoretician whose writings on music were printed by Gerbert as *Sententiae de musicae*.

**ISMAIL PASHA**, Khedive of Egypt. Ref.: II. 496; IX. 361.

**ISNARDI, Paola:** b. Ferrara, ca. 1525; monastic superior at Monte Cassino, *maestro di cappella* at Ferrara, composer of motets, psalms, madrigals, etc.

**ISORI, Ida** (1875- ): b. Florence; teacher and studied with Barbieri-Nini and Meliani, and at the Istituto musicale with Ceccherini; debut in Pisa as Leonora in *Il Trovatore*, 1892, and after appearing on various Italian stages, made concert tours in France and Russia; married Paolo Litta, the pianist, with whom she founded in Florence the musical society Libera Estetica, and the Scuola del Bel Canto; pub. an Isori-Album of 24 old airs.

**ISOUARD, Niccolò** (or **Niccolò de Malta**) (1775-1818): b. Malta, d. Paris; studied at Palermo and Naples, while filling banking positions. In 1794 he prod., under the name of Niccolò, an opera, *L'avviso ai maritati*, in Florence, and soon abandoned banking. His *Artaserse*, prod. in Leghorn, 1794, was more successful, and he became organist there, later *maestro* to the Order of Malta. After its dissolution he wrote a number of operas for a La Valette theatre, but went to Paris in 1799, where he was befriended by R. Kreutzer. Here he prod. *Le tonnelier*, a comic opera, followed by various others, achieved success with *Michel Ange* (1802), still more with *Cendrillon* (1802), *Le billet de loterie* (1810). Thrown in competition with Boieldieu, he prod. some superior works (*Jeannot*

**Israel**

*et Colin*, *Coureurs d'aventures* [Joconde]), but Boieldieu was preferred by the Academy and I.'s chagrin hastened his death. Besides 50 operas he wrote masses, motets, psalms, cantatas, songs and canzonets. Ref.: II. 183; IX. 73, 139, 226f.

**ISRAEL, Karl** (1841-1881): b. Heiligenrode, d. Frankfort-on-Main; abandoned theology for music, which he studied at the Leipzig Conservatory; music critic and writer of musical bibliographies.

**ISTEL, Edgar** (1880- ): b. Mayence; studied violin, then composition with Volbach, later Thuille; studied musical science at Munich (*Dr. phil.*, dissertation on Rousseau's *Pygmalion*), became docent for musical æsthetics at the Humboldt Academy, Berlin, 1913. He pub. essays on the German 'Christmas Play' and Wagner, a biography of Peter Cornelius (1906), also *Die Entstehung des deutschen Melodramas* (1906), *Die Komische Oper, Die Blütezeit der musikalischen Romantik* (1909), *Das Kunstwerk R. Wagners* (1910), *Das Libretto* (1914), *Die moderne Oper* (1914); edited Cornelius' essays, E. T. A. Hoffmann's musical writings, etc., Dittersdorf's autobiography (1909) and wrote guides to various modern operas, also Mahler's 8th symphony. He composed songs, mixed choruses in canon form, *Singspielouvertüre*, 3 *Gesänge von Goethe* (w. orch.);

**Izac**

music to Küssner's *Zauberkesse* and Goethe's *Satyros*; *Hymnus an Zeus* (chorus and orch.); also the operas *Der fahrende Schüler* (Carlsruhe, 1906) and *Des Tribunals Gebot* (Vienna).

**ISTOMINA**: Russian ballerina. Ref.: X. 178, 181.

**IVAN the Terrible**. Ref.: IX. 391, 410; X. 140, 141.

**IVANOFF** (1) **Nicolas Kusmlech** (1809-1880): b. Poltava, d. Bologna; tenor in London, Italy and Paris. (2)

**Mikail**. See IPPOLITOFF-IVANOFF. (3)

**Mikail Mikailovitch** (1849- ): b. Moscow; studied with Tschaikowsky and Dubuque; critic in Rome and for the *Novoe Vremya*; composer of symphony, symphonic poems, orchestral suite, 4 operas, 2 Finnish rhapsodies, etc.

**IVANOVICI** (d. 1902): Rumanian general inspector of military music and composer of popular waltzes.

**IVES, Simon** (1600-1662): b. Ware, d. London; vicar choral at St. Paul's, singing teacher, composer of catches and rounds, also music for 'The Triumph of Peace,' a masque by Shirley. Ref.: X. 83.

[d'] **IVRY, Paul Xaxler Désiré Richard**, Marquis (1829-1903): b. Beaume, Côte d'or, d. Hyères; Parisian dilettante; composed 6 operas, concert-overture, etc. He used the pseudonym Richard Yrvid.

**IZAC**. See ISAAK.

## J

### Jacchia

**JACCHIA, Agide**: contemp. operatic conductor in Montreal, New York, etc. *Ref.*: IV. 157.

**JACCHINI, Guiseppo** (18th cent.): Italian 'cellist and composer. He was a member of the orchestra of San Petronio, Bologna, and of the Philharmonic Society there. He wrote sonatas and concerti for violin and 'cello, published in 1700-01.

**JACHET**. See **BERCHEM, BUUS, VAET**, and **WERT, JACHET**. The customary signature of Christian names only during the 16th century has complicated the history of music in that period in no small degree.

**JACHET DA MANTUA** (16th cent.): singer and *maestro di cappella* at San Pietro Cathedral, Mantua (ca. 1537-1558); composer of church music, motets, etc., highly esteemed by his contemporaries. His music was included in many collections, among them those of Gombert, di Rore, and Willaert.

**JACHNECKI, Zdzislaw** (1882- ): *Dr. phil.* 1906, Vienna, with a dissertation on Gomolka; wrote 'The Influence of Italian Music on the Polish' (Part I, from 1540-1640), pub. Cracow, 1911; composer of songs.

**JACHMANN-WAGNER**. See **WAGNER, JOHANNA**.

**JACKSON** (1) **William** (1730-1803): b. Exeter, d. there; after studying in London under Travers he returned to Exeter, where he taught music, led the Cathedral choir and became organist. Besides church music, madrigals and canzonets, he wrote several operas, piano sonatas and songs, and three books dealing largely with musical matters. (2) **Lacy**. See **LACY**. (3) **William** (1815-1866): b. Masham, Yorks, Eng., d. Bradford; organist and choir director at Bradford, author of a 'Manual of Singing' and composer of sacred and secular vocal music. (4) **Samuel P.** (1818-1885): b. Manchester, Eng., d. Brooklyn, New York; composer. (5) **James J.**, father of Samuel; organ maker. (6) **Edwin W.**: English author of a manual of finger exercises (1866). (7) **John P.**: English author; d. Paris, 1897; wrote 'Album of the Passion Play at Oberammergau' (1873), translated Wagner's *Parsifal*, *Die Meistersinger*, and wrote a handbook on the *Nibelungenlied*. (8) **Dr. G.**: early 19th cent. music teacher and organist in

### Jacopo Da Bologna

New York, Boston and elsewhere. *Ref.*: IV. 236f.

**JACOB** (1) **Benjamin** (1778-1829): b. London, d. there; distinguished organist of 18th cent.; organist of Surrey Chapel; composer of psalms and glees. (2) **F. A. L.** See **JAKOB**.

**JACOBI** (1) **Michael** (17th cent.): cantor in Lüneburg, and promoter of movement toward permanent opera. In 1656 he founded a theatre for Singspiel performances. (2) **Georges** (1840-1906): b. Berlin, d. London; prolific composer of light opera, ballets, etc.; dramatic conductor and violinist. He studied with Ganz and de Bériot and at the Conservatory under Massart, Reber, Gevaert, etc. He played at the Opéra Comique and Grand Opéra; conducted the Bouffes Parisiens, 1869, the Alhambra, London, for 26 years, beginning 1872, then became professor at the Royal College of Music. His dramatic works, while written for the popular taste, are melodious and technically excellent. He also composed for violin and viola.

**JACOBS** (1) **Karl Eduard** (1833-): b. Krefeld, Germany; director of the Royal archives and library in Wernigerode; author of biographical details regarding Sinn, Lampadius, Eckelt, Mager, etc., also the *Collegium musicum*, etc., in Wernigerode. (2) **Edonard** (1851- ): b. Hal, Belgium; 'cello virtuoso, who, after playing in the court orchestra at Weimar, succeeded his instructor, Servais, as professor in the Brussels Cons.

**JACOBSEN, Jens Peter**. *Ref.*: VI. 353.

**JACOBSON, Simon E.** (1839-1902): b. Mitau, Courland, d. Chicago; violinist and well-known teacher. He studied with Weller and David and was concert-master at Bremen; also concert-master of the Thomas Orchestra, 1872. He taught in the Cons. of Cincinnati, then in Chicago.

**JACOBSTHAL, Gustav** (1845-1912): b. Pyritz, Pomerania; lecturer and professor of music at the Strassburg Univ.; wrote scholarly works on mus. history.

**JACOBUS DE BENEDICTUS**: Franciscan monk. *Ref.*: VI. 320.

**JACOBY**. See **JACORI, GEORGES**.

**JACOPO DA BOLOGNA** (**Jacobus de Buonia**) (early 14th cent.): one of the earliest composers of madrigals,

caccias, and ballads with instrumental accompaniment, hence one of the earliest representatives of the Florentine *ars nova*. Compositions of his are preserved in Florence and in the British Museum. Three of his madrigals appear in Johannes Wolf's *Geschichte der Mensuralnotation*, II. No. 40-42.

**JACOTIN** (birth name, **Jacob Godebrye**) (d. 1529): Flemish composer; chaplain of Notre Dame of Antwerp, composer of motets and chansons published by Petrucci and Attaignant, and masses preserved in the Roman archives.

**JACQUARD, Léon-Jean** (1826-1886): b. Paris, d. there; pupil of Norblin and professor of 'cello at the Conservatoire (1877); a virtuoso on the 'cello, also ensemble player.

**JACQUES, Edgar F.** (1850-1906): b. London, d. Brighton; organist and critic.

**JADASSOHN, Salomon** (1831-1902): b. Breslau, d. Leipzig; composer, teacher and theorist; studied at Breslau, with Hesse, Lüstner and Brosig, and 1848 entered the Leipzig Cons. Later he was one of Liszt's pupils in Weimar, and studied composition with Hauptmann at Leipzig, where he became a well-known teacher, led the 'Euterpe' concerts and the choral society 'Psalterion,' and from 1871 until his death was identified with the Leipzig Cons. as teacher and professor of counterpoint, composition and pianoforte. His 10 text-books of theory and technique have enjoyed wide popularity, have been translated into English, some into French, Dutch and Italian. His compositions are 125 in number and besides the 2 serenades for orchestra, 2 piano serenades, 4-hand ballet music and vocal duets written in canon form, for which Jadassohn is famous, include 4 symphonies, 2 overtures, concertos, trios, 2 string quartets, 3 piano quartets, a piano sextet, preludes and fugues for piano, choral settings of psalms (with orch.), etc. Ref.: III. 13; V. 256.

**JADIN** (1) **Louis-Emmanuel** (1768-1853): b. Versailles, d. Paris; *page de la musique* to Louis XVI; during the Revolution a member of the band of the *Garde Nationale*; conductor of various Parisian theatres; professor at the Conservatoire (1800-06); *gouverneur des pages* (1814 to 1830); composer of military marches and hymns, of 40 dramatic pieces, operas, comic operas, etc.; of chamber music and orchestral works. His music had great vogue in its day, was facile in expression, but without great originality or force. He was the son of **Jean J.**, violinist at court of Louis XVI; and nephew of **George**, bassoonist in chapel of Louis XVI. (2) **Hyacinthe** (1769-1800): b. Versailles, d. Paris; brother of Louis, professor of pianoforte at the Conservatoire, composer of string quartets, trios,

etc., concertos and sonatas for piano. His music, like that of his brother, had popularity in its day and is now forgotten.

**JADLOWKER, Hermann**; contemp. dramatic tenor, sang in various European opera houses and at the Metropolitan in New York. Essayed the principal Wagner rôles. Ref.: IV. 155.

**JÄHLL** (1) **Aifred** (1832-1882): b. Trieste, d. Paris; court pianist to George V of Hanover, composer of transcriptions and ostentatious piano pieces. He won recognition as a superficial and brilliantly polished pianist and toured largely, living at various times in Venice, Vienna, Brussels, Leipzig, the United States, London and Paris, where he died. (2) **Marie** (née **Trautmann**): (1846- ): b. Steinseltz, Alsatia; pianist, theorist and composer. She received a thorough training in technique from Herz in the Conservatoire. Her compositions include a concerto in D major, a piano quartet, a waltz for 4 hands. She is also the author of 5 books dealing with correct method of touch, rhythm, the association of music and psycho-physiology, etc.

**JÄRNEFELT, Armas**. See **JÄRNEFELT**.

**JAFFE** (1) **Moritz** (1835- ): b. Posen; dramatic composer, pupil of Bohmer, Maurin, Massard, Lanb, Wüerst and Bussler. (2) **Sophie** (1872- ): b. Odessa; noted concert violinist, whose career was cut short by the inheritance of a fortune and consequent retirement from public view. She was a pupil of Auer, and at the Conservatoire had received first prize.

**JÄGER, Ferdinand** (1838-1902): b. Hanau, d. Vienna; tenor who sang the first 'Siegfried' at Vienna, the third at Bayreuth; also the second 'Parsifal' there.

**JAHN** (1) **Heinrich Albert** (1811-1900): b. Berne, d. there; city librarian, chancellor official; archæologist, historian, author of studies on Switzerland, and of an edition of *De musica libri III* by Quintilianus, with notes and criticism. (2) **Otto** (1813-1869): b. Kiel, d. Göttingen; biographer, philologist, archæologist and music critic. He studied at Kiel, Leipzig, Berlin, France and Italy; taught philology at Kiel, archæology at Greifswald and Leipzig, and at Bonn, where he had charge of the Museum of Art. His writings dealing with music are critical essays, controversies on Berlioz and Wagner, 4 collections of original songs, and, most important, a 4-vol. biography of Mozart (1856-59), the most thorough one ever written, and the basis for all future biographers. It has been translated into English by Townsend (1882). J. is the first scholar who has applied scientific methods of research and criticism to musical history. Ref.: (quoted)

II. 111, 115; (cited) VII. 507; VI. 323; (quoted on Mozart) VIII. 157. (3) **Wilhelm** (1835-1900): b. at the Moravian court, d. Vienna; choir singer at Temesvar, conductor at Pesth, Agram, Amsterdam, Prague, Wiesbaden, and, 1881-1897, at the court opera in Vienna.

**JÄHNS, Friedrich Wilhelm** (1809-1888): b. Berlin, d. there; concert singer, founder and leader of a choral society, composer of a piano trio and *Schottische Lieder*, still performed, and of a thematic catalogue of the works of Weber, a most thorough compilation of material pertaining to Weber.

**JAKOB, Friedrich August Leberecht** (1803-1884): b. Kroitzsch, d. Liegnitz; cantor in Konradsdorf, near Hainau in Silesia; compiler of school song-books, men's quartets, sacred choral songs, etc.

**JAKUBOWSKI, Samson** (b. Kovno, 1801): Polish composer, who wrote for the instrument popular among the Tartars, the xylophone.

**JALOWETZ, Heinrich**: contemp. Viennese composer. *Ref.*: VI. 353.

**JAMBE de FER, Philibert** (?-1572): killed as a Huguenot in Lyons; pub. *Epitome musical, sons et accordz es voix humaines, flustes d'Alleman, flustes a 9 trous, viois, vioions*, etc. (1556); edited *Les 150 psaumes de David*, etc., of Marot de Bèzeschen (?) (1561-[64]).

**JAMES I**, King of England. *Ref.*: 84.

**JAMES II**, King of England. *Ref.*: V. 169.

**JAMES** (1) **John** (18th cent.-1745): English organist, whose compositions consist only of a few songs and works for the organ. (2) **W. N.** (19th cent.): English flutist, author of treatises on the origin, development and technique of flute-playing. (3) **Philip**, contemp. Amer. composer. *Ref.*: IV. 359f.

**JAN** (1) **Maistre**. See GALLUS, JOHANNES. (2) **Karl von** (1836-1899): b. Schweinfurt, d. Adelboden, Switzerland; *Dr. phil.*, Berlin, 1859; teacher of choral music at Grauen, Landsberg and Saargemünd; author of valuable historical pamphlets and articles on Greek modes and string instruments. His article in the Halle encyclopedia revealed new discoveries concerning lyre and kithara. He published also Greek texts with critical annotations.

**JANIEWIECZ, Felix** (1762-1848): b. Vilna, d. Edinburgh; violinist of high rank for whom Mozart possibly wrote the andante for violin and orchestra dated 1785; conductor of subscription concerts at Liverpool and Manchester, and of the Edinburgh Music Festivals, 1815, 1819 and 1824. His compositions were for his own instrument, concertos, trios, etc.

**JANITSCH** (1) **Johann Gottlieb** (1708-1763): b. Schweidnitz, Silesia, d. Berlin; member of Frederick II's

court band in Rhelnsberg; there established 'home academies,' later directed court ball music in Berlin; wrote instrumental works, a *Te Deum* and a cantata, strongly influenced by Graun. (2) **Anton** (1753-1812): b. Switzerland, d. Burgsteinfurt; conductor, first, to the prince-elector at Coblenz, then at Wallerstein, 1794, of the Grossmann theatrical company in Hanover, and finally of Count Burgsteinfurt. No compositions were published; symphonies and concertos are extant in manuscript.

**JANKÓ, Paul von** (1856- ): b. Totis, Hungary; pianist; inventor of an improved keyboard not yet popularly accepted. He studied in Vienna and Berlin, and received instruction from Schmitt, Krenn, Bruckner and Ehrlich. In 1882 he invented the keyboard, for the introduction of which he has made successful concert tours. As for an explanation of the nature of this keyboard it is sufficient here to mention that the lessening of the span of the octave and the choice of three double rows of keys for the fingers facilitates a free and easy use of fingers. As the invention has ceased to be a new one, the enthusiasm for it has waned, although in Germany it has still adherents. J. is the author of a valuable article on pure intonation, published by Stumpf in his *Beiträge zur Musik*, III. Since 1892 he has lived in Constantinople as Administrator of the Tobacco Revenue.

**JANNACONI (Janacoti), Giuseppe** (1741-1816): b. Rome, d. there; one of the last composers of the Roman School. He succeeded Zingarelli as *maestro di cappella* at St. Peter's and was director at the Naples Conservatory. His compositions, still in manuscript in Rome, are entirely sacred in character, masses, a *Te Deum*, motets, antiphonies, etc.

**JANNEQUIN (Janequin, Jennekin), Clément** (16th cent.): a pupil of Josquin of whose life little is known. His work is mainly secular. A few masses and sacred songs remain in manuscript in Rome, but they are overshadowed by his 'program' music, consisting of part-songs (chansons), some with instr. accompaniment, with titles such as *La bataille, Chant des oiseaux*, and others. Their imitative character is their outstanding feature and stamp J. as one of the pioneers of 'tone-painting,' i.e. the use of natural effects in music. Altogether J. published more than 200 chansons and was held in great honor in France, but was little known among his foreign contemporaries. *Ref.*: I. 276, 306; II. 351; III. 354; VII. 10; VIII. 284; mus. ex., XIII. 33, 34.

**JANOTHA, Natalie** (1856- ): b. Warsaw; a pupil of Rudorff and Clara Schumann, she entered the Gewandhaus concerts as pianist in 1874, and eleven years later became court pianist to the

**Janowka**

King of Prussia. She is also known as a composer of pianoforte works and part-songs.

**JANOWKA, Thomas Baithasar** (17th cent.): b. Kuttenberg, Bohemia, ca. 1660; philosopher and organist at Prague, author of the first musical dictionary after Tinctoris' *Diffinitorium*, entitled *Clavis ad thesaurum magnae artis musicae* (1701).

**JANSA, Leopold** (1795-1875): b. Wildenschwert, Bohemia, d. Vienna; violinist in Vienna and London, director of music in the University of Vienna, until banished in 1849 for assisting in a benefit concert in London for Hungarian exiles. He remained in London from then until 1868, a distinguished teacher of the violin and excellent, though unoriginal, composer of violin concertos, duets, etc.

**JANSEN (1) Gustav F.** (1831- ): b. Jever, Hanover; organist and director of music at Verden Cathedral; author of *Die Davidsbündler*; *aus R. Schumanns Sturm und Drangperiode* and collected and reedited letters and writings of Schumann. (2) **Alhert** (1833- ): b. Cassel; philosopher and historian important for his researches and writings on the life of Jean-Jacques Rousseau as a musician. He has written extensively on other historical subjects, has acted as teacher of history in Landsberg, Brandenburg, Potsdam, St. Petersburg (where he directed the studies of Princess Olga of Greece), and as professor at the royal military academy of Berlin.

**JANSON (1) Jean-Baptiste-Aimé-Joseph** (1742-1803): b. Valenciennes, d. Paris; 'cello virtuoso and professor of his instrument at the Conservatoire. (2) **Louis Auguste Joseph**: b. Valenciennes, 1749; like his brother, a 'cellist; until 1815 a member of the orchestra of the Opéra. Both were composers for their instrument, their works being chiefly sonatas, duets and trios.

**JANSSEN (1) N. N.**: Carthusian monk of the 19th cent., organist at Louvain, and author of a work on principles of Gregorian music, pub. 1845, and translated into German the following year. (2) **Julius** (1852- ): b. Venloo; a gifted composer of songs, conductor in Dortmund of a music society, a men's choral society, of the Westphalian Music Festivals, etc.

**JANSSENS, Jean-François-Joseph** (1801-1835): b. Antwerp, d. there; notary at Hoboken, Berchem and Antwerp; a pupil in music of his father and Lesueur. J. was a composer of the first rank in Belgium; his works were both sacred and secular, masses, a *Te Deum*, psalms, symphonies, fantasies and comic operas. The siege of Antwerp, with the consequent loss of his manuscripts in a Cologne hotel, caused his insanity, from which he never recovered.

**JANUSCHOWSKY, Georgine von**

**Järnefelt**

(1859- ): b. Austria; dramatic soprano and soubrette in more than 60 operettas, comic operas; for two years, 1893-1895, the prima donna of the Imperial Opera of Vienna. She is known in Vienna, Leipzig, New York, Mannheim and Wiesbaden.

**JAPART, Jean** (16th cent.): a writer of chansons, published by Petrucci and in manuscript in St. Peter's, represented by Ambros and Eitner as a master of chanson form.

**JAPHA (1) Georg Joseph** (1835-1892): b. Königsberg, d. Cologne; violin virtuoso, who, after studying at the Leipzig Cons. and with David, Dreyschock, Singer and Alard, entered the orchestra of the Gewandhaus. He toured in Russia and England; 1863 became concert-master of the Gürzenich concerts and instructor at the Cologne Cons. (2) **Loutse (Langhans-Japha)** (1826- ): b. Hamburg; sister of George, wife of W. Langhans; pianist and composer. She studied with Warendorf, Gross, Grund and the Schumanns, became equally well-known in Germany and Paris as virtuoso and composer of pianoforte works, string quartets, songs, etc.

**JAQUES-DALCROZE, Emile** (1865- ): b. Vienna; studied in the Conservatory and the University of Geneva, later with Fuchs, Bruckner and Delibes. He returned to Geneva in 1892 to become professor of harmony in the Cons. During the last two decades Jaques-Dalcroze has made an international reputation by his advocacy of the educational value of training in rhythmic feeling. Schools have been started in Germany, France and the United States to put into practice his theories. An endowed college for the teaching of 'Eurhythmics,' as his system is called, at Dresden-Hellerau, was conducted by J.-D. until the outbreak of the great war of 1914. He has written *Der Rhythmus als Erziehungsmittel für die Kunst* (1907) and *Methode Jaques-Dalcroze: I. Rhythmische Gymnastik* (1st vol., 1907). Besides his studies in rhythm, J.-D. has produced in Geneva and Paris 3 operas, an operetta, a light opera, and has written choral pieces, violin concerto, piano pieces, chansons, etc. *Ref.*: X. 719, 234ff, 247, 249; school at Hellerau (illus.), X. 244.

**JAQUET.** See **Buus**.

**JARECKI (1) Heinrich** (1846- ): b. Warsaw; dramatic conductor in Posen and Lemburg; composer of 7 operas, songs and other music. (2) **Thade**: pupil of Jaques-Dalcroze at Hellerau and teacher of Eurhythmics in New York. *Ref.*: X. 243.

**JÄRNEFELT, Armas** (1869- ): b. Viborg, Finland; pupil of the Helsingfors Cons., to which he returned as director (1906) after acting as conductor in Magdeburg, Düsseldorf and at the court opera in Stockholm. His compositions, of character and originality,

consist of 4 suites, overtures, symphonic poem, an orchestral fantasy, an orchestral prelude, a serenade, part-songs, etc. *Ref.*: III. 101; VIII. 471; X. 205.

**JARNO, Georg** (1868- ): b. Pech; composer of 3 operas and 5 operettas, produced in Breslau, Hamburg, Vienna and Berlin.

**JARNOVIC (Glorioviche), Giovanni** (1745-1804): b. Palermo, d. St. Petersburg; violin virtuoso in Paris, Berlin, Warsaw, St. Petersburg, London and Hamburg. Despite the excellence of his technique and conductorship, he was forced to leave every post because of an irregularity of life imitative of his teacher, Lulli. He wrote 16 violin concertos, 6 string quartets, duos for violin and sonatas for violin with bass, and showed in all the same grace and ease in expression illustrated in his playing. *Ref.*: VII. 436.

**JARVIS** (1) **Stephen** (1834-1880): d. London; composer of string quintets, pianoforte music, etc. (2) **Chas. H.** (1837-1895): b. Philadelphia, d. there; pianist and director of the Philadelphia Quintet Club, which he founded.

**JASPAR, Maurice** (1870- ): b. Liège; composer of songs and instrumental pieces, a student and teacher in the Conservatory of his native city. Founded the Walloon music festivals.

**JAUFRE, Rudel**, Prince of Blaya. *Ref.*: I. 211.

**JAUSIONS, [Dom] Paul O. S. B.** (1834-1870): b. Rennes, d. Vincennes, Indiana, U. S.; Benedictine monk in Solesmes; edited with Dom Guéranger the *Mémoires Grégoriennes*, and published a *Directorium chori monasterii* (1864). He was gathering biographical data for a life of Bishop Brute de Remur of Vincennes, Ind., when he died.

**JAY, John George Henry** (1770-1849): b. Essex, d. London; violinist, teacher and pianoforte composer; Mus. D., Cambridge, 1811. His children inherited his musical talent, the son, **John J.** (1812-1849), following the career of violinist, one daughter being a pianist, the other a harpist.

**JEAN LE COQ**, or **Jehan**. See GALLUS, JOHANNES.

**JEDLICKZA, Ernst** (1855-1904): b. Pultava, Russia, d. Berlin; studied with Nicolas Rubinstein, Tchaikowsky and Klindworth; eminent piano instructor at Moscow and in the Klindworth-Scharwenka Conservatory at Berlin, and (1897) at the Stern Conservatory there.

**JEEP, Johann** (ca. 1582-ca. 1650): b. Dransfeld, Hanover, d. Ulm; conductor at Weikersheim, editor of several collections, *Studenten-Gärtlein*, and *Geistliche Psalmen*, etc., *Martini Luthers*.

**JEFFRIES** (1) **George**: composer of motets and anthems in English and Latin, organist to Charles I, Oxford, 1643. (2) **Christopher**, son of George, an organist. (3) **Stephen** (1660-1712):

chorister of Salisbury Cathedral, organist (1680) of the cathedral at Gloucester, for which he composed a melody peculiar to the chimes.

**JEHAN**. See GALLUS, JOHANNES.

**JEHAN** (1) (**Jéhin-Prume**) **François** (1839-1899): b. Spa, Belgium, d. Montreal, Canada; violinist. He was an infant prodigy (studied at Liège Cons. at 5 years of age, performed in public concert the following year, and at 9 received a prize). Later he studied at Brussels Cons., then with Vieuxtemps and Wieniawsky and at 16 began his career as violin-virtuoso. He toured Russia, Germany, Belgium, Scandinavia and Holland, and, in 1863 and 1869-71, North America. From 1887-1896 he was the centre of musical life in Montreal. He wrote 2 violin concertos, numerous solos and about twenty songs. (2) **Léon** (1853- ): b. Spa; conductor successively in Antwerp, Brussels, Monaco and Aix-les-bains; composer for orchestra and violin.

**JELENSPERGER, Daniel** (1797-1831): b. Mühlhausen, Alsatia, d. there; assistant to Reicha, who taught him theory; undertook the business management of a publishing concern, the purpose of which was the publication of the works of the Conservatoire professors who were at its head. His own book on the study of harmony was not published until after his death.

**JELINEK, Franz Xaver** (1818-1880): b. Kaurins, Bohemia, d. Salzburg; teacher of oboe at Salzburg and choir leader of the Cathedral there; composer of part-songs and male chorus.

**JENKINS** (1) **John** (1592-1678): b. Maidstone, d. Kimberley, Norfolk; lutenist and lra-violist at the courts of Charles I and Charles II, composer of 2 rondels, songs, an elegy to Lawes, 'rants' and 'fancies' (unpublished, but preserved in manuscript in Oxford), and 'Twelve Sonatas for 2 Violins and a Base with a Thorough Base for the Organ or Theorbo.' *Ref.*: VII. 392f. (2) **David** (1849- ): b. Trecastell, Bracon; conductor of music festivals in Wales and professor at the University of Aberystwith, composer of oratorios, cantatas, an opera and an operetta.

**JENNEKIN**. See JANNEQUIN.

**JENNENS, Charles**: librettist of Handel's 'Messiah.' *Ref.*: I. 442; VI. 249.

**JENNER, Gustav** (1865- ): b. Keitum, Island of Sylt; director in Marburg of the music and concert societies of the university; author of life of Brahms, whose pupil he was; composer of slight but pretty songs and vocal trios. Besides Brahms, he studied with Stange, Gänge, and Mandyczewski.

**JENSEN** (1) **Adolf** (1837-1879): b. Königsberg, d. Baden-Baden; was mainly self-taught, having studied three years in all with Ehlert, Marpurg and Liszt. He taught music in Russia,

## Jentsch

1856, became Kapellmeister at the Posen Stadttheater, visited Gade in 1858, and returned to Königsberg as teacher and composer with ever-growing reputation. He taught at Tausig's piano school in Berlin, 1866-68, and retired first to Dresden, then Graz and finally Baden-Baden. J. is one of the important modern romantic Lied composers, and in this respect has been regarded as the direct heir of Schumann. Of his numerous books of songs, ranging from op. 1 to op. 61, the majority are simply designated as *Lieder*, though some are in the form of cycles, such as *Dolorosa*, *Gaudeamus*, etc. He also wrote several books of choruses, 2 choruses with 2 horns and harp (op. 10) and a number of piano compositions in small forms, including the series *Innere Stimmen*, *Wanderbilder*, *Idyllen*, *Eroticon*, also 'Wedding Music' for 4 hands, a sonata, a German suite, *Romantic Studies*, études, fantasy pieces, dances, nocturnes, romances, etc. J. left an opera, *Turandot* and 2 large works for orchestra with chorus and soli, respectively. *Ref.*: III. 18; V. 303, 305ff; VII. 321, 323; portrait, V. 306. (2) **Gustav** (1843-1895): b. Königsberg, d. Cologne; brother of Adolf, violinist and composer, who, after training from his father and brother, Dehn, Laub and Joachim, taught counterpoint at the Cologne Conservatory and composed chamber music, violin pieces, etc. He published *Klassische Violinmusik*, a collection of older chamber music.

**JENTSCH, Max** (1855- ): b. Ziesar, Saxony; pianist in the East and in Constantinople; teacher in Berlin and Vienna; composer of works for orchestra, chamber music and 2 operas.

**JEPKENS, Albert Michael** (1828-1878): b. Weeze, d. Kempen; teacher at the seminary at the latter place and author of three books, one a collection of school songs, the second sacred part-songs for male voices and the third *Die neue Orgel der Pfarrkirche zu Kempen*.

**JEREMIAS** (1) **Jaroslav**: contemp. Hungarian composer of symphonies, chamber music, etc. *Ref.*: III. 182. (2) **Ottokar**: brother of (1); contemp. Hungarian composer of operas, etc. *Ref.*: III. 182.

**JEROME NAPOLEON**. See **BONAPARTE**.

**JEROME OF MORAVIA**. *Ref.*: VII. 370.

**JEWITT (Jewett), Randolph or Randall** (1603-1675): b. possibly at Chester, d. Winchester; renowned English organist at Christ Church and St. Patrick's, Dublin; Chester Cathedral; almoner and canon at St. Paul's, London; organist, etc., at Winchester Cathedral, 1666. He wrote 5 anthems widely sung in his time, one of which is preserved.

**JIMENEZ, Jeronimo** (1854- ):

## Joachim

b. Seville; *zarzuela* and orchestral composer, whose musical education was received at the Paris Conservatoire under Alard, Savart and Thomas.

**JIMMERTHAL, Hermann** (1809-1886): b. Lübeck, d. there; organist, organ-builder and writer.

**JIRANEK** (1) (**Giraneck**), **Anton** (1712-1761): b. Prague, d. Dresden; pupil of Benda and Zarth, member of Royal Polish chapel, Warsaw, director of music at Dresden, and composer of one published trio sonata. His daughter was Franzisca Romana (Koch). (2) **Josef** (1855- ): b. Ledec, Bohemia; performer on organ, violin, harp and pianoforte, which he studied under Smetana, Stanek, Hrimaly, and in the Organ School at Prague. He was harpist at the Bohemian Landestheater, then taught pianoforte at Kharkoff and the University of Prague. He composed some orchestral and chamber music, and pub. a series of very valuable technical study works for the pianoforte. (3) **Aloys** (1858- ): b. Ledec; brother of Josef and, like him, a pupil of the Prague Organ School. After further study with Fibich, he also taught at Kharkoff, and composed songs, works for piano and orchestra, also *Dagmar*, a dramatic opera.

**JOACHIM** (1) **Joseph** (1831-1907): b. Kittsee, near Pressburg; d. Berlin; violinist. He was a 'wonder-child,' whose first appearance at Pesth, at the age of 7, was hailed with great applause, who at 12 took part in a Viardot-Garcia Concert in Leipzig, and soon after played in the Gewandhaus. He was a pupil of Serwaczinski, Hauser, the elder Hellmesberger and Böhm, and also came under the influence of Mendelssohn and David. In 1844 he first went to England, and after six more visits at irregular intervals, he became a fixture of the annual London season, being enthusiastically acclaimed by the English public in the Monday Popular Concerts, the Crystal Palace, and throughout the provinces. Joachim acted as concert-master at Leipzig, Weimar, and at the court of Hanover. Going to Berlin, he became the head of the new Hochschule für Musik and, after its reorganization, became chairman of the board of directors and head of the string department. In 1869 he founded the Joachim Quartet, which consisted of J. as the first violin, Scheyer, de Ahna, Kruse and Halir as successive second violins, de Ahna, Rappoldi and Wirth as violists, and Muller and Hausmann as successive 'cellists.' The fame of this Quartet was world-wide. Its execution unsurpassed. It appeared annually in Vienna, Budapest, London, Paris, Rome and throughout Germany. J.'s compositions include 5 overtures, 3 violin concertos, variations for violin and orchestra, 6 pieces for violin with piano, Hebrew melodies, a nocturne, etc. His



style is influenced rather by the school headed by his friend Brahms, emphasizing formalistic elements as against the pictorial. *Ref.*: II, 413, 447; VII, 238, 443, 445, 450f, 458 (footnote), 460; portrait, VII, 448. (2) **Amalie Weiss** (*Schneeweiss*), wife of (1), (1839-1899); b. Marburg, Styria; d. Berlin; soprano at the Hanoverian court opera, 1865-66, concert soprano and later contralto, famous as a singer of the Schumann songs, teacher of singing at the Klindworth-Scharwenka Conservatory.

**JOANNELLI, Pietro** (16th cent.): b. Bergamo, served Maximilian II, compiler of *Novus Thesaurus musicus*, a collection of motets, dedicated by him to the Emperor.

**JOÃO IV.** King of Portugal (1604-1656): b. Villa-Vicosa, d. Lisbon; was a patron of music, and a noted composer of church music, of which only one motet is extant; also author of theoretical controversial treatises, translated into Italian.

**JOBST BRANT.** See BRANT.  
**JÜCHER, Christian Gottlieb** (1694-1758): b. Leipzig, d. there; philosopher and librarian; author of *Allgemeines Gelehrten-Lexicon* (1750), including musical biographies, and for his doctor's degree, the thesis *Effectus musicae in hominem*.

**JOHANN GEORG,** Elector of Saxony. *Ref.*: VI, 236.

**JOHANNES COTTO.** See COTTO.

**JOHANNES DAMASCENUS (Johannes Chrysostomus)** (ca. 700-754): a saint of Greek and Roman Churches, the earliest dogmatist in the former Church, reputed reformer of Byzantine notation and organizer of the form of the liturgy.

**JOHANNES DE FLORENTIA.** See GIOVANNI DE CASCIA.

**JOHANNES DE GARLANDIA.** See GARLANDIA.

**JOHANNES DE MURIS.** See MURIS.

**JOHANNSEN, Julius** (1826-1909): b. Copenhagen, d. Paloniem, Finland; professor and director St. Petersburg Conservatory; author of book, published in Russian, on counterpoint.

**JOHN XXII,** Pope. *Ref.*: I, 232f.

**JOHNS, Clayton** (1857- ): b. Newcastle, Del.; pupil of Paine, Sherwood, Kiel, Grabow, Raif, Rummel; concert pianist and teacher in Boston, Mass.; composed of songs, piano pieces, choruses, *Berceuse* and *Scherzino* for string orch., etc. He published 'Essentials of Piano Playing.' *Ref.*: IV, 353; mus. ex., XIV, 221.

**JOHNSEN, Henrik Fillip** (1717-1779): b. England, d. Stockholm; chamber organist to Adolf Friedrich von Holstein-Gottorp; organist of St. Clara and Court Kapellmeister at Stockholm; teacher of harmony and composer of organ and piano pieces, symphonies, songs, incidental music and occasional cantatas.

**JOHNSON** (1) **John** ([?]-ca. 1594): lutenist and composer for his instrument to Queen Elizabeth. (2) **Edvard**: English composer of madrigals and music for virginal; Mus. B., Cambridge, 1594. (3) **Robert** ['Priest'], (16th cent.): b. Dunse, Scotland; inhabitant of England because of heretical tendencies; composer of church music for the English service, a few settings to Latin words, and three secular pieces. (4) **Robert** (ca. 1573?-1634): son of John the lutenist (1); member of King's Musicians at Midsummer; lutenist and composer for virginals, lute and viols, and of the settings for the songs in many of the plays of Shakespeare, Jonson, Middleton, Beaumont, and Fletcher. (5) **John**: Cheapside music publisher in London, ca. 1735-62; conducted shop known as the 'Harp and Crown,' a title passing into the hands of the Longman firm upon his death. (6) **James**: Edinburgh music printer and publisher; d. 1811; published 'The Scots Musical Museum' (1787-1803), commended by Robert Burns. (7) **Samuel**: 18th cent. dancing master, playwright and composer, whose production of 'Hurlo-Thrumbo or the Supernatural' at the Haymarket, 1729, was patronized by Walpole. (8) [Dr.] **Samuel** (cited on Italian opera). *Ref.*: I, 431; IV, 202. (9) **William Spencer** (1883- ): b. Athol, Mass.; music teacher and composer of songs. He studied with Perabo and Goetschius, Reinecke and H. Riemann. (10) **Noel**: English song composer. *Ref.*: III, 443.

**JOHNSTON, John**: London publisher, 1768-1776, when his business was taken over by Longman and Lukey. Among his publications are the early compositions of Dibdin.

**JOHNSTONE, J. Alfred** (1861- ): b. Ireland; studied with R. Stewart in Dublin; director of the music school of the Athenæum, and piano teacher in Melbourne; author of 'The Art of Teaching Piano-playing' (1910), 'Piano Touch, Phrasing and Interpretations' (1908), 'How to Use the Pedal in Piano Playing,' 'The Simplicity Piano Tutor,' 'The Royal Method for Octave and Wrist Technique,' 'The Royal Method for Scales and Arpeggios,' 'Elementary Ear Tests,' 'Piano Technique,' 'Essentials in Piano Playing' (1913).

**JOMMELLI** (1) (or **Jomelli**), **Nicola** (1714-1774): b. Aversa, d. Naples; greatest of the Neapolitan operatic composers. He received his training from Canon Mozillo, Durante, Feo, and later, while in Bologna, from the famous contrapuntist, Padre Martini. His first attempts, in ballet form, were unsuccessful; Jommelli's vein was too serious for this type of music. With cantatas he was more fortunate, and his first opera, *L'errore amoroso*, prod. at Naples, 1737, and followed by *Odoardo* in 1738, placed him in-

stantly in the first rank as composer. So dubious had Jommelli been as to his probable success that he had adopted the name of an unknown musician, 'Valentino.' Of the more than 70 operas produced thereafter in Rome, Bologna, Naples, Venice, Vienna and Stuttgart, all met with unvaried success. In 1741 he held the directorship of the *Conservatorio degli Incurabili* of Venice; in 1749 was *maestro di cappella* at St. Peter's, which he left, 1753, to become court conductor at Stuttgart. It was there, during the next 15 years, that he acquired the characteristics of the Mannheim School, and *Armide*, *Ifigenia in Tauride* and other operas are the products of this period. These, though considered among his best work to-day, were not suited to Neapolitan gaiety and Jommelli failed to re-establish himself in Italy. Besides operas, he wrote 4 oratorios, cantatas and a great deal of church music, masses, a Magnificat, a hymn to St. Peter, and the famous *Miserere*, written just previous to his death. *Ref.*: II. 11f, 65; VII. 491; IX. xii, 21, 36, 41, 59, 63, 69, 91. (2) **Jeanne** (1879- ): b. Amsterdam; concert and operatic soprano, trained by Meschaert, Stockhausen and Massenet; sang Amsterdam Opera, 1897; Metropolitan Opera House, New York, 1915; Manhattan Opera Company, 1907-08.

**JONAS** (1) **Emile** (1827-1905): b. Paris, d. St. Germain-en-Laye, near Paris; a pupil of the Conservatoire under the direction of Carafa and Lecouppé; writer of operettas for the Bouffes parisiens; 1847-66 professor of solfège at the Conservatoire, 1859-70 professor of harmony at a military school for music, mus. director of the Portuguese synagogue; pub. *Recueil de chants hébraïques*. (2) **Alberto** (1868-): b. Madrid; of German parentage; composer and director of the music department at Michigan University. He attended the conservatories of Madrid, Brussels and St. Petersburg, and was a pupil of Olave, Mendizabal, Gevaert, Rubinstein and Paderewski. He has composed a number of works for the piano; lives in Berlin since 1904.

**JONCIÈRES, Victorien de** (correct name, **Félix-Ludger Rossignol**) (1839-1903): b. Paris, d. there; composer and critic. Joncière's career at the Conservatoire was brief; a quarrel with his masters, Elwart and Leborne, over the Wagnerian controversy then disturbing Paris, led to his abandoning the Conservatoire for independent study. Of his 6 operatic compositions only *Dimitri* had even a moderate success. His other music includes a Hungarian serenade, an orchestral suite and a Slavic march. He was music critic on *La Liberté*, where his emphatic and not always judicious criticisms impaired his reputation.

**JONES** (1) **Robert** (17th cent.):

English lutenist; prod. five books of airs, one of madrigals. (2) **John** (18th cent.): pioneer musical promoter in America. *Ref.*: IV. 65. (3) **John** (1728-1796): organist of St. Paul's, Middle Temple and Charter House; published, 1785, 'Sixty Chants, Single and Double.' (4) **William** 'Jones of Nayland' (1736-1800): b. Lowick, Northamptonshire; d. Nayland, Suffolk; wrote 'Treatise on the Art of Music'; composed 4 anthems and 10 pieces for the organ. (5) **William** (1746-1794): b. London, d. Calcutta; author of essay 'On the Musical Notes of the Hindus.' (6) **Edward** (1752-1824): b. Hendblas, near Landerfel, Wales; d. London; member of a Welsh family of bards, himself bard to the Prince of Wales, later George IV; published compilations of Welsh bardic poetry, lyric airs, folk-songs of Oriental and of European nations, etc. (7) **Griffith**: British author of an abridged history of music for the *Encyclopædia Londinensis*, published separately, 1819. (8) **Darius E.** (19th cent.): American musical educator. *Ref.*: IV. 242. (9) **Sydney** (1869- ): contemporary English composer of operettas, including 'A Gaiety Girl,' 'The Geisha,' 'The Greek Slave' and 'San Toy'; also 2 ballets, etc. Some of his operettas were produced in Germany, and most of them with great success in the U. S. (10) **Griffith Rhys, or Caradog** (1834-): b. Treccynon, Wales; conductor of the 'Cor Caradog' and at the Crystal Palace, where he was the leader of the winning choir in the competitions. (11) **Arthur Barclay** (1869- ): b. London; studied at Guildhall School of Music, where he later became instructor; compositions include a C-minor Symphony, pieces for 'cello, for piano and for organ. (12) **Inigo**: English architect. *Ref.*: X. 83, 84.

**JONGEN** (1) **Joseph** (1873- ): b. Liège; studied at the Cons. there, winning the *prix de Rome*; and in Berlin, Munich, Leipzig, Dresden, Paris and Italy; professor of counterpoint at the Liège Cons. and organist of the Episcopal seminary and the Church of St. Jacob; has lived in Brussels since 1904; composer of a string quartet, a 'cello sonata, 2 piano trios, 2 violin sonatas, a piano quartet, a violin concerto, a 'cello sonata, an orchestral fantasy on 2 Walloon Christmas songs, a symphonic poem and other works for orchestra, an opera, *Jelyane*, men's choruses, songs, piano, organ and harmonium pieces, etc. (2) **Leon** (1884-): b. Liège; brother and pupil of (1); composer of the opera *Maria Josephe*, and the cantata *La nuit de Noël*.

**JONQUIÈRE, Alfred** (1862-1899): b. Berne, d. Berlin; author of a work on musical acoustics, 1898. His studies were pursued in Berne, Stockholm, Basel, at the Leipzig Conservatory un-

## Jonson

der Hilf and Jadassohn, and in Berlin under Markees and Joachim.

**JONSON, Ben.** *Ref.*: VI. 141; IX. 29; X. 83, 84.

**JORDAN, Jules** (1850- ): b. Wilimantic, Conn.; conductor and composer; received vocal instruction in Boston, London and Paris; conductor of Grace Church choir, Providence, and of the Arion Club. In 1898 he published a comedy-opera, 'Rip Van Winkle,' and has written also a cantata with orch., etc. (2) **Eben D.** (d. Boston, 1917); American musical patron; benefactor of the New England Cons. (the concert hall of which was named after him), the Boston Opera Co., etc. *Ref.*: IV. 172, 249.

**JORDANI, João** (1793-1860): b. Lisbon, d. there; player and teacher of bass-viol at the Conservatory; composer of ballets, masses and other sacred music. **Caetano**, his brother, was conductor in Lisbon of the San Carlos Theatre.

**JÜRGEN-JENSEN, Elna**: contemporary Danish ballet dancer. *Ref.*: X. 165ff.

**JÖRN, Carl**: contemp. dramatic tenor; appeared in Germany and at the Metropolitan Opera House, New York, in principal operatic rôles, etc. *Ref.*: IV. 153.

**JOSEFFY, Rafael** (1853-1915): b. near Pressburg, d. New York; studied w. Moscheles, Tansig, Liszt; toured Europe as pianist, settled first in Vienna, then New York, where he became professor at the National Cons.; composer of piano pieces; pub. 'School of Advanced Piano Playing' (1892).

**JOSEPH I.** German Emperor (1678-1711): b. Vienna, d. there; music patron and composer (works pub. by Adler, 1892).

**JOSEPH II.** Austrian Emperor: music patron at the time of Haydn and Mozart; amateur 'cellist. *Ref.*: II. 15, 22, 49 (footnote), 106, 124; IX. 83, 87.

**JOSEPHINE**, French Empress. *Ref.*: II. 197; IX. 157.

**JOSEPHSON, Jacob Axel** (1818-1880): b. Stockholm, d. Upsala; studied in Dresden, Leipzig and Rome; director at the University and the Philharmonic Society of Upsala, organist of the cathedral there and composer of national songs, cantatas, etc.

**JOSQUIN DES PRÉS**, or **Desprez, de Prés**, etc. (ca. 1450-1521): b. Hainaut (Condé?); d. Condé; said to have been a pupil of Okeghem in Paris; chapel singer in Milan from 1474, at Papal chapel 1484-94, director of Cambrai Cathedral choir 1495-99, in Modena, 1499, probably in Paris, 1500, in Ferrara, 1503, and finally prebendary at Condé. Of his works are preserved: 3 books of 4-part masses (17 in all) printed by Petrucci as *Missae Josquin* (1502, etc., 1505, etc., and 1514, etc.), reprinted together by Jnnta in Rome (1526) and severally by Antiquus and

## Julien

Petreyus; also the masses *Pange lingua, Da pacem* and *Sub tuum praesidium*, printed by Graphäus (*Missae xiii*, 1539); other masses in MS. in the Papal chapel archives, the libraries of Munich, Vienna, Basle, Berlin, Ratishon, Cambrai, etc.; also motets in Petrucci's *Odhecaton* (1501-5), by Peutingier, and in various other 16th cent. collections. **P. Attaignant**, **Tylman Susato** and **Le-Roy & Ballard** pub. special editions of Josquin motets. J.'s French chansons were printed by Attaignant, Susato and du Chemin. Some of his works have been in part transcribed into modern notation and may be examined in the *Bibliothek für Kirchenmusik* (1844), in collections by Commer, Rochlitz and Choron, and the histories of Ambros, Kiesewetter, Burney, Hawkins and others. *Ref.*: I. 252ff, 269, 288, 296, 298, 313; VI. 48, 49ff; mus. ex., XIII. 24; portrait, I. 252.

**JOSS, Viktor** (1869- ): b. Prague; author of biographies of Mozart, Fr. Wieck, Dvořák, etc.; editor of the Prague *Deutsche Abendblatt* (Addenda).

**JOTEYKO, Thaddeus** (1872- ): b. Poczuiki; pupil of Gwaert and Noszkowski; composer of music for orchestra, also a cello sonata, string quartet, part songs, etc.

**JOURET (1) Théodore** (1821-1887): b. Ath, Belgium; d. Kissingen; music critic on *Guide musical, L'art*, etc., Brussels; composer of male quartets, a one-act opera, etc. (2) **Léon** (1828-1905): b. Ath, d. Brussels; successful composer of 2 operas, 25 folk-songs of Belgium, and church choral music. He studied and later taught at the Brussels Conservatory.

**JOURNET**, [Hippolyte-Jules-] **Marcel** (1869- ): b. Grasse, Alpes-Maritimes, France; operatic bass in Brussels, Covent Garden and Metropolitan Opera, N. Y. His repertoire includes 8 Wagner operas, 23 Italian, 58 French. *Ref.*: IV. 148f.

**JOUSSE, J.** (1760-1837): b. Orleans, France; d. London; vocal and piano teacher and writer of text-books; one of them, 'Lectures on Thoroughbass' (1819), revised and reprinted, appeared as 'A Catechism of Music' (New York, 1894).

**JOUY, Étienne** (19th cent.): librettist of Rossini's *Tell*. *Ref.*: II. 188, 197; IX. 157.

**JUDENKUNIG, Hans** (16th cent.-1526): b. Schwäbisch-Gmünd, d. Vienna; lutenist at Vienna and author of 2 of the earliest German compilations for the lute, written 1523, and preserved in the court library at Vienna. *Ref.*: VI. 374.

**JUE, Édouard** (b. Paris, 1794): pupil of the Conservatoire, and of Galin; teacher and author of three books on the Meloplast method.

**JULIEN (1) Marcel Bernard** (1798-1881): b. Paris, d. there; author of 2 books on the music of the ancients,

also *De l'étude de la musique dans les pensions des demoiselles*. (2) **Louis-Antoine** (1812-1860): b. Sisteron, Basses-Alpes; d. Paris; for a short time studied with Halévy at the Conservatoire; conductor, who toured Great Britain and America, composer of popular music. His failure in an opera venture of his own opera in London led to his being thrown into the debtors' prison, and consequent insanity. (3) **Jean Lucien Adolphe** (1845- ): son of Marcel Bernard; music critic, contributor to the *Revue et Gazette musicale*, *Le Ménestrel*, *la Chronique musicale*; pub. *L'opéra en 1788* (1873); *La musique et les philosophes du XVIII<sup>e</sup> siècle* (1873) and several other works on the musical life of the 18th century; also *Weber à Paris en 1826* (1877); *Histoire du costume au théâtre* (1880), *Goethe et la musique* (1880), *Mozart et Wagner à l'égard des Français* (1881), *Hector Berlioz* (1882), *Richard Wagner, sa vie et ses œuvres* (1886, English by J. B. Lung, 1901), *Hector Berlioz, la vie et le combat, les œuvres* (1888), *Musiciens d'aujourd'hui* (2 vols., 1891, 1894) and *Musique* (1895).

**JUMILHAC, Dom Pierre Benoît de** (1611-1682): b. Castle St. Jean de Ligour, Limoges; d. St.-Germain-des-Près; Benedictine monk, author of *La science et la pratique du plain-chant*.

**JUNCK, Benedetto** (1852- ): b. Turin; composer of part-songs, a romance, 2 violin sonatas, a string quartet, etc. He received his instruction from Bazzini and Mazzucato.

**JUNGMANN** (1) **Albert** (1824-1892): b. Langensalza, d. Pandorf; business manager for Spina in Vienna; composer of salon music. (2) **Louis** (1832-1892): b. Weimar, d. there; pupil of Liszt, teacher and composer of chamber music in Weimar.

**JÜNGST, Hugo** (1852- ): b. Dresden; conductor of male choral society, and composer of male choruses, titular professor and Royal Musikdirektor.

**JUNKER, Karl Ludwig** (ca. 1740-1797): b. Öhringen, d. Rupertshoven, near Kirchberg; composer of 3 piano concertos, a cantata, a melodrama, and wrote *Zwanzig Komponisten* (Mannheim composers, etc.), other books on musical subjects, among them *Die musikalische Geschichte eines Autodidakts in der Musik*.

**JUNNE, Otto** (1854- ): founder in 1887 of the music publishing house of O. Junne, Leipzig; took over the publications of Theodor Barth, Berlin, and a number of smaller houses, and the representation of A. Durand & Co. and other French firms. Erhard Schultz (b. 1879) entered the firm

in 1905 and became sole owner of the Leipzig firm of O. Junne in 1909; J. continued alone the publishing business of Schott frères, Brussels, which he had purchased in 1889; the Leipzig firm of O. Junne calls itself 'a branch of Schott frères.'

**JUNOD, Henry A.** *Ref.*: (cited) I. 8.

**JUNTA** (1) **Luca Antonio**: 15th cent. publisher, who (1494) produced vocal parts of liturgies. (2) **Giacomo**: b. Florence, doubtless of the same family; reprinted the publications of Petrucci.

**JUON, Paul** (1872- ): b. Moscow; studied violin with Hfimaly, composition with Taneieff, Arensky and Bargiel. He taught in Berlin the following years and in 1906 became teacher of composition in the Royal Hochschule. His compositions include 2 string quartets; sonatas for violin, viola, 'cello; piano trio, piano sextet, octet (piano, strings, and wind), piano quintet, piano quartet, string quintet, etc.; violin concerto, violin pieces; a symphony, orch. fantasy, serenade, suite, 2 ballet suites; piano pieces and songs. He pub. a 'Practical Harmony' and translated Modest Tchaikowsky's 'Life' of his brother into German (1904). *Ref.*: VII. 333; VIII. 419.

**JUPIN, Charles-François** (1805-1839): b. Chambéry, d. Paris; violin virtuoso; composer of fantasies, trios and a violin concerto, etc.

**JURGENSON, Peter Ivanovitch** (1836-1904): b. Reval, d. Moscow; founder of a music publishing house in Moscow in 1861. Through Rubinstein he became purveyor to the Conservatory, later a director of the Imperial Russian Musical Society. His house, which now has world-rank, brought out chiefly the works of Russian composers (Glinka, Rimsky-Korsakoff, Tchaikowsky, etc.), but also theoretical works (translations of Riemann's works, etc.), and the first cheap complete editions of Mendelssohn's, Schumann's and Chopin's piano works. J.'s two sons Boris and Grigori continued the firm after his death.

**JUTTNER, Paul Karl** (1864- ): b. Gräditz, Silesia; pupil of the Royal Academic Institute for Sacred Music at Berlin, also of Blumner, Kretzschmar and Wolf; organist and leader of choir in the Church of the Holy Cross, vocal teacher in the 12th Realschule. He composed motets, male choruses and pieces for organ.

**JUUL, Asger** (1874- ): b. Copenhagen; studied piano and composition under Hansen, Rosenhoff and Riemann; teacher and critic of music in Copenhagen, where he has published songs and pianoforte pieces.

**JUVENAL.** *Ref.*: X. 74.

## K

## Káan-Albést

**KAAN-ALBÉST, Heinrich von** (1852- ): b. Tarnopol, Galicia; studied in Prague; accompanied Dvořák to London, 1884; pianist, professor at Prague Conservatory 1890, and director there 1907. He wrote a trio (prize-crowned), piano concertos, piano études, symphonic poem *Sakuntala*, suite and eclogues for orch. He wrote the first large Czech ballet, *Bajaja*, and a pantomime *Olim* (1905), in which he endeavored to raise this type to a high artistic level, with historic fidelity in text and music. He also wrote 2 operas.

**KADE** (1) **Otto** (1819-1900): b. Dresden, d. Doberan; pupil of J. Otto and Joh. Schneider; founder of the Cäcilienverein of Dresden (for the cultivation of old church music); mus. director of the Dreikönigskirche, Dresden, and of the Palace choir at Schwerin; hon. *Dr. phil.*, Leipzig, 1884. He wrote liturgical music for the Evangelical church, on old Gregorian melodies, pub. a chorale book, contributed to musical journals and wrote books on early Lutheran chorales (Luther, Walther) and German secular songs, monographs on Le Maistre (1862) and Heinrich Isaak; edited Vol. V of Ambros' *Geschichte der Musik*, and pub. old Passion music (before Schütz). (2) **Reinhard** (1859- ): b. Dresden, son of (1); Gymnasium professor, wrote a catalogue of the music collection in the Royal Library in Dresden (1890), and essays on Christoph Demantius and Antonius Scandellus (1914).

**KADEN, Richard** (1856- ): b. Dresden; studied there and became violist in the court orchestra and teacher of violin and ensemble at the Conservatory; director of the Pedagogical Music School founded by Fr. von Mertschinska (whom he married); lecturer on musical pedagogy and aesthetics, and pub. some of his lectures; also revised the Baillot-Roche violin school; pub. 50 violin duets with poetic explanations, 100 violin pieces with indications for phrasing, etc.; composed a symphony, sinfonietta, overture, etc.

**KADLETZ, Andreas** (1859- ): b. Dobruška, Bohemia; studied at the conservatories of Prague and St. Petersburg; concert-master at the Imperial Russian Opera there; singing teacher; wrote violin methods, one opera, and three ballets.

## Kahn

**KAEMPFERT, Max** (1871): b. Berlin; studied in Paris and Munich, concert-master of the Kaim Orchestra there; conductor and director in Eisenach and Frankfurt-on-Main; composed one Volksoper, besides instrumental pieces (orchestral rhapsodies, quartets, etc.).

**KAFFKA** (or **Kavka**) **Johann Christian** (real name **J. C. Engelmann**) (1754-1815): b. Ratisbon, d. Riga; lived in Breslau, Dessau, St. Petersburg and Riga, where he was connected with the stage as actor, singer and composer of ballets and Singspiele. Besides these, he wrote 2 oratorios, symphonies, and other church music.

**KAFKA** (1) **Johann Nepomuk** (1819-1886): b. Neustadt, d. Vienna; abandoned law for music and wrote easy and brilliant salon pieces for piano. (2) **Heinrich** (1844- ): b. Stražowitz, Bohemia; studied at the Organ School in Prague, taught music in Vienna, and composed operas, a symphonic poem, trios for piano, sonatas for violin, etc.

**KAHL** (1) **Heinrich** (1840-1892): b. Munich, d. Berlin; studied in Munich; conducted the Royal Orchestra of Wiesbaden, and at theatres in Riga, Stettin, Aachen, etc.; director of the chorus of the Berlin court opera, Royal Kapellmeister, 1880. (2) **Oscar W.** (1862-1910): b. Thuringia, d. Baltimore; teacher at the Peabody Institute there.

**KAHLERT, August Karl Timotheus** (1807-1864): b. Breslau, d. there; student of law and of philosophy, which he taught at Breslau; contributor to musical journals, and pub. *Tonleben*, books on aesthetics, also a volume of letters.

**KAHN** (1) **Robert** (1865- ): b. Mannheim; studied with Lachner, Kiel, Rheinberger, Brahms, and Joachim; director in Leipzig of a ladies' choral society, teacher of composition at the Berlin Royal High School; Royal Professor, 1903; composer of chamber music (string quartet, 3 piano quartets, trios, clarinet trio, 3 violin and 2 cello sonatas), Konzertstück for violin, works for chorus and orchestra and many songs, duets, etc., also a Liederspiel, *Sommerabend*. (2) **Otto H.** (1867- ): b. Mannheim; brother of (1); banker in New York and London; musical patron; chairman of the board of directors of the Metropolitan Opera Co., New York, director of the Boston

## Kahnt

Opera House, financial supporter of the quondam Century Opera House, New York, and benefactor of talented students. *Ref.*: IV. 155f; portrait, IV. 172.

**KAHNT, Christian Friedrich** (1823-1897): founder of a music publishing house in Leipzig; from 1868 nominal editor of the *Neue Zeitschrift für Musik*. His publishing house brought out several important works by Liszt, etc. As 'C. F. Kahnt Nachfolger' the firm passed to Oscar Schwalm, 1886, to Dr. Paul Simon, 1888, and Alfred Hoffmann, 1902.

**KAIM, Franz** (1856- ): b. Kirchheim, near Stuttgart; student of philology and literature at Stuttgart; originated the Kaim concerts in Munich, which became the centre of musical activity there, and which counted among their directors H. Winderstein, Hermann Zumpe, Ferd. Löwe, Siegmund von Hausegger, Weingartner and others. The Kaim orchestra was superseded by the Konzertverein, directed by Löwe, in 1908.

**KAISER** (1) **Karl** (1837-1890): b. Leipa, Bohemia, d. Vienna; student of philosophy, soldier and (1874) founder of a music school in Vienna. (2) **Rudolf** (d. 1914): son of Karl (1) and his successor as head of the school. (3) **Emil** (1850- ): b. Coburg; band leader in Prague, theatre conductor in Vienna and composer of 6 operas; later lived in Munich where he has written music to a number of farces. (4) **Alfred** (1872- ): b. Brussels; composer of ballet, operetta, comic opera, incidental music, etc., also a piano concerto, a symphony, 3 serenades for string orch. and chamber music. *Ref.*: IX. 425.

**KAISERLING, Connt**, Russian ambassador to the Saxon court, for whom Bach's 'Goldberg Variations' were written. *Ref.*: VII. 83.

**KAJANUS, Robert** (1856- ): b. Helsingfors; studied with Jadassohn, Richter and Reinecke; founder, after his return from Paris and Dresden, of an orchestral school in Helsingfors, also symphony chorals and the Philharmonic Orchestra (developed from the Orchestral Society). His compositions are of nationalistic character, and include 2 rhapsodies, 2 symphonic poems, an orchestral suite, a festival hymn, songs, cantatas and pieces for the pianoforte. *Ref.*: III. 100.

**KALAFATI, B.** (1869- ): b. Eupatoria, Crimea; composer of vocal music and sonatas for the pianoforte.

**KALBECK, Max** (1850- ): b. Breslau; studied at Munich University, and at the Munich School of Music; critic of the Breslau *Schlesische Zeitung*; then successively of the *Breslauer Zeitung*, the Vienna *Allgemeine Zeitung* and *Neue Wiener Tageblatt*. He is the author of *Wagner's Nibelungen* (1876) and *Parsifal* (1889); also *Wiener*

## Kalkbrenner

*Opernabende* (collections of criticisms, 1885); *Opernabende* (2 vols., 1898), *Humoresken und Phantasiaen* (1896); biographies of Joh. Christian Günther (1879) and Dan. Spitzer (1894), *Das Bühnenfestspiel zu Bayreuth* (1877), and a large biography of Brahms (4 vols., 1904-14). He also edited Brahms' correspondence with E. von Herzogenberg (2 vols., 1906), and re-translated classic opera texts, translated recent ones and wrote several original librettos. *Ref.*: (citations, etc.) II. 450, 455; VII. 543.

**KALINNIKOFF, Vasily Sergelivitch**. See KALLINIKOFF.

**KALISCH, Paul** (1855- ): b. Berlin; operatic tenor, trained by Leoni, sang Berlin court opera, Vienna, Cologne, Wiesbaden, North America and Europe. He married Lilli Lehman in New York.

**KALISCHER, Alfred Christlieb Calomo Ludwig** (1842-1909): b. Thorn, d. Berlin; at first interested in languages, but became more and more devoted to music; studied composition under Karl Böhm; edited the *Neue Berliner Musikzeitung*, 1873; secretary of the Berlin Music Teachers' Society, 1879-88; taught music and became docent at the Humboldt Academy. His most important literary works are those on Beethoven, long articles which appeared at first in various journals, including the series *Aus Beethovens Frauenkreis, Beethoven und Berlin*, etc. He also pub. *Neue Beethovenbriefe* (1902); *Die Macht Beethovens* (1903); also edited Beethoven's complete letters (6 vols., 1906-8) and other Beethoveniana.

**KALKBRENNER** (1) **Christian** (1755-1806): b. Minden, Hanover, d. Paris; pupil of Becker and Rodewald; Kapellmeister to the Prussian Queen, and to Prince Henry; later (1799) *chef de chant* at the Paris Opéra. He wrote operas, chamber music, piano pieces, etc., of ephemeral nature; also a 'History of Music,' a 'Theory of Composition,' and other similar works. (2) **Friedrich Wilhelm Michael** (1788-1849): b. en route to Berlin, d. Englien-les-Bains, near Paris; son of (1); studied with his father; then piano with Adam and theory with Catel, at the Paris Cons. where he took first prizes in 1801, finally with Clementi and Albrechtsberger at Vienna. He successfully appeared as concert pianist at Berlin, Munich, Stuttgart, Paris and London and was in great vogue as teacher. In 1818 he took up Logier's newly-invented Chiroplast, simplified it, and applied it practically. In 1824 he became a partner in the Pleyel piano factory and visited Germany in 1833, and Belgium in 1836. K.'s method of teaching aimed at the independent development of the fingers and wrist, which is the foundation of modern octave playing; it also developed left-

hand technique, and a proper management of the pedals. Despite his fine technique, his round, rich tone and graceful style, K.'s playing lacked depth and strong feeling. His études (some for the left hand alone) are the most valuable of his works, which also include 4 piano concertos (one for 2 pianos), a septet for piano, strings and 2 horns, and other chamber music; 15 sonatas, rondos, fantasies, variations, caprices, etc. He wrote a *Méthode pour apprendre le pianoforte à l'aide du guide-mains* and a *Traité d'harmonie du pianiste* (1849). *Ref.*: VII. 64, 176.

**KALLINIKOFF, Vasil Sergelevitch** (1866-1901): b. Voïna (Govt. of Orloff, Russia), d. Jalta; composer; studied at the Moscow School of Music under Iljinski and Blaramburg; second conductor of the Italian Opera, Moscow, but was forced to go south on account of a lung disease to which he finally succumbed. He wrote 2 symphonies (G min. and A); 2 intermezzi for orch.; a suite for orch.; 2 symphonic poems ('The Nymphs' and 'Cedar and Palm'); music to Tolstoy's *Czar Boris*; prologue to the opera '1812'; a cantata *Johannes Damascenus*; a choral ballad with orch., *Russalka*; string quartet; piano pieces, and songs. *Ref.*: III. 140; VIII. 466.

**KALLIWODA** (1) **Johann Wenzeslaus** (1801-1866): b. Prague, d. Karlsruhe; violinist; pupil of Pixis at Prague Cons. 1810-16; 1816-22 played in the theatre-orch.; was Kapellmeister to Prince Fürstenberg at Donaueschingen, 1823-53, then lived in Karlsruhe. He wrote 2 operas, a mass, 7 symphonies, 14 overtures, and 13 fantasias for orch. violin, double violin concerto, 7 concertinos, 3 string quartets, 3 string trios, and solos; also choruses, duets, and songs, including the popular *Deutsche Lied*. *Ref.*: III. 168; VII. 418, 445; VIII. 232. (2) **Wilhelm** (1827-1893): b. Donaueschingen, d. Karlsruhe, son of (1), pupil of his father, then Leipzig Cons.; musical dir. of Karlsruhe Catholic church; court Kapellmeister at Karlsruhe; pianist and teacher; composer of light, pleasing piano pieces, songs, and male choruses.

**KALLWITZ** (or **Kalwitz**). See CALVISIUS.

**KALTENBORN, Franz** (1865- ): b. Homburg vor der Höhe; was taken to America in childhood; studied in New York; violinist in various orchestras there, viola player in Schmidt-Herbert and Maud Powell string quartets; organized a string quartet under his name in 1895; organized orchestra for popular summer concerts in New York, in various halls, in parks under municipal auspices and for private engagements in various cities, and has conducted it since 1898.

**KAMIENSKI, Mathias** (1734-1821): b. Odenburg, Hungary, d. Warsaw;

the first composer of Polish opera; produced *Nedza Uzciesliwiona*, 1778, in Warsaw. He wrote 5 other Polish operas produced in Warsaw, 2 German ones, which were not performed, and church music.

**KAMMEL, Anton** (1740-1788): b. Hanna, Bohemia; went to Italy and studied under Tartini; lived in Prague and London, and wrote for the violin, other stringed instruments and harpsichord, also symphonies and masses.

**KAMMERLANDER, Karl** (1828-1892): b. Weissenhorn, Swabia, d. Augsburg; cathedral conductor and composer of church music; poet and composer of songs.

**KAMPE, Karl** (1874- ): b. Berlin; studied there; composed a symphonic poem, orchestral suites, a ballad, violin sonata, songs, piano pieces and compositions for the Normal-Harmonium.

**KANDLER, Franz Sales** (1792-1831): b. Klosterneuburg, Lower Austria, d. Baden, near Vienna; studied with Albrechtsberger, Salieri and Gyrowetz; lived for many years in Italy, studying Italian music and its history; contributed many articles to the *Vienna Musikalische Zeitung* (1816-17), the *Leipzig Allgemeine musikalische Zeitung* (1821), the *Cäcilia* (1827), the *Revue musicale* (1829), etc.; author of *Cenno storico-critico intorno alla vita ed alle opere del celebre compositore Gio. Adolfo Hasse, detto il Sassone* (1820), *Über das Leben und die Werke des G. Pierluigi da Palestrina, genannt der Fürst der Musik* (1834), *Cenni storico-critici sulle vicende e lo stato attuale della musica in Italia* (1836).

**KANNE, Friedrich August** (1788-1833): b. Delitzsch, d. Vienna; abandoned the study of theology and of medicine for that of music; edited the *Vienna Allgemeine musikalische Zeitung*, became a defender of Beethoven's music. His own compositions are operas and *singspiele*, masses, sonatas and songs.

**KAPPEY, Jacob Adam** (1826-1907): b. Bingen, d. Chatham; bandmaster in England of the Royal Marines; wrote on wind bands and composed an opera and a cantata.

**KAPSBERGER, Johann Hieronymus von** ([?]-ca.1650): German born, but lived in Vienna about 1604, and later in Rome; here he became known as a virtuoso on the theorbo, lute, etc., as well as a composer in the new Florentine style; gained favor at the court of Pope Urban VIII by his fawning flattery; extremely vain, but an excellent musician. His chief works include *Intavolatura di chitarrone* (1604); *Villanelle a 1, 2 e 3 voci* (4 books, 1610, 1619, 1619, 1623) a musical drama, *Felonte* (1630), etc., etc.

**KARAJAN, Theodor George von** (1810-1873): b. Vienna, d. there; second director of the Vienna court library,

**Karasowski**

wrote an important monograph on Haydn.

**KARASOWSKI, Moritz** (1823-1892): b. Warsaw, d. Dresden; studied with Kratzer; 'cellist in orchestras of Warsaw, Berlin, Vienna, Dresden, Munich, Cologne and Paris; royal 'cellist at Dresden; composed for 'cello and piano and wrote on Chopin, Mozart and the history of the Polish opera.

**KARATIGIN, W. G.**: contemp. Russian composer; editor of Moussorgsky's works. *Ref.*: III. 161.

**KAREL, Rudolf**: contemp. Bohemian composer (symphony, symphonic poem, etc.); pupil of Dvořák. *Ref.*: III. 182.

**KARG-ELERT, Sigfrid** (1879- ): b. Oberndorf-on-the-Neckar; studied at Leipzig Conservatory with Reinecke, Jadassohn, Tammé, Homeyer, Wendling and Reisenauer (having received assistance from the latter, as well as Grieg and Reznicek); taught at Magdeburg Cons., but soon returned to Leipzig. He is a composer of ultra-modern tendencies (influenced by Debussy, Schönberg, etc.); pub. a great number of compositions, many of which are written particularly for the 'Art Harmonium' (sonatas, sonatas, partita, 'Aquarells,' *Scènes pittoresques*, 'Monologues,' 'Improvisation,' madrigals, orchestral studies, 'Intarsien,' duos for harmonium and piano, etc.); others for organ (passacaglia, fantasy and fugue, chorale improvisations, preludes and postludes, etc.). He has also pub. sonatas, sonatas and genre pieces for piano, a violin sonata, a partita for violin alone, violin duets, a 'cello sonata, an orchestral suite, a string quartet, sacred songs with organ and violin, songs, piano concerto, a symphonic legend for violin, and 12 motets entitled 'The Christian Church Year,' an 8-part hymn for Whitsuntide and a 12-part *Requiem æternam*. He also wrote a number of study works for the art harmonium, including *Theoretisch-praktische Elementarschule, Die Kunst des Registrierens, Hohe Schule des Legatospiels* and *Die Harmoniumtechnik (Gradus ad Parnasum)*. *Ref.*: VI. 489.

**KARGANOFF, Genari** (1858-1890): b. Kvareli, Russia, d. Rostoff-on-Don; pianist and composer of instructive pieces and other compositions for piano. *Ref.*: VII. 333.

**KARL, Tom** (1846- ): b. Dublin; pupil of Phillips, Sangiovanni and Trivulzi; tenor in Italian opera and with 'The Bostonians,' in comic opera; vocal teacher in New York.

**KARL EUGEN, Duke** of Württemberg. *Ref.*: II. 12.

**KARL THEODOR, Elector** of the Palatinate. *Ref.*: II. 64.

**KAROW, Karl** (1790-1863): b. Alt-Stettin, d. Bunzlau, Silesia; teacher and composer of motets, chorals, piano-forte pieces, etc. He wrote also a manual for school singing.

**Kashperoff**

**KARPAT, Ludwig** (1866- ): b. Budapest; studied at the conservatory there; critic in Vienna, writer of 3 volumes on Wagner's life, art and letters.

**KARSAVINA, Tamara**: contemporary Russian ballerina; member of Diaghileff's *Ballet Russe*, appeared with great success (Paris, London) with Nijinsky, etc., in modern ballets by Stravinsky, etc. *Ref.*: X. 171, 176, 183, 188, 220, 221, 222, 226, 227f, 229, 231, 248; portrait, X. 224.

**KASANLI, Nicolai Ivanovitch** (1869- ): b. Tiraspol; studied at Odessa and the St. Petersburg Cons.; composed a sinfonietta, orch. fantasy w. voices, symphony, etc., and directed the yearly symphony concerts of Russian music given in Munich, Prague and elsewhere.

**KASATCHENKO, Nicolai Ivanovitch** (1858- ): conservatory student and chorus-master of the Imp. Opera, St. Petersburg; concert director there and abroad; composed operas, an overture, a symphony, a ballet suite, oriental suites, a fantasy, cantata, etc.

**KASCHKIN.** See KASHKIN.

**KASHIN, Daniel Nikitich** (1773-1844): b. Moscow, d. there; serf on the Bibikoff estate, who studied with Sarti and composed folk and patriotic songs, 3 operas which were produced at Moscow, works for piano, for chorus and cantatas.

**KASHINSKI, Victor** (1812-1870): b. Vilna; studied with Elsner; prod. 2 operas ('Fenella' and 'The Wandering Jew') in Vilna and Warsaw, travelled in Germany with Lwof, then became conductor of the Imperial Alexander Theatre, St. Petersburg, where he composed 2 more operas, incidental music, cantatas, choruses, marches, songs, etc. He wrote a 'History of the Italian Opera' (1851).

**KASHIN, Nicolai Demetrieitch** (1839- ): b. Voronezh; contributor to musical journals, writer of musical theory and history and of an elementary text book, also an 'Outline of Russian Musical History' (1908); 'Recollections of P. I. Tchaikowsky' (1896); translator of H. Riemann's 'catechisms' of musical history and of acoustics, and other German works into Russian. *Ref.*: III. 53.

**KASHPEROFF, Vladimir Nikititch** (1827-1894): b. Simbirsk, d. Romanzevo, near Moshaisk; pupil of Voigt and Henselt, in St. Petersburg; wrote his first opera, 'The Gypsy,' in 1850; studied under Dehn, in Berlin, 1856, where he became intimately acquainted with Gtinka; went to Italy, where he produced the operas *Maria Tudor* (1859); *Rienzi* (Florence, 1863); and *Consuelo* (Venice). His last opera, *Taras Bulba*, was produced in Moscow (1893). He was professor of singing in the Moscow Cons., 1866-72. K. also wrote considerably on music.



**KASKEL, Karl, Freiherr von** (1866- ): b. Dresden; studied with Reinecke, Jadassohn and Wüllner; wrote *Hochzeitsmorgen* (Hamburg, 1893), *Sjula* (Cologne, 1895, as *Die Bettlerin vom Pont des Arts*, Cassel, 1899), *Der Dusle und das Babeli* (Munich, 1903), *Der Gefangene der Zarin* (Dresden, 1910), *Die Nachtigall* (Stuttgart, 1910), also a ballad for orch. *Ref.*: III. 257; IX. 425.

**KASSMEYER, Moritz** (1831-1884): b. Vienna, d. there; violinist at the Vienna court opera; wrote masses and other church music, vocal music (solo and in parts), 5 string quartets, suite for string orch. and an opera; distinguished as musical humorist.

**KASTALSKI, Alexander Dmitrievitch** (1856- ): pupil of Tschai-kowsky, Taneieff, etc., at the Moscow Cons.; assistant and later regent of the Synod School there; composer of church music (28 pieces), also 2 Russian choruses; also piano pieces; leading representative of the modern movement in Russian church music. *Ref.*: III. 143.

**KASTNER** (1) **Johann Georg** (1810-1867): b. Strassburg, d. Paris; theorist and conductor; Kapellmeister in the city militia, Strassburg, 1830; studied in Paris under Berton and Reicha. His works on music include *Cours d'instrumentation considéré sous les rapports poétiques et philosophiques de l'art* (1839); *Grammaire musicale* (1837); *Manuel général de musique militaire* (1848), etc. As a composer he has produced a considerable number of operas; these include *Beatrice* (1839); *La Maschera* (Paris, 1841); the great Biblical opera, *Le dernier roi de Juda* (1844); the comic opera, *Les nonnes de Roberl le Diable* (1845); also various instrumental pieces and choruses for male voices, etc. (2) **Georg Friedrich Eugen** (1852-1882): b. Strassburg, d. Bonn; son of (1), physicist and inventor of the 'pyrophone'; also the author of *Théorie des vibrations et considérations sur l'électricité* (Paris, 1876). (3) **Em-erich** (1847- ): b. Vienna; studied under Bibl and Pirkert; was editor of the *Vienna Musikalische Zeitung*; and author of a *Richard Wagner Katalog* (1878); *Bayreuth* (1884); *Wagneriana* (1885); *Die dramatischen Werke Richard Wagners* (1899). (4) **Alfred** (1870- ): b. Vienna; harpist; studied in the Vienna Conservatory; played in the opera at Warsaw; teacher of the harp at Pesth Academy, 1892-98; has composed some pieces for the harp.

**KATE, André ten** (1796-1858): b. Amsterdam, d. Haarlem; pupil of Bertelmann; cellist and composer of operas, successful in Amsterdam, chamber music, chorals, etc.

**KATONA, Josef**, Hungarian dramatist. *Ref.*: III. 190.

**KAUER, Ferdinand** (1752-1831): b. Klein-Thaya, Moravia, d. Vienna; opera conductor in Vienna, where he wrote more than 100 operas and Singspiele, which had considerable vogue, and two of which, *Das Donauweibchen* and *Die Sternenkönigin* (printed), were long popular; also symphonies, oratorios, cantatas, church music, chamber music, songs, and study works for violin, flute and clarinet.

**KAUFFMANN** (1) **Ernst Friedrich** (1803-1856): b. Ludwigsburg, d. Stuttgart; gymnasium professor at Heilbronn, where he composed more than 35 songs in simple, expressive style. (2) **Emil** (1836- ): b. Ludwigsburg; son of (1); director of music at the Tübingen University; doctor of philosophy and professor; composed songs, choruses, and sonatas. (3) **Fritz** (1855- ): b. Berlin; studied at the Royal High School there and in Vienna; leader of society and symphony concerts, also of the Kirchengesangverein at Magdeburg; composed concertos for violin, for 'cello and for piano, piano sonatas, a dramatic overture, trios, quartets and quintets, etc.

**KAUFFMANN** (1) **Georg Friedrich** (1679-1735): b. Ostramondra, Thuringia, d. Merseberg; director of the court chapel and organist at Merseberg, composer for piano and organ, also of part-songs; wrote treatises (not printed), incl. a tract, 'Introduction to all ancient and modern Music,' and pub. 75 chorales with preludes. (2) **Johann Gottfried** (1752-1818): b. Siegmars, near Chemnitz, d. Frankfurt-on-Main; maker of mechanical music boxes in Dresden. (3) **Friedrich** (1785-1866): b. Dresden, d. there; son of Johann G. (2), with whom he constructed the 'Belloneon,' the 'Harmonichord,' the 'Chordaulodion' and other ephemeral mechanical contrivances. His 'Salpingion' and 'Symphonion' were ancestors of the 'Orchestrion' constructed by his son. (4) **Friedrich Theodor** (1823-1872): inventor of the 'Orchestrion' (1851) and founder of a manufactory which is now managed by Theodor K. (1867- ).

**KAULBACH, Wilhelm von**, German painter. *Ref.*: VIII. 314.

**KAULICH, Josef** (1827-1900): b. Florinsdorf, near Vienna, d. there; wrote 7 grand masses, a Requiem, dance and military music.

**KAUN, Hugo** (1863- ): b. Berlin; studied at the Royal High School, Berlin, also with the Raifs (horn and piano) and Kiel (composition); teacher, director and composer in Milwaukee until 1900, when he returned to Berlin and was made a member of the Berlin Royal Academy in 1912. He wrote chamber music (3 string quartets, 1 quintet, 2 trios, octet for wind instruments); 3 symphonies, piano concerto, a 1-act opera, 'The Pietist' ('Oliver Brown'); symphonic poems, symphonic prologue, orch. humoresque, orch. suite,

## Kayser

overture, choral works, piano pieces, and songs. *Ref.*: IV. 449; VI. 358.

**KAYSER** (1) **Philipp Christoph** (1755-1823): b. Frankfurt, d. Zurich; piano virtuoso and composer. (2) **Matthäus** (1730-1810): d. Frankfurt-on-Main; organist and friend of Goethe. (3) **Heinrich Ernst** (1815-1888): b. Altona, d. Hamburg; violinist in theatre orchestra there, teacher and composer of violin studies.

**KAZACHENKO, G. A.** (1858- ): Russian composer and chorus-master at the Imperial Opera, St. Petersburg. *Ref.*: III. 145; IX. 415.

**KEARNS, William H.** (1794-1846): b. Dublin, d. London; violinist and composer.

**KEATS, John**, the poet. *Ref.*: I. xlv.

**KEEBLE, J.** (1711-1786): b. Chichester, d. there; teacher, composer and organist.

**KEFLEY, Marie Ann** (née Goward) (1805-1899): b. Ipswich, d. London; English soprano; sang in Weber's *Oberon* and in musical comedy.

**KEISER, Reinhard** (1674-1739): b. Teuchern, near Weissenfels, d. Hamburg, studied with his father and at the Thomasschule, Leipzig. After producing a pastoral, *Ismene* (1692), and a grand opera, *Basilus* (1693) successfully at Brunswick, he went (1693) to Hamburg, already famous for its German opera. Here he wrote 116 or more operas in 39 years (1696-1734). Some of these had such popular subjects as *Die Leipziger Messe*, *Der Hamburger Jahrmakel*, and *Die Hamburger Schlachtzeit*, being the first of their kind in Germany and, unlike their predecessors, of wholly original design, uninfluenced by French and Italian models, and full of dramatic vigor. H. became manager of the Hamburg opera, and married into a patrician Hamburg family. He became court conductor in Copenhagen in 1722, and canon and cantor of the Catharinenkirche, Hamburg, in 1728. Besides his operas he wrote passions, oratorios, cantatas, motets, psalms, airs, duets, etc., pub. in such collections as *R. Keisers Gemüths-Ergötzung, bestehend in einigen Sing-Gedichten, mit einer Stimme und unterschiedlichen Instrumenten* (1698); *Divertimenti serenissimi; Musikalische Landlust; Kaiserliche Friedenspost*, etc. *Ref.*: I. 415, 422ff, 425, 452ff; V. 164; VII. 7; IX. 31, 45, 53, 54, 189.

**KÉLER BELA** (Albert von Kéler) (1820-1882): b. Bartfeld, Hungary, d. Wiesbaden; became interested in music, 1845; studied under Schlesinger and Sechter at Vienna; played the violin in the Theater an der Wien, Vienna, and became known for his dance music and marches; was leader of Gungl's band in Berlin for a short time, succeeded Lanner as leader of his band in Vienna, in 1855, then became mili-

## Kelley

tary Kapellmeister in Vienna, holding a similar position in Wiesbaden after 1863. His overtures are favorites in band concerts, etc.

**KELLER** (1) **Johann Andreas** (17th cent.): court organist in Heidelberg and teacher of Princess Liselotte; organist of the Heiligenkapelle, then court musical director (till 1685); composed 5-part chorales, psalms, etc., not preserved. (2) **Gottfried** (17th cent.): German teacher of clavier-playing; lived in London in the latter part of the 17th century. After his death appeared his 'Complete Method of Attaining to Play a Thorough-bass upon Cither, Organ, Harpsichord or Theorboute' (1707); 'Rules for Playing a Thorough-bass' (1731). His works also include 6 sonatas for 2 flutes and bass and 6 others for trumpet, or oboe, viola and bass. (3) **David**: musical director of the German church in Stockholm; wrote *Trenlicher Unterricht im Generalbass* (1732). (4) **Max** (1770-1855): b. Trossberg, Bavaria, d. Altötting; produced much church music, especially masses, organ pieces, etc. (5) **Karl** (1784-1855): b. Dessau, d. Schaffhausen; brilliant flute player; court musician in Berlin, Cassel and Stuttgart, till 1816; made several concert tours; became theatre Kapellmeister in Donaueschingen, where his wife, Wilhelmine Meierhofer, was engaged as singer. He has written some concertos, solos, duets, variations, etc., the majority for wind as well as some popular songs. (6) **F. A. G.**: inventor of a mechanism for the purpose of improvising on the piano, which he named *pupitre improvisateur*, in conjunction with which he published a *Méthode d'improvisation* (1839). (7) **Otto** (1861- ): b. Vienna; editor of musical publications; wrote a number of biographies (Beethoven, Goldmark, etc.), also an illustrated *Musikgeschichte* (1894).

**KELLEY, Edgar Stillman** (1857-): b. Sparta, Wisconsin; pupil of F. W. Merriam, Clarence Eddy, etc., in Chicago and of Seifriz (comp.), Krüger and Speidel (piano), and Friedrich Finck (organ) in Stuttgart. He was organist in Oakland and San Francisco, Cal.; conductor of a comic-opera company 1890-1; teacher in various schools in California and New York, incl. the New York College of Music; music critic for the San Francisco 'Examiner' (1893-95), and lecturer on music in the Univ. of New York (extension); taught for a time in Berlin, then at Cincinnati Cons.; now lives in Oxford, Ohio. He wrote for orchestra ('Aladdin' suite; New England symphony, etc., incidental music to 'Macbeth'), chamber music, piano pieces (2 and 4 hands), songs, etc., also a comic opera, *Puritania* (Boston, 1892). He wrote 'Wagner the Musician,' and 'Chopin the Composer' (1913). *Ref.*: IV. 368ff, 462; mus. ex., XIV. 224.

**KELLIE, Lawrence** (1862- ): b. London; studied at the Royal Academy of Music; tenor at Covent Garden and composer.

**KELLNER** (1) **Johann Peter** (1705-ca. 1785): b. Gräfenroda, Thuringia, d. there; pub. *Certamen musicum* (1748-9), which includes preludes, fugues and dance pieces for clavier; *Manipulus musices* (1753), organ compositions, as well as other works. (2) **Johann Christoph** (1736-1803): b. Gräfenroda, d. Cassel, son of (1); studied under his father and Georg Benda at Gotha; became court organist at Cassel. Among his works are 7 concertos for clavier; various sonatas for same; trios, fugues, organ pieces, etc.; also an opera, *Die Schadenfreude*. (3) **Georg Christoph**, d. 1808; writer and teacher in Mannheim; author of *Ideen zu einer neuen Theorie der schönen Künste überhaupt und der Tonkunst insbesondere* (1800); also composed some songs, organ pieces, etc. (4) **Ernst August** (1792-1839): b. Windsor, England, d. London; descendant of Johann Peter K. (1); an infant prodigy, played at the age of 5 in the Royal palace, where his father was violinist; studied under Crescentini in Naples, 1815; was extremely successful as pianist and singer at Vienna, St. Petersburg, Paris and London; finally became organist of the Bavarian band in London.

**KELLOGG, Clara Louisa** (1842-): b. Sumterville, S. C.; operatic soprano; made her debut at the Academy of Music, New York, 1861; London debut, 1867; very successful in lyric and soubrette rôles; organized an English opera company in New York, 1874. In 1887 she married the impresario Karl Strakosch and retired. *Ref.*: IV, 159.

**KELLY** (1) **Thomas Alexander Erskine** [Lord Pittenweem], Earl of (1732-1781): b. Castle Kellie, d. Brussels; pupil of Johann Stamitz at Mannheim; enthusiastic amateur; Stamitz dedicated his celebrated trios, op. 1, to him, and K. himself pub. 6 trio sonatas, and 14 symphonies in London; his minuets and trios were printed after his death. An overture by him was played in the *Pasticcio Il giocatore*, by Carbonini, Jommelli and Abel in Edinburgh, 1763; another, to 'The Maid of the Mill' (1765), was very popular. After selling part of his estates, K. lived in Brussels. *Ref.*: IV, 70. (2) **Michael** (1762-1826): b. Dublin, d. Margate; Irish tenor, studied with Rauzzini, Fenaroli and Aprile. He appeared in Palermo, Leghorn, Florence, Bologna, and Venice, and in Vienna was engaged at the Hofoper for 4 years. Here he became a friend of Mozart, creating the rôle of Basilio in the production of *Figaro*. From 1787 to his retirement he sang leading tenor rôles at Drury Lane, London. He composed

music for no less than 62 stage pieces, also many songs between 1789 and 1820. A music shop kept by K. failed; his next venture, in the wine trade, elicited Sheridan's famous *mot*, characterizing him as 'a composer of wines and importer of music.' K.'s 'Reminiscences,' full of amusing musical anecdotes, appeared in 1826. *Ref.*: (cited) VII, 502.

**KELWEY** (1) **Thomas** ([?]-1749): d. England; organist and composer. (2) **Joseph** ([?]-1782): brother of Thomas; performer on harpsichord, for which he also composed.

**KEMBLE, Adelaide** (b. 1814): daughter of Charles Kemble and singer in opera.

**KEMP, Joseph** (1778-1824): b. Exeter, d. London; pupil of William Jackson; organist in Bristol, then London; taught piano in London; author of 'The New System of Musical Education'; composed many anthems, psalms, songs, duets, several melodramas, also 'Musical Illustrations of the Beauties of Shakespeare' and 'Musical Illustrations of Scott'; was editor of the 'Vocal Magazine.'

**KEMPIS, Nicolas A** (17th cent.): b. Florence, organist at Brussels; published masses, motets, symphonies, etc., at Antwerp. He is remarkable for his cultivation of the instrumental cantabile style (violin sonatas, 1644). *Ref.*: VII, 478.

**KEMPTER** (1) **Karl** (1819-1871): b. Limbach, Bavaria, d. Augsburg; was musical director in the cathedral at Augsburg. His works include various masses, oratorios and a book of church songs. (2) **Lothar** (1844- ): b. Lauingen, Bavaria; nephew of (1); at first studied at Munich, then at the Royal Music School under Bülow, Rheinberger and Bärmann; became musical director in Magdeburg, then in Strassburg; Kapellmeister in Zürich, where, in 1879, he directed the popular concerts in the Tonhalle and finally succeeded Gustav Weher as teacher of theory and composition at the music school. His works include 2 operas; choruses for male voices and orchestra; solos for violin and clarinet, etc.

**KENN, P**— (18th cent.): horn virtuoso; b. in Germany, played at the Paris Opéra and in the French national guard; teacher of the horn at the Conservatoire till 1802. He composed horn duets and trios, also duets for horn and clarinet.

**KENT, James** (1700-1776): b. Winchester, England, d. there; chorister at Chapel Royal, organist in Cambridge and Winchester; composer of anthems and other Anglican church music.

**KEPLER, Johannes** (1571-1630): b. Württemberg, d. Ratisbon; celebrated astronomer, whose writings (*Harmonices mundi, libri V*, 1619) treat of music in a philosophical manner.

[de] **KERLE, Jacobus** (1531[?]-

## Kerll

1591): b. Ypres, d. Prague; organist or Kapellmeister at Orvieto, at the court of Cardinal Otto Truchsess von Waldburg in Angsburg, in Rome, Dillingen, Ypres and elsewhere; Imperial court chaplain in Prague under Rudolph II; a composer of the strict polyphonic school who exercised considerable influence, especially in Angsburg. His compositions include hymns (1558), vesper psalms (1561), a Magnificat (1561), *Preces speciales pro salubri generalis concilii successu*, etc. (1562), masses, motets, madrigals, etc.

**KERLL** (or Kerl, Kherl, Cherl), **Johann Caspar** (1627-1693): b. Adorf, Saxony, d. Munich; famous German organist, studied with Valenti in Vienna, and Carissimi and Frescobaldi in Rome. He was court Kapellmeister at Munich (1658-73), and is then said to have lived in Vienna as organist and teacher. His compositions include *Modulatio organica super Magnificat, octo tonis—organicis respondens* (preludes, interludes, postludes; Munich, 1686); toccatas and suites for harpsichord (MS.); a trio for 2 violins and bass viol (MS.), and many vocal works, including *cantiones*, masses, kyries, etc., many MS. *Ref.*: I. 384; VI. 431.

**KERNOCHAN, Marshall** (1880-): American composer of songs, etc., resident in New York. *Ref.*: IV. 437; mus. ex., XIV. 320.

**KES, Willem** (1856- ): b. Dordrecht; pupil of Noiddurft and Ferd. Böhm; also of David of Leipzig Conservatory and, later, by virtue of a subsidy from the King of Holland, at Brussels Conservatory; prominent violinist and director; concert-master at Amsterdam, 1876-83; director of a music school at Dordrecht and leader of the orchestra there; became leader of the Scottish orchestra, Glasgow, 1896-8; director of the Moscow Philharmonic Society, 1900-4; director of the Conservatory at Koblenz, 1905. His works include a symphony, a ballad for chorus, several overtures, a violin sonata, songs, etc.

**KESSLER** (1) **Ferdinand** (1793-1856): b. Frankfurt-on-Main, d. there; brilliant violinist and teacher; studied with his father, a double-bass player, and theory under Vollweiler; became a teacher of theory, Fr. Wüllner being one of his pupils; pub. several sonatas for the piano, rondos, etc. (2) **Friedrich**: author of *Der musikalische Gottesdienst* (1832); *Kurze und fassliche Andeutungen einiger Mängel des Kirchengesangs* (1832); and *Das Gesangsbuch von seiner musikalischen Seite aus betrachtet* (1838). (3) (corr. **Kötzler**), **Joseph Christoph** (1800-1872): b. Augsbürg, d. Vienna; reared in Prague, Feldsberg and Vienna; studied piano under Vilek, in Feldsberg; became a brilliant teacher of the piano, was private music teacher of Count Potocki in Lemberg. His studies are of

## Kiefer

permanent value and have been used by Kalkbrenner, Moscheles and others in school work.

**KETTEN, Henrl** (1848-1883): b. Boga, Hungary, d. Paris; pianist and composer of salon music.

**KETTENUS, Aloys** (1823-1896): b. Verviers, d. London; studied at the Liège Cons.; concert-master at Mannheim; composed one opera, violin pieces, etc.

**KETTERER, Eugen** (1831-1870): b. Rouen, d. Paris; pianist and composer of salon pieces.

**KEURVELS, Edward H. J.** (1853-): b. Antwerp; studied with Benoit; repetitor at the Royal Theatre, Antwerp, and since 1882 Kapellmeister at the Flemish National Theatre; also conductor of orchestral and choral concerts; composer of operas, and smaller stage pieces, cantatas, a mass with organ, ballads, songs, etc.

**KEUSSLER, Gerhard von** (1874-): b. Schwanenburg, Livonia; studied at the Leipzig Conservatory; *Dr. phil.* from the University there; director in Prague of singing societies, composer of symphonic poems, etc.

**KEWITSCH (Kiewics), [Karl] Theodor** (1834- ): b. Posiege, West Prussia; pupil of his father, an organist, and of Maslon; oboist, teacher and organist in various places, pensioned in 1887, then editor of the *Musikkorps* (1891-92), the *Hannoversche Musikzeitung*, the *Militärmusikzeitung* (1893-97) and the *Deutsche Militärmusikzeitung*; composer of vocal church music, etc.

**KEY** (1) **Francis Scott** (1780-1843): American patriot, wrote the words of 'The Star Spangled Banner' to the tune of 'Anacreon in Heaven.' *Ref.*: IV. 325ff. (2) **Ellen**, Swedish author. *Ref.*: III. 77.

**KIALLMARK** (1) **George** (1781-1835): b. Kings, Lynu, d. Islington; violinist and composer. (2) **George Frederick** (1804-1887): b. Islington, d. London; pianist.

**KIDSON, Frank** (1855- ): b. Leeds; though a landscape painter, he turned his attention to the study of musical history, especially of the old English and Irish folksongs; was a contributor on this subject to the second edition of Grove's 'Dictionary' and the founder of the Folk-Song Society. He pub. 'Old English Country Dances' (1889); 'Traditional Tunes'; a 'Collection of Ballad Airs' (1890); 'British Music Publishers' (1900); 'The Minstrelsy of England'; 'Songs of the Georgian Period'; 'British Nursery Rhymes'; 'Children's Songs of Long Ago'; and 'Eighty Singing Games for Children.'

**KIEFER, Heinrich** (1867- ): b. Nürnberg; brilliant 'cellist; studied at the Royal Conservatory at Munich, 1883; at Stuttgart, 1884-7; and at Frankfurt-on-the-Main, 1887-90; was solo 'cellist in the Philharmonic Orchestra in Leip-

zig, 1896; then in the Berlin Philharmonic Orchestra, 1898; teacher in the Stern Cons., Berlin, 1900-1; since then has lived in Munich, where he was one of the founders of the Munich String Quartet.

**KIEJCHER, Bartolomäus** (1548-1599): b. Cracow; member of the Royal Polish court orchestra, and maker of clavicebail, string and wind instruments.

**KIEL, Friedrich** (1821-1885): b. Puderbach, near Siegen, d. Berlin. At first self-taught, then pupil of Prince Karl von Wittgenstein, who took him into his orchestra in 1835, and of Kaspar Kummer in theory (Coburg). In 1840 he became leader of the ducal orch., and teacher to the Duke's children. Later, by virtue of a stipend from King Friedrich Wilhelm IV, he studied under Dehn at Berlin, 1842-44, and there continued to reside, composing steadily. In 1862 the Stern Gesangverein prod. his Requiem (op. 20), and with this his reputation was assured. He became a member (1865) and senator (1870) of the Akademie. Engaged in teaching piano privately and composition in Stern's Cons. until 1870, he was made Royal professor, 1868, and teacher of composition at the Hochschule, 1870. His compositions, of severely classic cast, include 2 Requiems; a *Missa solemnis*; an oratorio, *Christus, a Siabat Mater*, 130th Psalm (both female chorus, soli and orch.); a *Te Deum* (1866); motets for female and for mixed chorus, 4 orchestral marches; a piano concerto; a sonata each for 'cello and viola, 2 string quintets, 3 string quartets, 2 sets of waltzes for string quartet, 7 trios, 4 violin sonatas; many piano pieces and songs. Ref.: III. 16.

**KIENLEN, Johann Christoph** (1784-1830): b. Ulm, d. Dessau; studied in Munich and with Cherubini in Paris; municipal Musikdirektor in Ulm; lived subsequently in Munich, Vienna, Baden, Pressburg, and for a time held a position with Prince Radziwell in Posen; composed the music to Goethe's *Claudine von Villa Bella* and other stage works; known especially for his numerous songs.

**KIENZL, Wilhelm** (1857- ): b. Waizenkirchen, Upper Austria; composition pupil of Dr. W. Mayer in Graz, studied further in Graz, Prague, Leipzig, Vienna (*Dr. phil.* Vienna Univ., with *Die musikalische Deklamation*); joined Wagner in Bayreuth, 1879, lectured on music in Munich, 1880, opera conductor at Amsterdam and Crefeld, later Hamburg and the Munich court opera till 1893, then returned to Graz. He composed chamber music (trio, string quartet), pieces for string orch., piano pieces and songs; also the operas *Urvasi* (Dresden, 1886, rev. 1909); *Heilmär der Nare* (Munich, 1892); *Der Evangelimann* (Berlin, 1895, frequent-

ly perf. elsewhere); *Don Quixote* (tragic-comedy, Berlin, 1898); *Knecht Rupprecht's Werkstatt*, fairy play (Graz, 1907); and *Der Kuhreigen* (Vienna, 1811; English in Liverpool, 1914), which has enjoyed wide popularity. He also revised Jensen's posthumous opera *Turandot*, and wrote extensively on music in periodicals, collected in *Miscellen* (1896); *Aus Kunst und Leben* (1904); *Im Konzert* (1908); *Betrachtungen und Erinnerungen* (1909); also pub. a biography of Wagner (1904, 1908), and a simplified version of Brendel's *Musikgeschichte*. Ref.: III. 243; IX. 423f.

**KIESEWETTER, Raphael Georg** [Edler von Weisenbrunn] (1773-1850): b. Hollerschau, Moravia, d. Baden, near Vienna; musicographer. He was an amateur musician, followed a government career and as attaché of the Imperial Ministry of War travelled in various countries until 1801. Then, in Vienna, he studied counterpoint with Albrechtsberger and Hartmann. An indefatigable collector of old musical MSS., he finally devoted himself to historical research, was elected a member of many musical and scientific societies, and was ennobled in 1845. K. was the uncle of A. W. Ambros, the historian. He pub. *Die Verdienste der Niederländer um die Tonkunst*, etc. (1826); *Dutch trans.* (1829); *Geschichte der europäisch-abendländischen oder unsrer heutigen Musik* (Leipzig, 1834; 2nd ed. 1846); *Über die Musik der neuern Griechen, nebst freien Gedanken über ägyptische 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); *Über die Octave des Pythagoras* (1848); *Galerie alter Contrapunctisten*; a catalogue of his old scores, bequeathed to the Vienna Library (1847), and many essays on Gregorian notation, tabiatures, on Franko of Cologne, etc., pub. in the *Allgemeine musikalische Zeitung*. Kandler's 'Life of Palestrina' (1834) was pub. under his supervision. Ref.: (citations, etc.) I. 249, 311; V. 40; VI. 48.

**KILBURN, Nicholas** (1843- ): b. Bishop Auckland, Durham; director of the Musical Society there since 1875, since 1882 of the Musical Union of Middlesborough and since 1885 of the Philharmonic Society of Sunderland; composer of a church oratorio, a cantata, an overture, an orchestral suite, psalms and church services, secular choruses, also violin and piano pieces; author of 'Notes and Motions on Music,' 'How to Manage a Choral Society,' 'Wagner, a Sketch,' 'Parsifal and Bay-

reuth,' 'Story of Chamber Music' (1904).

**KILENYI, Edward** (1884- ): b. Bekesstendras, Hungary; was educated at Budapest and Szarvas; studied at the Scuola Musicale Nazionale, Rome, at the Cologne Cons. and with Cornelius Rübner and Daniel Gregory Mason at Columbia Univ., New York (Moesenthal Fellowship, 1913); teacher of theory in New York; composer of a string quartet, overture to a play of H. Kleist, 'The Cry of the Wolf,' an American one-act opera, variations on an old English tune (for violin and piano); edited 'Spanish-American Folk-songs' (with Eleanor Hague, 1914); contributor of articles on modern harmony to musical journals; contributor to 'The Art of Music.'

**KIMBALL, Josiah** (1761-1826): b. Topsfield, Mass., d. there; teacher and composer of psalm tunes.

**KIND, Friedrich I.** (19th cent.): author of the text of Weber's *Freischütz*. *Ref.*: II. 405; VI. 148; IX. 193, 194.

**KINDER, Ralph** (1876- ): American organist and composer for the organ, resident in Philadelphia. *Ref.*: VI. 501.

**KINDERMANN** (1) **Johann Erasmus** (1616-1655): Nuremberg organist; pub. many sacred songs to 1652. *Ref.*: VI. 430. (2) **August** (1817-1891): b. Potsdam, d. Munich; famous baritone; began his career at 16 as singer in the Berlin Court Opera; later sang in Leipzig and subsequently at the court opera, Munich, where he became very popular.

**KINDSCHER** (1) **Johann Ludwig** *Gottfried* (1764-1840): b. Dessau, d. there; pupil of Rust; organist of the Schlosskirche in Dessau; pub. songs; author of *Anweisung zu Ausweichungen in alle Dur- und Molltonarten* (1812), *Anleitung zum Selbstunterricht im Klavier- und Orgelspielen* (1817).

(2) **[HEINRICH KARL] Ludwig** (1800-1875): b. Dessau, d. Wörlitz; son and pupil of (1); also studied with Schicht; succeeded his father in Dessau, 1824; singing teacher at the Seminary of Köthen (1854); contributor of essays to the *Allgemeine musikalische Zeitung*. His son, **Ludwig** (1836-1903), composed the song cycle *Lieder des Mönches Eliland*, and many other songs.

**KING** (1) **Robert** (17th cent.): chamber musician to King William III of England; his works include 'Songs for 1, 2 and 3 voices composed to a thorough-bass for the organ or harpsichord,' etc. (2) **Charles** (1687-1748): d. London; was choir-boy in St. Paul's under Blow and Clark; leader of the choir there, 1707; organist at St. Bennet's, 1708; finally vicar choral at St. Paul's. He composed considerable church music.

(3) **Matthew Peter** (1773-1823): d. London; his works include an opera, which was produced at the Lyceum Theatre, London; some piano sonatas,

an oratorio; also a 'General Treatise on Music' (1800) and 'Thorough-bass made Easy to Every Capacity' (1796). (4) **Oliver A.** (1855- ): b. London; studied under Barnby and Holmes and in the Leipzig Cons., 1874-77. He was court pianist to the Princess Louise of England; travelled in America, 1880-3; then became director of the Marylebone Church, London, and, finally, teacher in the Royal Academy of Music. He has composed the 'Romance of the Rose'; 'Proserpina,' a chorus for female voices; a symphony, several overtures and 2 concertos, one for violin and the other for piano. (5) **James**, traveller. *Ref.*: (quoted on primitive music) I. 17f.

**KINGSLEY, Charles**, English author. *Ref.*: VI. 277, 379.

**KINGSTON, William Beatty** (1837-1900): b. London, d. there; wrote 'Music and Manners' and 'Wanderer's Notes.'

**KINKEL, Johanna** (1810-1858): b. Bonn, d. London; composer of a *Vogelkante* and the operetta *Otto der Schütz*; author of *Acht Briefe an eine Freundin über Klavierunterricht* (1852).

**KINKELDEY, Otto** (1878- ): b. New York; teacher at elementary schools and organist there; studied in New York Univ. and music at Columbia Univ. under MacDowell; organist at the American church in Berlin, where he studied organ with Egidi and musical science at the Univ.; also *Hospitant* of the Royal Institute for Church Music; *Dr. phil.*, 1908; pub. *Orgel und Klavier in der Musik des 16. Jahrhunderts* (1910); librarian, teacher of organ and theory, docent, then professor of musical science at Breslau Univ., also organ revisor for Silesia. Since 1915 he has been music librarian and organist in Brooklyn.

**KINNEY, Troy and Margaret West**. *Ref.*: (quoted on dancing) X. 47ff, 107f, 111, 210f.

**KINSKY, Prince**: patron of Beethoven and (with Prince Lobkowitz and Archduke Rudolph) one of his three 'guarantors' in Vienna. *Ref.*: II. 133, 152.

**KIPKE, Karl** (1850- ): b. Breslau; studied in Leipzig, where, after conducting in Lippstadt and Pilsen, he became music critic and editor (*Sängerhalle, Musik. Wochenblatt*); wrote, with B. Vogel, *Das Kgl. Konservatorium zu Leipzig* (1888).

**KIPPER, Hermann** (1826-1910): b. Coblenz; teacher of music and critic in Cologne, where he composed and produced several humorous operettas.

**KIRBY, P. R.**: contemp. Scotch composer of orchestral music, etc. *Ref.*: III. 441.

**KIRBYE, George** (17th cent.): composer of popular English madrigals. *Ref.*: VI. 75.

**KIRCHL, Adolf** (1858- ): b. Vienna, conductor of men's choruses; honorary conductor of the Schubertbund; composer of part-songs for men's voices, songs, etc.; orchestrated Schubert's *Dörflchen*, etc.

**KIRCHNER, Theodor** (1824-1903): b. Neukirchen, near Chemnitz, Saxony, d. Hamburg; pupil of J. Knorr and K. F. Becker, of Joh. Schneider at Dresden; then at the Leipzig Cons. He was organist at Wintertur, teacher in the Zürich Music School, and conductor; music master to Princess Maria at Meiningen and director of the Würzburg Cons. (1873-5); then lived in Leipzig, Dresden and Hamburg. Mendelssohn and Schumann were among his warmest friends and advisers. He composed chiefly for the piano, among his most popular works being the 10 pieces *Gruss an meine Freunde*, op. 5; *Album Leaves*, op. 7; *Scherzo*, op. 8; *Preludes* (2 books), op. 9; 3 books *Sketches*, op. 11; *Adagio quasi fantasia*, op. 12; *Lieder ohne Worte*, op. 13; 3 books *Phantasiestücke*, op. 14; *Kleine Lust- und Tränenspiele*, op. 16; *Neue Davidsbündlertänze*, op. 17; *Legenden*, op. 18; *Aquarellen*, op. 21; 2 books *Romanzen*, op. 22; 2 books *Waltzes*, op. 23; 2 books *Nachtbilder*, op. 25; *Album*, op. 26; 2 books *Caprices*, op. 27; *Nocturnes*, op. 28; *Aus meinem Skizzenbuch*, 2 books, op. 29; *Studien und Stücke*, op. 30; *Phantasten am Klavier*, op. 36; 4 *Elegies*, op. 37; 12 *Studies*, op. 38; *Dorfgeschichten*, op. 39; *Verwehte Blätter*, op. 41; 4 *Polonaises*, op. 43; *Kinder- und Künstler-tänze*, op. 46, 30; *Humoresken*, op. 48; *New Album Leaves*, op. 49; *Ein neues Klavierbuch*, op. 52; *Florestan und Eusebius*, op. 53; *Scherzo*, op. 54; *Neue Kinderscenen*, op. 55; *In stillen Stunden*, op. 56; 60 *Preludes*, op. 65; 5 *Sonatas*, op. 70; 100 *Short Studies*, op. 71; *Romanische Geschichten*, op. 73; *Album Leaves*, op. 80; *Liebliche Jugend*. He also wrote some chamber music, songs and piano duets. *Ref.*: III. 14.

**KIRKMAN (1) Jacob (Kirchmann)** ([?]-1778): founder of the London piano factory of Kirkman & Sons; German horn, came to London, 1740, engaged as workman in Tabel's factory, where also Shudi, founder of the Broadwood factory, was engaged. Later he married Tabel's widow and became wealthy. He was especially famous for his harpsichords. (2) **Johann** ([?]-1799): b. Holland; was organist of the Lutheran Church in London, 1782; has composed some trios, violin and harpsichord sonatas, organ music, etc.

**KIRNBERGER, Johann Philipp** (1721-1783): b. Saalfeld, Thuringia, d. Berlin; theorist; pupil of J. P. Kellner at Grafenroda, H. N. Gerber at Sondershausen, and of J. S. Bach at Leipzig

(1739); also studied violin with Fickler in Dresden. He became member of the Royal orch. at Berlin, and in 1754 Kapellmeister and teacher of composition to Princess Amalie. His theoretical writings ranking high among contemporary productions, include *Die Kunst des reinen Satzes in der Musik aus sicheren Grundsätzen hergeleitet und mit deutlichen Beispielen versehen* (2 vols.; 1774, 1779), and 4 other books on thorough-bass, composition, fugue, vocal setting, temperament, a fifth on harmony being claimed as his. *Ref.*: II. 31; VI. 457.

**KIST, Florent Corneille** (1796-1863): b. Arnheim, d. Utrecht; at first an amateur, later he became an excellent flute and horn player; helped to found the musical society *Diligentia*, 1821; edited the *Nederlandsch musikaal Tijdschrift*, 1841-44; composed some songs, cantatas, etc.

**KISTING, Henriette**. See ARNOLD (6). **KISTLER, Cyrill** (1848-1907): b. Grossaitingen, n. Augsburg, d. Kissingen; studied with Wüllner, Rheinberger, and Fr. Lachner in Munich, became teacher at the Sondershausen Cons. and in 1885 principal of a private music-school in Bad Kissingen. He was also active as music-publisher and editor of the *Musikalische Tagesfragen* (1884-94). He wrote 2 operas, *Alfred der Grosse* and *Lichtenstein*; a 2-act musical comedy, *Eulenspiegel* (Würzburg, 1889); a romantic music-drama, *Kunihild* (Sondershausen, 1884; Würzburg, 1893); and the music-drama *Baldurs Tod* (MS.); also festival and funeral-marches for orch., mixed and male choruses, songs, fantasies, serenades, organ pieces, etc., over 100 in all. He pub. a harmony method developed from Wagner's works, and a *Musikalische Elementarlehre*. *Ref.*: III. 240.

**KISTNER, Friedrich** (1797-1844): b. Leipzig, d. there; acquired the music house of Probst, and developed it into a leading publishing firm, continued by his son, Julius, then by K. F. L. Gurekhaus (1821-1884), who took over the business in 1866.

**KITCHINER, William** (1775-1827): b. London, d. there; London doctor and lover of music; wrote 'Observations on Vocal Music'; collected English national and nautical songs, composed one opera, songs, etc.

**KITTEL (1) Caspar** (17th cent.): pupil of H. Schütz, court cantor at Dresden; studied further in Italy, theorho player and inspector of instruments; one of the first German imitators of Caccini, having pub. *Arien und Kantaten* in 1-4 parts, 1638. (2) **Johann Christian** (1732-1809): b. Erfurt, d. there; organist; last pupil of Bach. He officiated in Langensalza and was so poorly paid that at 70 he was obliged to give concerts in Göttingen, Hanover, Hamburg and Altona, where he remained a year (1800). Only a

pension from Prince Primas of Dalberg saved him from want in his old age, though he was widely renowned. His greatest pupil was J. C. H. Rinck, and his pub. works include *Der angehende, praktische Organist, oder Anweisung zum zweckmässigen Gebrauch der Orgel beim Gottesdienst* (Erfurt, 1801-8, in 3 parts); *Neues Choralbuch für Schleswig-Holstein* (Altona, 1803), 6 sonatas and a fantasia for clavichord; preludes and chorales with variations, for organ; 24 chorales with 8 figured basses, and *Hymne an das Jahrhundert* in 4 parts (1801). *Ref.*: VI. 458.

**KITTL** (1) **Johann Friedrich** (1806-1868): b. Schloss Worlik, Bohemia, d. Lissa, Posen; pupil of Sawora and Tomaschek at Prague; 1843 succeeded Dionys Weber as director of the Prague Cons. and retired in 1865. His operas *Daphnis' Grab* (1825); *Bianca und Giuseppe, oder Die Franzosen vor Nizza* (text by Richard Wagner, 1848); *Waldblume* (1852); *Die Bilderstürmer* (1854) were performed in Prague. He also wrote masses, cantatas, 3 symphonies and chamber music. *Ref.*: III. 168; VIII. 374. (2) **Emmy**. See DESTINN.

**KITTRIDGE, G. L.** *Ref.*: (cited) V. 75.

**KITZIGER, Frederick E.** (1850-1903): b. Saxony, d. New Orleans; music teacher.

**KJERULF, Halfdan** (1818-1868): b. Christiania, d. Bad Grafsee; studied in Leipzig; composer of songs and choruses popular in Norway and of excellent pieces for the pianoforte, also well known abroad. *Ref.*: III. 87f; V. 311f.

**KLAFSKY, Katharina** (1855-1896): b. Sankt Johann, Hungary, d. Hamburg; was a chorus singer in the Vienna Comic Opera; became a member of the company of the Salzburg Stadttheater, 1875; married a merchant and left the stage for a while; was engaged by Angelo Neumann for the Leipzig Stadttheater, 1876; for Bremen, 1882; joined the Hamburg Opera, 1886; later toured all of Europe and America, becoming known as one of the leading opera singers of her time. Her principal rôles were Fidelio, Isolde, Brünhilde, Donna Anna, Norma and Eglantine.

**KLATS, Johannes** (1852- ): b. Lüfelberg, near Bonn; prominent organ manufacturer; established himself in Bonn, 1882; from then till 1898 his factory turned out 136 organs, including those now installed in the Pfarrkirche, Dübelling; the Basilica, Echternach; Josephspfarrrkirche, Krefeld; the Cathedral in Wetzlar, etc.

**KLATTE, Wilhelm** (1870- ): b. Bremen; studied in Leipzig and with Richard Strauss in Munich; attached to the theatre in Munich and subsequently conductor in various places; music critic of the Berlin *Lokalanzeiger* since 1897, and teacher of theory at the

Stern Cons. since 1904; author of the first character sketch of Richard Strauss (with Arthur Seidl, 1895), *Zur Geschichte der Programmusik*, and *Franz Schubert* (for Strauss's collection, *Musik*), also analyses of modern compositions, etc.

**KLAUSER** (1) **Karl** (1823-1905): b. St. Petersburg, d. New York; went to the United States, 1850, where he became a teacher at Farmington. He became widely known for his piano arrangements, his editions of classical and romantic orchestra pieces (Schubert & Co.), etc. (2) **Julius** (1854- ): b. New York; son of (1); studied under Wenzel at the Leipzig Conservatory, 1871-4; returned to the United States and became a teacher in Milwaukee. His works include 'The Septonate and the Centralization of the Tonal System' (1890); also a course in modern music teaching.

**KLEE** (1) **Ludwig** (1846- ): b. Schwerin; studied at the Kullak Academy, founded an academy of his own; wrote on pianoforte music and pub. text-books. (2) **Bruno Malte** (1870- ): son of (1); piano teacher and organist in Berlin.

**KLEEBOURG, Clothilde** (1866-1909): b. Paris, d. Brussels; studied at the Conservatoire; pianist; début in the Padeloup popular concerts, Paris; acquired a European reputation.

**KLEEFELD, Wilhelm** (1868- ): b. Mainz; studied with Radecke, Härtel and Spitta; Kapellmeister in Mainz, Treves, Munich and Detmold; 1891-96; teacher at the opera school of the Klindworth-Scharwenka Cons., Berlin, 1898; private tutor in music at the Univ. of Greifswald, 1901; author of *Das Orchester der Hamburger Oper 1678-1738* (thesis for Dr. phil., Berlin, 1897), *Landgraf Ludwig von Hessen-Darmstadt und die deutsche Oper* (1904), analyses for the *Opernführer*, essays in musical journals, etc.; edited *Opernrenaissance* and Berlioz's *Béatrice et Bénédict*, translated Saint-Saëns' *Harmonie et Mélodie*; composer of the opera *Anarella*, a suite for string orchestra, piano pieces and songs.

**KLEEMANN (Cleemann)** (1) **Balthasar** (17th cent.): author of a work on counterpoint, also *Ex musica didactica*, etc. (2) **Cleemann**, **Fr. Joseph Christoph** (1771-1827): b. Kriwitz, in Mecklenburg, d. Parchim; author of a *Handbuch der Tonkunst* (1798), *Oden und Lieder* (1797). (3) **Karl** (1842-): b. Rudolstadt, Thuringia; studied under the court Kapellmeister, Müller, in his native city; became director of a choral society in Recklinghausen, Westphalia; studied in Italy, 1878-82; then became assistant director of the opera and court conductor in Dessau. His works include an opera, *Der Klosterschüler von Mildfurt* (Dessau, 1898); music to Grillparzer's *Der Traum ein Leben*; overture to a comedy; 3 symphonies; 7



## Kleffel

books of songs, choruses, piano pieces, etc.

**KLEFFEL, Arno** (1840- ): b. Pösnneck, Thuringia, pupil of Hauptmann and the Leipzig Cons., director of the Music Society at Riga; Kapellmeister at Cologne, Amsterdam, Görlitz, Breslau, Stettin, Berlin, Augsburg, Magdeburg and Cologne; teacher of theory at Stern's Cons., Berlin, since 1892; titular professor. He wrote the opera *Des Meermanns Harfe* (Riga, 1865); music to the Christmas legend *Die Wichtelmännchen* and to Goethe's *Faust*; overtures, a string quartet and piano pieces, songs, part-songs, etc. Ref.: III. 20.

**KLEIN** (1) **Johann Joseph** (1740-1823): b. Arnstadt, d. Kahla, near Jena; author of *Versuch eines Lehrbuchs der praktischen Musik* (1783); *Lehrbuch der theoretischen Musik* (1801); *Neues Vollständiges Choralbuch* (1785). (2) **Bernhard** (1793-1832): b. Cologne, d. Berlin; composer of church music; obtained his musical training in Cologne, where his father was a double bass player; went to Paris, 1812, where he worked for a while under Cherubini in the library of the Conservatoire. On his return to Cologne he became musical director of the Cathedral; in 1818 he was called to Berlin by the government to examine the local musical institutions; remained there and became teacher of composition in the newly founded Royal Institute for Church Music and music director and teacher of singing in the University. His chief works are the oratorios *Jephtha*, *David* and *Hiob*; a mass; a paternoster; a Magnificat; psalms, hymns, piano sonatas, songs, ballads, etc., as well as several operas. (3) **Joseph** (1801-1867): b. Cologne, d. there; brother of (2); composer, living in Cologne and Berlin. (4) **Bruno Oskar** (1856-1911): b. Osnabrück, d. New York; studied with his father, Karl K., and at the Royal Musikschule at Munich; became organist of St. Francis Xavier Church, in New York, 1879. As composer he is chiefly known for his orchestral pieces, a violin sonata, a suite for piano, a ballad for violin and orchestra, a suite for do., 5 American dances for orch., and songs, also an opera, *Keilworth* (Hamburg, 1895).

**KLEINHEINZ, Franz Xaver** (1772-ca. 1832): b. Mindelheim, d. Pesth (?); studied at Memmingen, Munich, and with Albrechtsberger in Vienna; Kapellmeister in Brünn and later to Count Brunswick in Pesth; composer of chamber music works, a piano concerto, many piano sonatas, a festival mass with orchestra, a cantata, songs, the operas *Harald* (1814) and *Der Käfig* (1816); arranged Beethoven piano sonatas for string quartet.

**KLEINMICHEL, Richard** (1846-1901): b. Posen, d. Charlottenburg; composer and pianist; studied piano

## Klengel

under his father, Friedrich Heinrich Hermann K. (1817-1894), who was military Kapellmeister in Posen, Potsdam and Hamburg. Later he studied in the Leipzig Conservatory; was music teacher in Hamburg; became conductor at the Stadttheater in Leipzig, 1882; married the well-known singer, Klara Monhaupt. He was first known as a brilliant pianist, but later his compositions attracted attention. Among them are various collections of Italian and Spanish folk-music for piano; songs; chamber music; 2 symphonies; also 2 operas, *Manon* (1883) and *Der Pfeifer von Dusenbach* (1881).

**KLEINPAUL, Alfred** (1850- ): b. Altona; studied with Gurliitt, Hauptmann and Richter; organist in Hamburg; composer of songs and piano pieces.

**KLEMM (Klemmlus), Johann** (early 17th cent.): discantist; then court organist in Dresden (1625); was pupil of Schütz; composer of madrigals, fugues, etc.

**KLENAU, Paul [August] von** (1883- ): b. Copenhagen; studied with Hilmer and Otto Malling in Copenhagen, Halir and Max Bruch in Berlin, and Ludwig Thuille in Munich; stage director in Freiburg and Stuttgart; composer of 4 symphonies, a ballade *Ebba Skammelsen* for haritone and orchestra, a one-act opera *Sulamith* (1913), a piano quintet, a string quartet and songs.

**KLENGEL** (1) **August Alexander** (nicknamed 'Canon Klengel') (1784-1862): b. Dresden, d. there; pianist, eminent organist and composer; studied with Milchmeyer and Clementi, with whom he travelled through Germany, and to St. Petersburg in 1805. Here he remained until 1811, then spent 2 years in Paris and went to Italy, Dresden, England. In Dresden he became organist of the Hofkirche in 1816. As a composer he was master of the strict contrapuntal forms and wrote *Les Avant-coureurs*, 24 canons for piano (before 1840), 48 canons and 48 fugues (an unsuccessful attempt to outdo Bach's 'Well-tempered Clavichord', pub. by M. Hauptmann, 1854); also 2 piano concertos, a trio, a 4-hand fantasia, a rondo, etc. Ref.: VII. 446. (2) **Paul** (1854- ): b. Leipzig; pianist and violinist; wrote *Zur Ästhetik der Tonkunst* as dissertation for the degree of *Dr. phil.*, Leipzig; conducted the Leipzig Euterpe concerts, 1881-86, was second conductor at the court of Stuttgart, then conductor of the Arion and Singakademie in Leipzig; conductor of the Liederkranz in New York, 1898-1902, then again the Arion in Leipzig. He composed songs, piano pieces and pieces for viola and piano. (3) **Julius** (1859- ): b. Leipzig, brother of (2); cellist, pupil of Emil Hegar and in composition of Jadassohn; since 1886 first 'cello of the Gewandhaus Orch.

and teacher at the Cons. He pub. 3 'cello concertos, a concertino and Konzertstück ('cello and piano), a suite for 2 'celli, a suite for 'cello and piano, a number of 'cello solos, also a serenade for string orch., string quartets, etc.

**KLENOWSKI, Nikolai** (1857- ): b. Odessa; studied at the Moscow Conservatory; concert leader in Moscow, 1881-83; then director of the Imperial Theatre there till 1889; director of the University orchestra, 1889-93; director of the Imperial Russian Music School at Tiflis, 1893; since 1902 assistant director of the band in the Imperial Palace at St. Petersburg. His works include 3 ballets, music to a number of dramas, several cantatas, a piano suite, etc.

**KLICKA, Josef** (1855- ): b. Klattau, Bohemia; student and later professor at Prague Conservatory; conductor of the National Theatre, chorus leader and composer of one opera, and much music for organ, also orchestra and chorus.

**KLIMOFF, Dmitri Dmitrievitch** (1850- ): b. Kasan; student, teacher and professor at St. Petersburg Cons.; director in Odessa of the Imperial Russian Musical Society, leader of the symphony concerts there.

**KLINDWORTH, Karl** (1830- ): b. Hanover, distinguished pianist and teacher. He taught himself the piano in childhood. Also a student of the violin, he was prevented by lack of means from becoming a pupil of Spöhr. At 17 he became conductor of a travelling opera-troupe, which failed. He then taught at Hanover. While on a pianistic tour he met Liszt, and in 1852 went to Weimar for 2 years' study, by virtue of private financial assistance. In 1854 he went to London where he was not successful, but, heard and admired by Wagner, he became the master's friend. After teaching and playing in London about 14 years, he was made professor of piano at the Moscow Imperial Cons. by Rubinstein, after whose death K. settled in Berlin, conducting the concerts of the Wagnerverein for 10 years and (with Joachim and Wüllner) the Philharmonic Concerts. He also founded a school of piano playing, which was united with the Scharwenka Cons. in 1893. He is especially known for his excellent piano transcriptions of Wagner's music dramas, including the entire 'Ring,' which he completed in Moscow; also of Schubert's C maj. Symphony for 2 pianos, Tchaikowsky's *Franzosa da Rimini*, etc. He revised complete editions of Chopin's works (1878) and of Beethoven's sonatas, and wrote a difficult and effective Polonaise-Fantasia and 24 grand études in all keys, for piano. *Ref.*: III. 18.

**KLING, Henri** (1842- ): b. Paris; director of military music; later teacher of elementary theory and horn at the Geneva Cons. and music

teacher at the Töchterschule there; composer of instrumental and vocal music, especially concertos and studies for the horn; author of methods for the horn, piano, oboe, guitar, mandolin and other instruments, a popular method for composition, directions for transposing, etc.; contributor to various musical journals.

**KLOEBER, August von**, painter. *Ref.*: (quoted on Beethoven) II. 149.

**KLOPSTOCK, Friedrich Gottlieb**, German poet. *Ref.*: II. 30, 48, 49, 50, 153.

**KLOSE, Friedrich** (1862- ): b. Karlsruhe; studied under V. Lachner and Ruthardt, in Geneva, and under Bruckner in Vienna; succeeded Thuille as professor of composition in the Munich Academy, 1907. His works include a mass (D min.) for solo, chorus, orchestra and organ; *Elfenreigen* and *Festzug*, for orchestra; *Vidi aquam*, for chorus, orchestra and organ, female voices and brass instruments (1899); an elegy, for violin and orchestra; prelude and double fugue for organ and wind choir, string quartet in F major (1911); the dramatic symphony *Ilsebill* (Karlsruhe, 1903), etc. *Ref.*: III. 269f; VI. 488; IX. 429.

**KLOSE, Hyacinthe Eléonore** (1808-1880): b. Island of Corfu, d. Paris; celebrated clarinet player; came to Paris at an early age and became member of a military band, then succeeded his teacher, Berr, as clarinet professor at the Conservatory, 1839. K. applied the Böhm ring system to the clarinet. He has also composed, principally for the clarinet, solos, duets, fantasies, studies and a *Grande méthode pour la clarinette à anneaux mobiles*, also marches and other pieces for military bands.

**KLOSS, Erich** (1863-1910): b. Görlitz; student of theology and philology; teacher and writer on Wagner (*20 Jahre Bayreuth, Wagner-Anekdoten*, etc.); edited the popular edition of the Liszt-Wagner correspondence (3rd ed., 1910).

**KLUGHARDT, August [Friedrich Martin]** (1847-1902): b. Cöthen; theatre Kapellmeister at Posen (1867), Lübeck (1868), and Weimar (1869-73); court Kapellmeister at Neustrelitz, then at Dessau. He was influenced by Liszt and composed the operas *Miriam* (Weimar, 1871), *Iwein* (Neustrelitz, 1879), *Gudrun* (ib., 1882) and *Die Hochzeit des Mönchs* (Dessau, 1886); also a symphonic poem, *Leonore*; 3 symphonies, overtures, an orchestral suite in 6 movements, a violin concerto, a string quartet; a string sextet; a piano quintet; a string trio; Phantasiesstücke for piano, oboe and 'cello; piano pieces, songs, etc. *Ref.*: III. 236.

**KNABE, Wilhelm** (1803-1864): b. Kreuzburg, Germany, d. Baltimore, Md.;

founder of the firm of Knabe & Co., piano manufacturers, in Baltimore. His sons, William (1841-1889) and Ernest, succeeded him in the management of the firm, which later passed into the hands of his grandsons, Ernest (1869) and William (1872), and now has main headquarters in New York.

**KNAPTON, Phillip** (1788-1833): b. York, d. there; studied music in Cambridge, composed overtures, concertos, orchestral pieces; acted as assistant conductor to the York Festivals.

**KNAUTH**. See **FRANZ, ROBERT**.

**KNECHT, Justin Heinrich** (1752-1817): b. Biberach, Württemberg, d. there; became organist and concert director in his native town to 1792; court Kapellmeister, Stuttgart, 1807; returned home, 1809, where he was again organist. His works include a symphony, a concert duet, a double chorus, a Te Deum, a mass, several operas, a melodrama; has also written on the theory of music.

**KNEISEL, Franz** (1865- ): b. Bucharest; studied at the Bucharest Cons. and later under Grün and Hellmesberger at the Vienna Cons.; became solo violinist in the court theatre orchestra; became concert-master of Bülse's Orchestra, Berlin, 1884; concert-master of the Boston Symphony Orchestra, 1885-1903; then organized with G. Fiedler, L. Svecenski and F. Giese, his famous string quartet (now composed of K., Hans Letz, Svecenski and Willem Willecke); Mus. D., Yale, 1900; head of the violin and string instrument department at the Institute of Musical Art, New York, from 1905; compiled Kneisel Collection (violin and piano); composed *Advanced Studies for the Violin* (1910), etc. *Ref.*: IV, 204.

**KNIGHT, Joseph Phillip** (1812-1887): b. Bradford-on-Avon, d. Great Yarmouth; studied in Bristol with Corfe; lived in England, United States and the Scilly Islands; wrote one oratorio and a large number of popular English songs, also an oratorio, 'Jephtha's Daughter.'

**KNINA, L.**: author of study works for pianoforte; resident in St. Petersburg.

**KNITTL, Karl** (1853-1907): b. Polna, d. Prague; studied at the Cons. and the Organ School in Prague, singing with Pivoda and conducting with Smetana; teacher of singing at 2 state intermediate schools, 1877-1901; director of the singing society 'Hlahol' in Prague, 1877-90 and 1897-1901; teacher of organ and harmony at the Organ School, 1882, and professor of the same subjects from 1890 at the Cons., where he became administrative director in 1901; author of articles in newspapers and reviews, also *Lehre von homophonem Satze*, etc.; composer of orchestral and choral works, chamber music, songs, piano pieces, etc.

**KNOCH, Ernst**: contemp. German opera conductor; assistant at Bayreuth; at Metropolitan Opera House, New York, 1914-15. *Ref.*: IV, 157.

**KNÖFEL (Knefelius), Johann** (16th cent.): b. Lauban, Silesia; conductor in Breslau, Heidelberg; organist in Prague; composer of sacred and secular songs, church music, etc.

**KNORR** (1) **Julius** (1807-1861): b. Leipzig, d. there; pianist; piano teacher in Leipzig, where he was intimate with Schumann and edited, during its first year, the *Neue Zeitschrift für Musik*. His works include *Neue Pianoforteschule in 184 Übungen* (1835, second ed. as *Die Pianoforteschule der neuesten Zeit*); *Das Klavierspiel in 280 Übungen*; *Methodischer Leitfaden für Klavierlehrer* (1849); *Führer auf dem Felde der Klavierunterrichtsliteratur* (1861), etc. (2) **Iwan** (1853- ): b. Mewe, West Prussia; studied under Reinicke and Richter in the Leipzig Conservatory; became a music teacher in a school in Kharkoff, South Russia, 1874; became teacher of composition and theory at the Hoch Cons., Frankfurt, 1883, and succeeded Bernhard Scholz as its director. His works include a biography of Tschaiowsky for Reimann's *Berühmte Musiker* (1900); also much orchestral and chamber music, 3 operas, *Dunja* (Coblenz, 1904); *Die Hochzeit* (Prague, 1907); and *Durchs Fenster* (Karlsruhe, 1908), and songs ('Ukrainian Love Songs' for mixed quartet and piano).

**KNOTE, Heinrich** (1870- ): b. Munich; heroic tenor; studied under Kirchner in Münster; has been a member of the court opera at Munich from 1892; has sung at Hamburg, the Metropolitan Opera House, New York, and toured America; now at German Opera House, Charlottenburg.

**KNYVET** (1) **Charles** ([?]1822): was a concert tenor during his earlier years, 1780-90; organized the 'Vocal Concerts' with S. Harrison, 1791-3. (2) **Charles** (1773-1852): b. London, d. there; son of (1); studied under Webbe; was organist at St. George's Church and harpsichord teacher; published a set of psalm melodies (1823). (3) **William** (1779-1856): b. London, d. there; son of (1); singer in the Chapel Royal, 1797; succeeded Arnold as composer for the court band, 1802. For many years he was the best concert singer (alto) in London. He directed the 'Concerts of Ancient Music,' 1832-40; directed the music festivals at Birmingham, 1834-43, also at York, in 1835. He composed a number of glee and some anthems for King George IV and Queen Victoria.

**KOBBÉ, Gustave** (1857- ): b. New York; studied in Wiesbaden and at Columbia Univ.; writer on music and drama; pub. 'The Ring of the Nibelung' (1889); 'Wagner's Life and Works' (2 vols., 1890); 'Opera Singers'

**Kobelius**

(1901, 6th ed., 1913); 'Wagner's Music Dramas Analyzed' (1904); 'Loves of the Great Composers' (1905); 'Wagner and His Isolde' (1905); 'Famous American Songs' (1906); 'How to Appreciate Music' (1906); 'The Pianolist' (1907); 'Portrait Gallery of Great Composers' (1911).

**KOBELIUS, Johann Augustin** (1674-1731): b. Wählitz, near Halle, d. Weissenfels; studied with Schiefferdecker and Krieger; chamber musician, organist and court conductor at Weissenfels, Querfurt and Sangerhausen; wrote overtures, sonatas and church music.

**KOBLER, Hugo** (1869-1907): b. Brünn, d. Vienna; wrote 2 operas, of which one, *Grüne Ostern*, was prod. in Vienna, 1907; also operettas, a pantomime, chamber music, and works for orchestra.

**KOCH** (1) **Heinrich Christoph** (1749-1816): b. Rudolstadt, d. there; violinist, chamber musician, composer of cantatas, etc.; theoretician of note, having pub. a *Musikalisches Lexikon* (2 parts, 1802), which is highly rated; also *Versuch einer Anleitung zur Composition* (3 parts, 1782-93), important for the discovery of fundamental principles of form, and other books on harmony and modulation, as well as theoretical articles in various journals. (2) **Eduard Emil** (1809-1871): b. Stuttgart, d. there; Protestant clergyman and hymnologist. (3) **Ernst** (1820-1894): d. Stuttgart; singer and vocal teacher in Hanover and Stuttgart. (4) **Max** (1855- ): b. Munich; professor of German literature in Breslau Univ., wrote 3 books on the aesthetic and cultural importance of Richard Wagner (1888, 1907-14, 1913). (5) **Matthäus** (1862- ): b. Heubach; teacher at the Stuttgart music school, organist there, founder of a musical institute in 1900, and composer of organ sonatas, etc., also motets and vocal quartets. (6) **Friedrich E.** (1862- ): b. Berlin; 'cellist in the Royal Court orchestra, Kapellmeister in Baden-Baden, Gymnasium vocal teacher, royal professor and academician in Berlin; composer of 2 symphonies and other symphonic pieces, a violin concerto, a string trio which won the Mendelssohn prize, and other chamber music, piano pieces, songs, choral works, 2 oratorios, also 2 operas. *Ref.*: VI. 357. (7) **Markus** (1879- ): b. Vilshofen-on-Danube; co-founder of the municipal Musikerfachschole, Munich (1900), and teacher at the Academy of Music there since 1913; composer of masses, organ compositions, choruses for women's and children's voices, children's songs, chamber music and a 'religious symphony' for band.

**KOCH-BOSENBERGER, Julie** (d. Bad Wildungen, 1895): operatic soprano in Berlin, then sang at the Vienna court opera; finally prima donna

**Koenen**

at the court opera of Hanover. Her daughter, **Maria Bossenberger**, has sung in opera in Dresden and Frankfurt-on-Main.

**KOCHANSKA, Praxede Marcelline**, correct name of MARCELLA SEMBRICH (q. v.).

**KÖCHEL, Ludwig Ritter von** (1800-1877): b. Stein-on-Danube, d. Vienna; studied law, became royal councillor, school-commissioner in Vienna; was an amateur botanist and mineralogist, also thoroughly educated in music. He wrote a celebrated catalogue of Mozart's works, *Chronologisch-thematisches Verzeichniss sämtlicher Tonwerke W. A. Mozarts* (pub. in 1862, supplements in the *Allgemeine Musik-Zeitung*, 1864, and 2nd ed. by Count P. Waldersee in 1905). He also wrote *Die Kaiserliche Hofmusik-Kapelle zu Wien von 1543 bis 1867* (1868), a biography of Johann Joseph Fux (1872), and edited 83 newly found letters of Beethoven to Archduke Rudolph (1865). *Ref.*: VI. 132 (foot-note), 332.

**KOCHER, Conrad** (1786-1872): b. Ditzingen, near Stuttgart, d. Stuttgart; studied in St. Petersburg and Italy; founder in Stuttgart of a sacred singing society; director of music there and author of a book on music in the church (1823), also *Harmonik* (1864); edited chorale books, etc., and composed 2 operas, an oratorio, etc.

**KOCIAN, Jaroslav** (1884- ): b. Wildenschwert, Bohemia; studied the violin with his father and at the Prague Conservatory; concertized in Europe and America.

**KOCK, Paul de** (19th cent.): opéra comique librettist. *Ref.*: II. 211.

**KOCZALSKI, Rnoul** (1835- ): b. Warsaw; pianist and composer of 2 operas and pieces for the piano.

**KODALY, F.**: contemp. Hungarian composer of ultra-modern tendencies; with Béla Bartók collected Hungarian folk-songs. *Ref.*: III. xxi, 198.

**KOEMMENICH, Louis** (1866- ): b. Elberfeld; studied with A. Kranzel and H. Blättermann at Barmen, and at Kullak's Academy in Berlin with Bussler and Pfeifer; conductor of the Brooklyn Sängerbund, 1890, of the Junger Männerchor, Philadelphia, 1902; conductor of the New York Oratorio Society, and Mendelssohn Glee Club, New York, since 1912. He composed men's choruses (*a cappella* and with orchestra), of which two received prizes in 1900. *Ref.*: IV. 212.

**KOENEN, Friedrich** (1829-1887): b. Rheinbach, near Bonn, d. Cologne; ordained to the priesthood and studied at Ratisbon under Schrems; Kapellmeister at the Cathedral and professor of music at the Archiepiscopal Seminary in Cologne, 1863; founded a Diocesan Cecilia Society there, 1869; composer of masses, motets, psalms, lit-anies, organ preludes, 2 sacred cantatas, songs, etc.

**KOESSLER, Hans** (1853- ): b. Waldeck; organist in Neumarkt, Oberplatz, 1871; studied under Jos. Rheinberger at the Royal Music School, Munich, 1874-7; teacher of chorus singing and theory, Dresden Conservatory, 1877, and director of the Dresden Singing Society which, in 1880, at the international competition at Cologne, was awarded first prize, resulting in K. being engaged, 1881, as Kapellmeister at the Stadttheater in Cologne. In 1882 he became teacher of organ and chorus singing at the National Academy, Budapest, and, on Volkmann's death, also taught composition, 1883. His works include string quartets and quintets, orchestral and organ pieces, a violin sonata and concerto, a symphony, a mass for female voices, etc. *Ref.*: III, 197, 211.

**KOFLER, Leo** (1837-1908): b. Brixen, Austrian Tyrol, d. New Orleans; teacher of singing and critic in New York; organist of St. Paul's chapel there, and writer on breathing and the care of the voice; collected a volume of hymn tunes and anthems.

**KOGEL, Gustav Friedrich** (1849-): b. Leipzig, where his father was a trombonist in the orchestra of the Gewandhaus; studied in the Leipzig Cons., 1863-67; became theatre Kapellmeister at Nuremberg, Dortmund, Ghent, Aachen, Cologne and Leipzig; became Kapellmeister of the Berlin Philharmonic Orchestra, 1887; director of the Museum Concerts at Frankfurt-on-Main, 1891-1903; also directed concerts in Madrid, Barcelona, St. Petersburg and New York. Has written considerable piano music.

**KÖHLER** (1) **Ernst** (1799-1847): b. Langenbielau, Silesia, d. Breslau; distinguished organist and pianist; chief organist of the Elisabethkirche in Breslau from 1827 till his death. His works include 12 church cantatas; 15 more elaborate song pieces, with orchestra; 9 overtures; 2 symphonies, etc. (2) [Christian] **Louis Heinrich** (1820-1886): b. Brunswick, d. Königsberg, Prussia; studied piano under A. Sonne- man, theory under I. A. Leibrock and violin under Chr. Zinkeisen, Jr., and finally under Simon Sechter at Vienna. After a short period as theatre Kapellmeister at Marienburg, Elbing and Königsberg, he became, in 1847, teacher in the latter place, as well as director of a school for piano and theory, becoming professor in 1880. Aside from 3 operas, a ballet, a *Vaterunser* for 8 voices (mixed), etc., he wrote études in every degree of difficulty; also a *Systematische Lehrmethode für Klavierspiel und Musik* in 2 parts (1856, [3rd ed. rev. by Riemann, 1882], 1858), the first of which contains the first exposition of a correct theory of pedalling; also other pedagogical writings, including *Allgemeine Musiklehre* (1883), etc. (3) **Ernesto** (1849-1907): b. Modena, d. St. Petersburg; studied

under his father, who was first flutist in the court band at Modena; was first flutist at the Imperial Theatre at St. Petersburg, 1871, later becoming soloist. His works include many excellent flute compositions, several ballets and an opera, *Ben Achmed*. (4) **Moritz** (1855- ): b. Altenburg; studied under Stamm in Chemnitz; became a member of the Bilsle Orchestra in Berlin, 1873; went to St. Petersburg, 1880, where he became assistant concert director of the Imperial Opera; then chief conductor, 1898; has written a number of orchestral pieces, as well as pieces for violin and for 'cello. (5) **Wilhelm** (1858- ): b. Wümbach, Thuringia; was at first teacher in his native town, then at Hamburg; studied at Berlin under Grell and Bargiel; is now music teacher and director of the St. Peter's Church Choir in Hamburg. His compositions include psalms, various songs, masses, motets, *Das Mädchen von Kola* (men's chorus and orch.), sonatas, etc.

**KOHUT, Adolf** (1847- ): b. Mindszent, Hungary; critic and writer on musical subjects, wrote *Weber-Ge-denkbuch*, *Friedrich Wieck*, *Moses Mendelssohn und seine Familie*, *Die grössten deutschen Soubretten im 19. Jahrhundert* (1890), *Joseph Joachim* (1891), *Schiller in seinen Beziehungen zur Musik* (1905), *Die Gesangsköniginnen der letzten drei Jahrhunderte* (1906) and various biographies of musicians pub. in Reclam's popular edition.

**KOLACHEVSKI, Michail Nico-lajevitch** (1851- ): studied with Richter at the Leipzig Cons., composed a 'Ukraine' symphony, a trio, a string quartet, a Requiem for chorus for string orchestra and organ, songs, etc.

**KOLB, Karlmann** (1703-1765): b. Kostlaru, Bavaria, d. Munich; Benedictine monk and organist, composer of church music.

**KOLBE, Oskar** (1836-1878): b. Berlin, d. there; studied in Berlin at the Royal Institute for Church Music, teacher of theory at Stern Conservatory, Royal Musikdirektor, composer of songs and an oratorio, author of handbooks on harmony and thorough-bass.

**KOLBERG, Oscar** (1814-1891): b. Radom, d. Warsaw; studied in Berlin with Rungenhagen, composed Polish national dances and collected Polish folk-songs (30 vols.).

**KÖLER, David** (16th cent.): b. Zwickau, Saxony; composer of masses, hymns, canons, sacred songs (MS.) and 10 Psalms of David in 4-6 parts (printed 1554).

**KOLLER, Oswald** (1852-1910): b. Brünn, d. Klagenfurt; professor at the Royal School in Kremsier; from 1892 teacher in Vienna; contributed studies in musical history to the *Vierteljahr-schrift für Musikwissenschaft*, etc.; author of *Die Lieder Oswalds von Wolkenstein (Denkmäler der Tonkun-*

*stin Österreich IX. 1*), 6 *Trienter Codices des 15. Jahrh.* (with G. Adler, ib., VIII, 1 and XI, 1).

**KOLLMANN** (1) **August Friedrich Christoph** (1756-1829): b. Engelbostel, Hanover, d. London; organist near Lüneburg, 1781; came to London as sexton and cantor of the German chapel at St. James, 1784. His works include a program symphony, *Der Schiffbruch*; 12 fugues, a harpsichord concerto, etc. His theoretical works include 'First Beginning on the Pianoforte' (1796); 'An Essay on Practical Harmony' (1796); 'An Essay on Practical Musical Composition' (1799); 'Practical Guide to Thorough-bass' (1807); 'A New Theory of Musical Harmony' (1806) and various articles in the 'Quarterly Musical Register,' of which only two numbers appeared (1812). (2) **George August** (1780-1845): b. London, d. there; son of (1); succeeded his father in the German chapel as organist, 1829; and composed 3 harpsichord sonatas, etc. He was also the inventor of a new method of piano tuning.

**KOLOSSOVA, Eugeny**, Russian ballerina. *Ref.*: X, 179.

**KÖMMENICH, Louis**. See КОЕМ-МЕНИЧ.

**KOMOROVSKI, Ignaz Marcell** (1824-1858): b. Warsaw, d. there; composer of Polish songs.

**KÖMPEL, August** (1831-1891): b. Brückenau, d. Weimar; studied with Spohr, David and Joachim; violinist in the court chapels of Cassel and Hanover, and, after years of concert touring, in Weimar, 1863-1884.

**KON-FU-TSE**: Chinese moralist. *Ref.*: X, 30.

**KÖNIGSPERGER, Pater Marianus** (1708-1769): b. Roding, Oberpfalz, d. in the monastery of Prüsening, near Ratisbon, where he had joined the Benedictine order in 1734; composer of numerous masses, offertories, psalms, litanies, Misereres, etc., 12 *Sonatae concertantes pro Missa*, 10 symphonies, 8 *Praeambula cum Fuga* (1752), *Der wohlunterrichtete Clavierschüler* (1756), *Fingerstreit oder Klavierübung* (1760).

**KONINCK, Lodemijk de**, librettist. *Ref.*: VI, 299.

**KONING, David** (1820-1876): b. Rotterdam, d. Amsterdam; studied under Aloys Schmitt at Frankfurt, 1834-38; won a prize from the Netherland Society for an overture, 1839; became director of the Chorverein Missæ, Amsterdam, 1840; prominent as a teacher. His works include a number of string quartets, piano sonatas, songs, choruses for male voices, female voices and both; a comic opera, etc.

**KONIUS, Georg Edvardovitch** (1862- ): b. Moscow; studied under Taneieff and Arenski; teacher in the Moscow Conservatory, 1891-99; since then a teacher in the music school of the Philharmonic Society. His works include an orchestral suite, a sym-

phonic poem, a ballet and many piano pieces and songs.

**KÖNNEMANN, Arthur** (1861- ): b. Baden-Baden; studied under his father, an orchestra leader, G. Krasselt and H. Deecke, then became theatre Kapellmeister at Brandenburg, Paderborn, Greifswald, Osnabrück, Wesel, Münster; since 1887 has been director of the Imp. and Royal College of Music at Mährisch-Ostrau. As a composer of operas he has produced *Der Bravo* (Munich, 1886); *Vineta*, or *Die versunkene Stadt* (Leipzig, 1896); *Der tolle Eberstein* (Munich, 1898); *Die Madonna mit dem Mantel* (Ostrau, 1912); also several orchestral pieces, including a symphonic suite, violin concerto, songs, ballads, choruses and piano pieces.

**KONRADIN, Karl Ferdinand** (1833-1884): b. St. Helenenthal, near Baden, d. Vienna; composer of operettas and songs.

**KONSTANTINE KOPRONYMUŠ**. *Ref.*: VI, 400.

**KONTA, Robert** (1880- ): b. Vienna; composer of the opera *Das kalte Herz* (1908), the ballet pantomime *Der bucklige Geiger* (1909), a symphony and songs.

**KONTI, Joseph** (1852-1905): b. Warsaw, d. Pesth; composed 7 operettas, produced in ödenburg and Pesth.

**KOPECKY, Ottokar** (1850- ): b. Chotěboř, Bohemia; studied in Pilsen and at the conservatory in Prague; violinist in orchestras at Brünn, Vienna and Sondershausen; concert-master of the Hamburg Philharmonic, teacher at the conservatory there; teacher of the German crown prince and his brother.

**KOPRZIVA, Karl** (18th cent.): composer of organ fugues, etc., preserved in Prague.

**KOPTJAJEFF, Alexander Petrovitch** (1868- ): b. St. Petersburg; Russian writer on Wagner, Cui, d'Albert, etc., author of Russian guides to Wagner music dramas; composer of 'Oriental Dances,' an orchestral elegy, *Cortège à la vie* (elegiac polonaise), a piano suite, songs and a setting of Psalm xviii (bar., chorus and piano).

**KOPYLOFF, Alexander** (1854- ): b. St. Petersburg; composed much salon music for piano, also 2 string quartets, a symphony in C, an overture, an orchestral scherzo, etc. *Ref.*: III, 146; VII, 555.

**KORBAY, Francis Alexander** (1846- ): b. Pesth, tenor and pianist; pupil of Liszt. He sang at the Hungarian Opera, Pesth, toured Germany, England and America as pianist and settled in New York as teacher of voice and piano in 1871. He wrote *Nuptiale* for orch.; *Le matin*, for voice and piano (arr. for orch. by Liszt); solo settings of Lenau's *Schilffieder*; piano pieces, transcriptions, etc. *Ref.*: V, 126.

**KORESHTCHENKO, Arseni Nico-**

**Ialevitch** (1870- ) : b. Moscow, where he studied with Tancieff and Arensky at the Cons., from which he received a gold medal in 1891, and at which he became teacher of counterpoint and form, as well as at the Synod school. He wrote the operas, 'Belshazzar's Feast' (Moscow, 1892), 'The Angel of Death' and 'The Ice Palace' (Moscow, 1900); incidental music for 2 plays of Euripides; a ballet, 'The Magic Mirror'; orchestral pieces ('Barcarolle,' 'A Tale,' *Scène Poétique*, *Symphonie lyrique* and 'Musical Pictures'); a fantasy for piano and orchestra; a cantata, *Don Juan*, Armenian songs, Grusinian and Georgian songs for chorus and orchestra, a string quartet, pieces for violin and piano, for piano and cello, piano pieces, songs, and choral songs. *Ref.*: III. 153; IX. 415.

**KORGANOFF, Gennari Ossipovitch** (1858-1890) : b. Kvarelia, d. Rosstov; studied with Reinecke, Jadassohn, in Leipzig, Brassin and Kross in St. Petersburg. He wrote 'Arabesques,' 'Miniatures' and 'Aquarelle,' for piano.

**KORN, Clara A.** (1866- ) : pupil of B. O. Klein, Horatio Parker and Dvořák, at National Cons., New York, where she afterward taught counterpoint; settled as teacher and composer in Orange, New Jersey. *Ref.*: IV. 405.

**KÖRNER** (1) **Theodor**: German poet. *Ref.*: II. 234; IX. 188, 191. (2) **Gotthilf Wilhelm** (1809-1865) : b. Teicha, near Halle, d. Erfurt, 1865. He founded a music publishing business in 1838, and conducted it till his death, the firm being united with that of C. F. Peters in 1886. He also founded the *Urania*, a periodical for organists, in 1844 and pub. compositions for organ.

**KORNGOLD** (1) **Julius** (1860- ) : studied law in Vienna and music at the Cons. there; music critic of the *Neue Freie Presse* since 1902. (2) **Erich Wolfgang** (1897- ) : b. Brünn, son of (1); pupil of R. Fuchs, A. von Zemlinsky and Hermann Grädener (Vienna). He is, despite his extreme youth, already internationally known as a composer, having brought out a pantomime, *Der Schneemann*, at the age of 11 (1908), also a trio, op. 1 (1909), a piano sonata (No. 2, in E, as op. 2); *Märchenbilder*, op. 3 (1910), a *Schauspiel-Ouverture* for full orch., op. 4 (1911), and a *Sinfonietta* (1914) for full orchestra. *Ref.*: III. 271; VIII. 420.

**KOROLANYI, Friedrich**: Kapellmeister at the Karl Schurz Theatre, Hamburg, the new opera in Leipzig, 1907, the Comic Opera, Mannheim, 1908, the Residenz Theatre, Dresden, since 1909; composer of the operas *Ein Abenteuer* (1899), *Heinzelmannchen* (1901), *Die Markederterin* (1905), *Die*

*Liebeschule* (1909), *Biribi* (1909), burlesques, sketches, etc.

**KORTEN, Ernst**: contemporary German composer of 2 operas and a Volksoper produced in Bremen and Elberfeld.

**KOSCHAT, Thomas** (1845-1914) : b. Viktring, near Klagenfurt, d. Vienna; was chorus singer at the Vienna Opera; became singer in the Cathedral Choir, 1874; then a member of the court band, 1878. In 1871 he made his first success with his popular male quartets in the Carinthian dialect, of which he wrote both words and music. They were phenomenally successful and were widely imitated. In his songs, as in his poems without music, K. gave an intimate view of Carinthian peasant life.

**KÖSELITZ, Heinrich** (pen-name Peter Gast) (1854- ) : b. Anna-berg, Saxony; studied with Richter at the Leipzig Cons., and under Nietzsche in Basle Univ.; composed the operas *Wilbrahm* (1879), *König Wenzel*, *Orpheus und Dionysos*, *Die heimliche Ehe* (1891), *Themakton*, the Singspiel *Scherz, List und Rache* (1881), the Festspiel *Walpurgis* (1903), a symphony, an overture, choruses, songs, etc.; pub. letters to him from Nietzsche (1908), Vol. I of Nietzsche's letters (with A. Seidl, 1900), and Nietzsche's correspondence with Hans von Bülow (with Frau Förster-Nietzsche, 1905).

**KOSLECK, Julius** (1835-1905) : b. Neugrad, Pomerania, d. Berlin; virtuoso on the cornet à pistons; began as a musician in a military band, Berlin, 1852; then in the court band; teacher of the cornet and trombone at the Royal High School. He was the founder and chief of the famous piston-instrument quartet, known as the Imperial Cornet Quartet. K. also wrote much for such instruments.

**KOSLOFF**: Russian ballet dancer. *Ref.*: X. 221.

**KOSMAS OF MAJUMA** ([?]-760) : poet and composer of Byzantine canons, which became a permanent part of the festival service of the Byzantine church. He wrote in all about 1,000 melodies.

**KOSS, Henning von** (1855- ) : b. Pomerania; studied with Kullak; editor, critic of the Berlin *Kreuzzeitung* since 1888 and song composer. *Ref.*: III. 268.

**KOSSAK, Ernst** (1814-1880) : b. Marienwerder, d. Berlin; contributor to the *Neue Berliner Musikzeitung*; founder and editor of the *Echo* and the *Zeitungshalle* (later the *Berliner Feuerspritze* and the *Berliner Montagspost*).

**KOSSMALY, Karl** (1812-1893) : b. Breslau, d. Stettin; studied with Berger, Zelter and Klein; opera conductor in Wiesbaden, Mayence, Amsterdam, Bremen, Detmold and Stettin, where he also taught. He composed songs and instrumental pieces and wrote critical

reviews for musical journals, also *Schlesisches Tonkünstler-Lexikon*, and books on Mozart's operas, Wagner (contra) and program music.

**KÜSTER-SCHLEGEL, Louise** (1823-1905): b. Lübeck, d. Schwerin; operatic soprano; début Leipzig; sang there, in Schwerin, Breslau and the Berlin Royal Opera.

**KÖSTLIN** (1) **Karl Reinhold** (1819-1894): b. Urach, Württemberg, d. Tübingen; professor of the history of art and aesthetics at Tübingen; author of *Ästhetik* (2 vols., 1863-9), etc. (2)

**Heinrich Adolf** (1846-1907): b. Tübingen, d. Darmstadt; son of the famous criminologist and poet, Christian Reinhold K., and the song composer, Josephine Lang K.; was private music teacher to the Württemberg ambassador to Paris, 1869; organized a society for church singing, 1875; became director of the church oratorios at Friedrichshafen, 1878. He has written many critical works on music, including *Luther als Vater des evangelischen Kirchenliedes* (1882).

**KÖTCHETOFF, Nicolai Razoumnicovitch** (1864- ): b. Oranienbaum; composed a symphony, an orchestral suite, opera and pieces for pianoforte; abandoned the study of law in Moscow for music, where he became known as a composer, conductor and critic.

**KÖTEK, Joseph** (1855-1885): b. Kamenez-Podolsk, Government of Moscow, d. Davos; studied at the Moscow Cons. and with Joachim; teacher of violin at the Berlin Royal High School of Music; composed solo pieces, études and violin duets.

**KOTHE** (1) **Bernhard** (1821-1897): b. Gröbzig, Silesia, d. Breslau; studied at the Royal Institute for Church Music, Berlin; church musical director and singing teacher in Oppeln; music teacher in the seminary at Breslau, 1869; founded the Cecilia Society for Catholic Church Music; pub. *Musica sacra* (a collection for male chorus), a *Präluadenbuch* for organ, motets, *Singlafeln* (a singing method for school use); author of *Die Musik in der katholischen Kirche* (1862), *Abriss der Musikgeschichte für Lehrerseminare und Dilettanten* (1874), *Musikalisch-literarisches Wörterbuch* (1890); edited the 4th ed. of Seidel's *Die Orgel und ihr Bau* (1887), and pub., with Forchhammer, a *Führer durch die Orgelliteratur* (1890). (2) **Aloys** (1828-1868): brother of (1); teacher of music in the seminary at Breslau. (3) **Wilhelm** (1831-1897): brother of (1); teacher of music in the Seminary at Habelschwerdt; composer of church music; author of *Friedrich der Grosse als Musiker* (1869), *Leitfaden für den Gesangsunterricht* (1865), etc.

**KOTHEN, Karl Axel** (1871- ): b. Frederikshamm, Finland; studied with Wegelius in Helsingfors, with Sparapani and Lucidi in Rome, with

Cotogni in St. Petersburg, Forstén in Vienna, Colonne and Villa in Paris, and Thuille and Courvoisier in Munich; concert baritone and teacher of singing at the Cons. of Helsingfors; composer of works for mixed chorus and men's chorus (with and without orchestra), an orchestral suite, a large number of songs, piano pieces, etc.

**KOTTE, Johann Gottlieb** (1797-1857): b. Rathmannsdorf, near Schandau, d. Dresden; clarinet player; lived mostly in Dresden, but became widely known on account of his concert tours.

**KOTTER, Hans** (ca. 1485-ca. 1543); b. Strassburg; d. Berne; a pupil of Paulus Hofhaimer (q.v.); organist in Freiburg, Switzerland, 1504. Banished for Protestantism, he went to Berne, 1522, where he became a teacher and remained. The *Tabulaturbuch* which he wrote for Bonifazius Amerbach takes an important place in early German organ literature.

**KOTTHOFF, Lawrence** (1862- ): b. Eversburg; studied in Berlin; critic and teacher in St. Louis, Mo.

**KÖTTLITZ** (1) **Adolf** (1820-1860): b. Treves, d. Uralsk; violinist and protégé of Liszt; lived in Cologne and Paris; toured Siberia and settled in Uralsk. He composed 2 string quartets, etc. (2) **Clothilde** (*née Ellendt*) (1822-1867): wife of Adolf; teacher of singing in Königsberg.

**KOTZEBUE, August Friedrich Ferdinand von**, the German poet (1761-1819): b. Weimar, d. Mannheim; wrote several opera texts including *Der Wildfang*, *Der Spiegelritter*, *Fanchon* (adapted from the French), *Die Ruinen von Athen* (composed by Beethoven). He also pub. an *Opern-Almanach*, and wrote some interesting Vienna musical reviews in his paper, *Der Freimütige*. Ref.: VI. 141; IX. 221.

**KOTZWARA, Franz** (17[?]-1791): b. Prague, d. Ireland; tenor player in London, composed sonatas, songs, etc., also a spectacular piece called 'The Battle of Prague.'

**KOVAŘOVIC, Karl** (1862- ): b. Prague; studied at the conservatory there and with Fibich; conductor and composer in Prague. Besides his piano concerto, songs, choruses, etc., he has produced in Prague 6 operas and a ballet. Ref.: III. 181.

**KOWALSKI, H.** (1841- ): b. Paris; studied at the Conservatoire; pianist and composer.

**KOZELUH** (1) **Johann Anton** (1738-1814): b. Wellwarn, Bohemia, d. Prague, where he was Kapellmeister at St. Vitus' church, after having held similar positions in Vienna and other churches in Prague. He was a pupil of Seegert, Gluck, and Gassmann, and wrote several operas, oratorios, masses, etc. (MS.). (2) **Leopold Anton** (1752-1818): b. Wellwarn, d. Vienna; cousin of (1); achieved success with a ballet in Prague, 1771, whereupon he aban-



doned the law for music, wrote 24 other ballets, 3 pantomimes, and other stage music. He also produced a number of operas, an oratorio, some 30 symphonies, concertos, trios, sonatas and other pieces for piano, chamber music, etc., and arranged Scotch songs for Thomson of Edinburgh (like Beethoven). K. was music teacher to the Archduchess Elizabeth, refused Mozart's post in Salzburg in 1781, but succeeded him as Imperial chamber composer in 1792.

**KOZŁOWSKI, Joseph Antonovitch** (1757-1831): b. Warsaw, d. St. Petersburg; at 18 was music teacher in the family of Count Oginski; enlisted in the Turkish War, where he attracted the attention of Prince Potemkine, who took him with him to St. Petersburg, where he became director of the Imperial Theatre Orchestra; wrote the music for a number of tragedies, also a piece which was for a long time the Russian national hymn. His works also include several masses; a Requiem on the occasion of the death of the Polish king and another on the death of Czar Alexander I; and many popular songs. Ref.: IX. 380.

**KRAFFT, Ludwig** (15th cent.): German composer; wrote a 3-part *Terribilis est*, extant in Vienna (Trent Cod. 90).

**KRAFFT-LORTZING, Karl**: nephew of Albert Lortzing; composed 2 operas produced in Nordhausen and Stettin, and a Volksoper, prod. in Innsbruck.

**KRAFT (1) Anton** (1752-1820): b. Rokitzan, n. Pilsen, d. Vienna; 'cello virtuoso; pupil of Werner at Prague, and in composition of Haydn at Vienna; member of various private orchestras from 1778. He wrote a 'cello concerto; 6 'cello sonatas; 'cello divertimento, 2 'cello duos; 3 duos concertants for violin and 'cello, and trios with 2 barytones (which he played with Prince Esterházy). (2) **Nicolaus** (1778-1853): b. Esterház, Hungary, d. Stuttgart; famous 'cellist who played in Dresden with Mozart (1789), and in Vienna became a member of Prince Lichnowsky's quartet (the Schuppanzigh Quartet), famous for its production of Beethoven's works. Chamber-musician to Prince Lobkowitz, he was sent to Berlin to study with Dupont in 1791, and after concertizing in various cities he joined first the Vienna court orch. (1809), then the Stuttgart court orch. (1814). He wrote 5 'cello concertos; 6 duos and 3 divertissements for 2 'celli; a 'cello fantasia with string-quartet; Polonaise, Bolero (with orch.) and other 'cello pieces. Ref.: VII. 510 (footnote). (3) **Friedrich** (b. 1807): son of (2); was for years 'cellist in the Stuttgart court orch.

**KRAMER, A[rthur] Walter** (1890-): b. New York; music critic and composer; studied violin with Maxi-

milian Kramer, Carl Hauser and Richard Arnold; piano with James Abraham; composed many pieces for piano; violin, organ, 'cello; songs and choruses; also "Two Sketches" for orchestra; contributor of musical articles in magazines. Ref.: IV. 441f.

**KRAMM, Georg** (1856- ): b. Cassel; violinist in court orchestra there, in Stettin, Hamburg, Düsseldorf; vocal teacher; director of a male singing society, composer of one opera, a cantata, and works for orchestra and piano.

**KRANTZ, Eugen** (1844-1898): b. Dresden, d. Gohrisch; studied with Junke and Reichardt, and at the Dresden Cons., music teacher in the household of Col. von Fabrice in Sassenburg; repetitor at the Dresden Court Opera, 1869-84; teacher at the Cons. there; critic for the *Dresden Presse* and the *Dresdener Nachrichten*; pianist, well known in Dresden as accompanist and Bach player; pub. a *Lehrgang im Klavierunterricht* (1882).

**KRANZ, —** (16th cent.): German organ builder. Ref.: VI. 405.

**KRASSELT, Alfred** (1872-1908): b. Glauchau, d. Eisenach; studied with his father, Petri and Brodsky; concert-master of the Kaim orchestra in Munich and of the court orchestra in Weimar.

**KRAUS (1) Joseph Martin** (1756-1792): b. Miltenberg, near Mayence, d. Stockholm; became director of the orchestra at the Stockholm Opera, 1778; succeeded Uttinis as court Kapellmeister, 1788. His works include 4 operas, church and secular songs, symphonies, overtures, string quartets and a pamphlet, "Something About Music" (1777). (2) **Alessandro, Baron** (1853-): b. Florence; pianist and collector of musical instruments; author of *Le quattro scale, della moderna tonalità* (1874); *Ethnographie musicale, La Musique au Japon* (1878), etc. (3) **Ernst** (1863- ): b. Erlangen; studied singing under Madame Schimann-Regan, Munich; in 1896 became heroic tenor at the Berlin Royal Opera; also sang at the Metropolitan Opera House under Heinrich Conried. (4) **Felix von** (1870- ): b. Vienna; brilliant concert singer; studied musical science, Musikwissenschaft, Vienna, 1894; was two months under tuition of Stockhausen; was engaged at Bayreuth, 1899; married Miss **Adrienne Osborne**, of Buffalo, also a well-known concert and opera singer. In 1908 K. became teacher in the Royal Akademie der Tonkunst at Munich.

**KRAUSE (1) Christian Gottfried** (1719-1770): b. Winzig, Silesia, d. Berlin; leading spirit of the Berlin Liederschule; collected and published *Oden mit Melodien* and is the anonymous composer of the *Preussische Kriegslieder* (1756). He wrote *Lettre a M. le marquis de B. sur la différence de la*

*musique italienne et la musique française* (1748); *Von der musikalischen Poesie* (1753); etc. (2) **Karl Christian Friedrich** (1781-1832): b. Eisenberg, Altenburg, d. Munich; author of *Darstellungen aus der Geschichte der Musik* (1827); *Anfangsgründe der allgemeinen Theorie der Musik* (1838); also a technical work on claviers playing. (3) **Theodor** (1838- ): b. Halle; teacher of singing and choir director; founded the Nikolai-Marien-Kirchenchor in Berlin, 1880; became Royal Musikdirektor, 1887; then teacher of singing in the Royal Institute for Church Music, 1895. Author of *Die Wandernote* (1888); and other works of the same nature. (4) **Anton** (1834-1907): b. Geithain, Saxony, d. Dresden; piano teacher, director and composer; studied under Friedrich Wieck, Spindler and Reissiger, 1850-3, in the Leipzig Cons.; director of the Konkordienkonzerte and the Liedertafel in Barmen. He also wrote considerable piano music. (5) **Emil** (1840- ): b. Hamburg; brilliant piano teacher; studied in the Leipzig Conservatory under Hauptmann, Rietz and Richter; became teacher in the Hamburg Conservatory, 1885; Royal Prussian professor since 1893. Among his works are an *Aufgabenbuch für die Harmonielehre* and other publications of this nature, as well as some chamber music, 3 cantatas, an Ave Maria for female voices, etc. (6) **Ednard** (1837-1892): b. Swinemünde, d. Berlin; studied piano and theory under Kroll in Berlin and under Hauptmann in Leipzig; went to Stettin, 1862, where he became prominent as a pianist, composer and teacher; was for several years teacher in the Geneva Conservatory. He wrote considerably on the theory and philosophy of music. (7) **Luise** (*née Pietcker*) (1846- ): b. Berlin; studied piano under Ad. Schultze in Hamburg and singing under L. Meinardus; married Dr. Rudolf Krause, 1867; opened a music school in Schwerin under the patronage of the Grand Duchess Marie; employed a model method by which children could be taught notes. She is the author of a *Populäre Harmonielehre* (1900). (8) **Martin** (1853- ): b. Lobstädt, Saxony; studied at Leipzig Conservatory; teacher in Switzerland and Bremen; founded the Lisztverein in Leipzig, 1885; was given the title of professor by the Duke of Anhalt. In 1900 he became a teacher in the Dresden Conservatory; then teacher in the Royal Academy of Munich, 1901; and finally, in 1904, teacher in the Stern Cons. in Berlin; edited a Wagner Calendar, 1908.

**KRAUSHAAR, Otto** (1812-1866): b. Cassel, d. there; studied with Moritz Hauptmann, and took up his theory of the opposite nature of major and minor keys in his *Der Akkordliche Gegensatz und die Begründung der Skala* (1852),

more consequentially than his master, opposing the pure minor scale to the major. He also pub. *Die Konstruktion der gleichschwebenden Temperatur ohne Scheiblersche Stimmungsgabeln* (1838) and many articles in musical journals; also composed songs without words.

**KRAUSS, Gabriele** (1842-1906): b. Vienna, d. Paris; opera singer; student of the Vienna Conservatory; engaged at the court opera, 1860-8; then, after a period of touring, at the Paris Opéra, until 1887; was made an officer of the Academy, 1880. Her chief rôles were Aida, Norma, etc.

**KREBS, Johann Ludwig** (1713-1780): b. Buttelstädt, Thuringia, d. Altenburg. He was J. S. Bach's private organ pupil while at the Leipzig Thomasschule, 1726-35, and considered by the master his best. He became organist at Zeitz, Zwickau and Altenburg, and composed *Clavierübungen* (Nuremberg, 1743-49); a clavichord concerto, sonatas for claviers and flute; suites and preludes for claviers; flute trios, and organ-pieces. *Ref.*: VI. 458.

**KREČKA, K.**: contemporary Bohemian composer. *Ref.*: III. 182.

**KREHBIEL, Henry Edward** (1854- ): b. Ann Arbor, Michigan; music critic; reviewer for Cincinnati 'Gazette' (1874-1880), New York 'Tribune' (1880-1915); pub. 'Notes on the Cultivation of Choral Music' (1884); 'Review of the New York Musical Seasons' (5 vols., 1885-90); 'Studies in Wagnerian Drama' (1891); 'The Philharmonic Society of New York' (1892); 'How to Listen to Music' (1896); 'Chapters of Opera' (1908); 'A Book of Operas' (1909); 'The Pianoforte and Its Music' (1911); 'Afro-American Folk-songs' (1914), etc. *Ref.*: (citations, etc.) II. 311; IV. 104, 128, 146, 457, 283, 285, 288ff, 305f, 316ff.

**KREHL, Stephan** (1864- ): b. Leipzig; studied at the conservatories of Leipzig and Dresden; teacher in those of Karlsruhe and Leipzig; composer of a violin sonata and piano quintet; symphonic prelude to *Hannele*, piano pieces, songs, etc.; author of treatises on form, counterpoint, fugue, etc.

**KREIDER, Noble** [**Wickham**] (1878- ): b. Goshen, Ind.; studied with Clarence Forsythe, Indianapolis; composer of pieces for piano, 'cello and piano, orchestra, etc. *Ref.*: IV. 419f; mus. ex., XIV. 315.

**KREIPL, Joseph** (1805-1866): d. Vienna; singer; composed the song *Mailüfterl*, which has become a German folk-song.

**KREISLER** (1) **Johannes** ('Kapellmeister Kreisler'). *Ref.*: II. 308; VII. 232. *Cf.* HOPFMANN, E. T. [A.]. (2) **Fritz** (1875- ): b. Vienna; studied with Hellmesberger there, Massart and Delibes in Paris; violin virtuoso with international reputation; toured frequently in Europe and America; wrote

violin pieces (*Caprice Viennois*, etc.) and arrangements. *Ref.*: portrait, VII. 464.

**KREISSLE VON HELLBORN, Heinrich** (1803-1869): b. Vienna, d. there; minister of finance in Vienna; member of the Society of the Friends of Music there; published a biographical sketch of Franz Schubert in 1861, which qualifies him as the first Schubert biographer, later also a full biography, *Franz Schubert* (1865), translated into English by Albert Duke Coleridge (1869).

**KREJČI, Joseph** (1822-1881): b. Mlhostin, Bohemia, d. Prague; studied with Witásek and Proksch; organist, choir director, director of the organ school at Prague; teacher of theory, and from 1865 director of the conservatory; composer of organ pieces, masses, and other works.

**KREMBERG, Jakob** (ca. 1650-after 1718): b. Warsaw, d. London; composer, poet and singer in Haffe, Stockholm, Dresden, Warsaw, London and Hamburg, where he was joint lessee of the opera (with Kusser) in 1693-95. He pub. arias with continuo (1689).

**KREMPPELSETZER, Georg** (1827-1871): b. Vilsbiburg, Lower Bavaria, d. there; pupil of F. Lachner in Munich; composer of operettas (*Der Onkel aus der Lombardei*, 1861, *Der Vetter auf Besuch*, 1863, *Das Orakel in Delphi*, 1867, *Der Rotmantel*, 1868), also an opera, *Die Kreuzfahrer*, 1865. He was theatre conductor in Munich, Görlitz, Königsberg.

**KREMSER, Edward** (1838- ): b. Vienna; chorus leader of the Vienna Männergesangverein from 1869, also concert director of the Gesellschafts-Konzerte; composed 4 operettas prod. in Vienna, choral songs, works for men's chorus and orchestra, songs, piano pieces, etc., also arranged old Netherland folk-songs for men's chorus, solo and orch.; and pub. Viennese Songs and Dances (2 vols., 1912-13).

**KRETSCHMANN, Theobald** (1850-): b. Vinos, near Prague; was solo 'cellist at the Vienna court opera, leader of a string quartet, Kapellmeister of the Votive church, the Vienna Volksoper, and composer of an opera (1895), a burlesque, *Salome die Zweite* (1906); author of *Tempi passati* (2 vols., 1910-13).

**KRETSCHMER, Edmund** (1830-): b. Ostritz, Upper Lausatia, d. Dresden, where he was organist of the Catholic court church, court organist instructor of the Chapel Boys' Institute, court church composer; also conducted various Dresden choral societies; founded a St. Cecilia Society, became professor in 1892; composed a male chorus *Geisterschlacht* (prize-crowned), 4 masses (one of which received an international prize in Brussels, 1868); other choral works with orchestra, orchestral pieces (*Festmarsch*, etc.), and the operas *Die Folkunger* (Dresden,

1874), *Heinrich der Löwe* (Leipzig, 1877), *Der Flüchtling* (Spieloper, Ulm, 1881), *Schön Rottraut* (romantic opera, Dresden, 1887). *Ref.*: III. 256; IX. 421. *Ref.*: IX. 421.

**KRETZSCHMAR, [August Ferdinand] Hermann** (1848- ): b. Olbernhau, Saxony; studied at the Dresden Kreuzschule, and at the Leipzig Cons. (Richter, Reinecke, Paul, and Papperitz). A thesis on ancient notation prior to Guido d'Arezzo (1871) was his dissertation for the *Dr. phil.* He taught organ and harmony at the Cons., conducted several societies, and became theatre Kapellmeister at Metz, 1876, Musikdirektor at Rostock Univ.; 1877, municipal Musikdirektor, 1880; Musikdirektor Leipzig Univ., 1887, conductor of the academic male chorus 'Paulus,' later of the 'Riedel-Verein.' In 1890 he organized the *Akademische Orchesterkonzerte*, giving historical programs, and became titular professor. He composed part-songs (sacred and secular) and organ pieces. He is highly esteemed as a critic, having pub. *Führer durch den Konzertsaal* (3 vols., 1887, etc.), also essays in the *Grenzboten* (*Das deutsche Lied seit Schumann* [1881]; *Die deutsche Klaviermusik seit Schumann* [1882]; *Brahms* [1883]); and a monograph on opera, of which the valuable essay on Venetian opera in the *Vierteljahrsschrift für Musikwissenschaft* (1892) is a part; also lectures on choruses, and choral singing, Peter Cornelius, etc. He was also on the staff of the *Musikalische Wochenblatt*. *Ref.*: (citations, etc.) III. 256; VI. 329; VIII. 120, 123, 138, 168, 242, 251; IX. 12.

**KREUBE, Charles Frédéric** (1777-1848): b. Lunéville, d. near St. Denis; conductor of Opéra Comique, 1816-28, composer of 16 comic operas produced in Paris.

**KREUTZER (1) Rodolphe** (1766-1831): b. Versailles, d. Geneva; violinist; pupil of his father, and Anton Stamitz; became violinist in the Chapelle du Roi. He played a violin concerto of his own at one of the Concerts Spirituels at 13; became first violinist Chapelle du Roi at 16, and solo violin in the Théâtre Italien at 24, when he also prod. *Jeanne d'Arc à Orléans*, his first opera. Of the 40 others that followed it, *Lodoïska* is considered the best. K. became teacher of violin at the Cons., and made a triumphant concert tour through Italy, Germany, and Holland, became solo violin at the Opéra, 1801, second conductor in 1816, and chief conductor in 1817. He was also chamber musician to Napoleon; then to Louis XVIII. Beethoven inscribed to him his great 'Kreutzer Sonata.' K. wrote 43 operas; 19 violin concertos; 2 double concertos; a *symphonie concertante* for violin and 'cello, and orch.; 15 string quartets; 15 string trios; also duets, sonatas, variations,

etc., for violin; and the famous 40 *Études ou Caprices* for violin, universally used, frequently repub. and revised by Viouxtemps and others. Jointly with Rode and Baillot, K. compiled the great Violin Method of the Paris Conservatoire. Ref.: VII, 408, 412, 418, 431f, 451; X, 102. (2) (or **Kreuzer**) **Conradin** (1780-1849): b. Mosskirch, Baden, d. Riga; at first a medical student at Freiburg, he abandoned that profession for music, producing his first operetta, *Die lächerliche Werbung*, at his university town in 1800. Later he studied counterpoint with Albrechtsberger in Vienna, where he brought out *Esop in Phrygien* (Vienna, 1808) and *Jery und Bätely* (1810). After a tour as pianist he went to Stuttgart, where, after producing *Conradin von Schwaben*, a grand opera, in 1812, he was appointed court Kapellmeister and produced 8 other dramatic works. After serving as Kapellmeister to the Prince von Fürstenberg in Donaueschingen, he prod. *Libussa* (1822) at Vienna, and conducted at the Kärnthnerthor Theater and the Josephstädter Theater. His best work, *Das Nachtlager von Granada*, was brought out in 1834 and is still performed in German cities. Besides his 30 operas, K. wrote an oratorio, *Die Sendung Moses* (Stuttgart, 1814); church music, chamber music, piano pieces, songs, and some beautiful male choruses, including *Die Capelle, Sonntagsmorgen, Der Tag des Herrn*, and others. He ended his career in Riga, with his daughter *Cécilie*, an opera singer; after having been Kapellmeister at the Cologne Stadttheater, 1840-46. Ref.: II, 379; V, 228; IX, 112, 222. (3) **Auguste** (1778-1832): b. Versailles, d. Paris; studied under his brother, Rodolphe, in the Paris Conservatory, becoming a brilliant violin player and teacher; was in the orchestra of the Opéra Comique, 1798; then in the orchestra of the Opéra, 1802-23; also in the court orchestra of Napoleon, Louis XVIII and Charles X; succeeded his brother as professor of violin at the Conservatoire. His violin compositions include 2 concertos, 2 duets, 3 sonatas, etc. (4) **Charles Léon François** (1817-1868): b. Paris, d. Vichy; son of (3), brilliant music critic, writing for the *Journal, La Quotidienne, L'Union, Revue et Gazette musicale*. Foremost among his writings is *L'Opéra en Europe* (1841). He also composed a piano sonata, a trio, 2 symphonies, 2 operas, etc.

**KRIEGER** (1) **Adam** (1634-1666): b. Driesen, Neumark, d. Dresden; studied under Samuel Scheidt in Halle; was chief organist in Dresden. His works include arias for 1-5 voices with instrumental *ritornelli*, etc. (2) **Johann Philipp von** (1649-1725): b. Nuremberg, d. Weissenfels; organist in Copenhagen, 1665-70; studied under Caspar Förster, also under Rosenmüller and Rovetta in

Venice; became Kapellmeister in Bayreuth, 1677-80; organist and vice-Kapellmeister at Halle; later court Kapellmeister at Weissenfels. Wrote many operas, probably most of those produced at that time in Dresden. His works include 12 sonata trios, etc. (3) **Johann** (1652-1735): b. Nuremberg, d. Zittau; brother of (2), under whom he studied, succeeding him in Bayreuth; court Kapellmeister in Greiz, 1678; later musical director and organist in Zittau. He composed considerable clavier music; many of his notations in manuscript are found in the libraries of Berlin and Zittau. (4) **Johana Gott-helf** (1687-1740): b. Weissenfels, d. there; son of (2), under whom he studied, and whom he succeeded as court Kapellmeister in Weissenfels. (5) **Ferdinand** (1843- ): b. Waldershof; studied in the Munich Conservatory; teacher at the Präparandenanstalt in Ratisbon. K. published *Der rationelle Musikunterricht, Versuch einer musikalischen Pädagogik und Methodik* (1870), etc.

**KRIENS, Christiaan Pieter Wilhelm** (1881- ): b. Amsterdam, Holland; violinist and conductor; studied at the Royal Cons., The Hague, where he was awarded a gold medal; conducted orchestras in France and Holland and the French Grand Opera, New Orleans; composed 78 works, including a symphony and a 'Holland Suite.' Ref.: IV, 401.

**KRIESSTEIN, Melchior** (16th cent.): music printer in Augsburg, published 2 (Siegmund Salbinger's) collections of *cantiones* (1540 and 1545).

**KRIGAR, Julius Hermann** (1819-1880): b. Berlin, d. there; studied at the Leipzig conservatory; painter, then music teacher in Berlin; director of the Berlin Liedertafel, royal Musikdirektor and professor. He produced a *Musiker-kalender* (1873-74) and composed a few small pieces.

**KRISKOWSKI, Paul** (1820-1885): b. Brünn, d. there; composer of church and Czech national music; Augustinian monk and archiepiscopal councillor.

**KRISMANN (Griesmann, Chris-mann), Franz Xavier** (?-1795): d. Rottenmann, Styria; celebrated organ builder; built the famous organ at St. Florian, having 78 stops (4 32-foot) and 4 manuals.

**KRISTINUS, Karl Raimund** (1843-1904): b. Wagstadt, d. Vienna; director of singing societies in Vienna and a church choir in Gumpendorf; composed male choruses and sacred songs; author of a small biography of Mozart.

**KROCKER, Johannes** (1604-1626): b. Brieg, d. Königsberg; court musician and conductor in Königsberg, of whose music only occasional pieces are preserved.

**KROEGER, Ernest Richard** (1862-): b. St. Louis; studied the violin and the piano in St. Louis; director of the Col-

lege of Music, Forest Park University, also the Kroeger School of Music; organist, concert pianist, composer and writer. He has composed overtures, organ pieces, chamber music (piano quartet, violin sonata, 'cello romanza) and piano pieces, also an orchestral suite played by orchestras under Thomas, Herbert and Damosch. Ref.: IV. 311, 379f; mus. ex., XIV. 243.

**KROGULSKI, Joseph** (1815-1842): b. Tarnov, d. Warsaw; studied with Elsner; composed masses and other church music, cantatas, a string quartet, and piano variations.

**KROHN, Ilmar Henrik Reinhold** (1867- ): b. Helsingfors; lecturer at the University of Helsingfors; author of *Über die Art und Entstehung der geistlichen Volksmelodien in Finnland* (1899), and a collection of Finnish folk-songs (1893, 1900), etc. As a composer he has also written a number of church songs, piano sonatas and a suite for orchestra, etc. Ref.: X. 132.

**KROLANDER, Vatroslav** (1848-): b. Varasdin, Croatia; studied with Skuhersky, Proksch and at the Vienna Cons.; pianist, organist, teacher of piano and organ, composer of vocal and church music.

**KROLL, Franz** (1820-1877): b. Bromberg, d. Berlin; studied under Liszt; pianist in Berlin and teacher in the Stern Conservatory there; wrote piano pieces, and edited a critical edition of Bach's 'Well-Tempered Clavichord'; also *Bibliothek älterer und neuerer Klaviermusik* (1871).

**KROLOP, Franz** (1839-1897): b. Troja, d. Berlin; abandoned law to become an operatic bass; sang at Troppau, Linz, Bremen, and Berlin court opera.

**KROMMER, Franz** (1760-1831): b. Kamenitz, Moravia; d. Vienna; brilliant violinist and composer; studied the organ in Turin, but after a short period as organist he became a violinist in the private band of Count Styrum, of Simonthurm, Hungary; went with Prince Grassalkovitch to Vienna as his Kapellmeister, where he finally became court composer. His works include one important piece for string quartet, a trio sonata, quintets and trios for string, a violin duet, a violin concerto, masses, etc.

**KRONKE, Emil** (1865- ): b. Danzig; studied at the Leipzig and the Dresden Cons., pianist and teacher; composer of a piano concerto, symphonic variations for piano with orchestra, concert variations for 2 pianos, and many other piano pieces, technical studies, etc., a 'cello suite, a violin suite, 2 suites for flute, a horn quartet, etc.

**KROYER, Theodor** (1872- ): b. Munich; studied with Sandberger and at the Royal Academy of Music there; music critic of the Munich *Allgemeine*

*Zeitung*, 1897; teacher of musical history at Dr. Kaim's Musical Institute, 1900-02; private tutor in music at the Univ., 1902; author of *Die Anfänge der Chromatik im italienischen Madrigal* (1902) and numerous essays; composer of 2 symphonies, a quartet, piano pieces, songs, etc.

**KRÜCKEL, Franz** (1841-1899): b. Edlspitz, Moravia; d. Strassburg; studied with Dessoff; operatic baritone at Brünn, Cassel, Augsburg, Hamburg and Cologne; vocal teacher at the Hoch Conservatory, Frankfurt, and director of the Strassburg Stadttheater; wrote on the German theatre.

**KRUG** (1) **Friedrich** (1812-1892): b. Cassel, d. Carlsruhe; was baritone at the opera, later court musical director in Carlsruhe. (2) **Dieterich** (1821-1880): b. Hamburg, d. there; was music teacher in Hamburg, and wrote a great deal of light piano music, etc. (3) **Arnold** (1849-1904): b. Hamburg, d. there; son of (2); studied in the Leipzig Conservatory, also with Reinecke and Kiel and Ernst Franck; became piano teacher in the Stern Conservatory, 1872-77; then went to Italy with the Meyerbeer scholarship; teacher in the Hamburg Conservatory after 1885. He composed various symphonies, a symphonic prologue to 'Othello,' a violin concerto, a waltz for piano, 4-hands, etc. (4) **(Krug-Waldsee), Josef** (1858- ): b. Waldsee, Upper Swabia; studied in the Stuttgart Conservatory; chorus director of the Hamburg Stadttheater, 1889-92; Kapellmeister of the Stadttheater at Brünn and other cities; composer of many choruses, a symphony, a piano and violin suite, and an overture to Schiller's *Tarandol*.

**KRÜGER** (1) **Eduard** (1807-1885): b. Lüneburg, d. Göttingen; became professor of music at Göttingen, 1861. His critiques in various journals show profound thought. Among his more permanent works are *Beiträge für Leben und Wissenschaft der Tonkunst* (1847); *System der Tonkunst* (1866); etc. (2) **Wilhelm** (1820-1883): b. Stuttgart, d. there; brilliant pianist; lived in Paris, 1845-70; then returned to Stuttgart, where he became court pianist and teacher in the Conservatory. (3) **Gottlieb** (1824-1895): b. Stuttgart, d. there; brother of (3); harp virtuoso; was a member of the court band in Stuttgart. (4) **Felix E.** (1874- ): professor at the University of Leipzig; has written several books related to music, among which are *Beziehungen der experimentellen Phonetik zur Psychologie* (1907); and *Die Theorie der Konsonanz* (1908).

**KRUMPHOLTZ** (1) **Johann Baptist** (1745-1790): b. Zlonitz, near Prague; d. Paris; celebrated harp virtuoso; went to Paris, where his father was bandmaster of a French regiment; taught harp and gave concerts

**Kruse**

in Vienna, 1772; then joined the band of Prince Esterhazy, 1773-76; later toured Germany and France with success. He composed 6 harp concertos, 52 sonatas, symphonies, etc. (2) **Wenzel** (ca. 1750-1817): d. Vienna; brother of (1); was a member of the Vienna Opera orchestra, 1796; and a friend of Beethoven, who dedicated his *Gesang der Mönche* to him. Among his compositions are a violin solo, etc.

**KRUSE** (1) **Georg Richard** (1856-): b. Greiffenberg, Silesia; pursued his musical studies in Leipzig; was conductor of opera in Germany and America; was music critic for the Milwaukee *Herold*, 1891-94; toured for two years with Humperdinck's 'Hänsel and Gretel'; was Kapellmeister of the municipal theatre in Berne, 1896-1900; since then editor of the *Deutsche Bühnengenossenschaft*, Berlin; also of the dramatic and musical works of Reclam's *Universalbibliothek*, founder (1908) and director of the Lessing Museum and the Volksbibliothek. He pub. the first fundamental biography of A. Lortzing (1899), also Lortzing's letters and monographs on Götz, Nicolai, etc. Among his musical works are an arrangement of Schubert's *Rosamunde* and music for Shakespeare's 'As You Like It'. (2) **Johann S.** (1859- ): b. Melbourne, Australia; violinist; pupil of Joachim and member of his quartet; concert-master of the Philharmonic Orch., Berlin, 1892, then at Bremen; from 1897 director of the popular Saturday and Monday Concerts (chamber music) in London. *Ref.*: VII. 451.

**KRYJANOWSKY, John** (1867- ): b. Kieff; a physician by profession; studied violin with Ševčík, and became a pupil of Rimsky-Korsakoff at the St. Petersburg Cons.; while holding a position at the St. Petersburg Medical Institute and a professorship in the Military Academy, he composed for violin (sonata, concerto, ballads, romance), also a 'cello suite, piano pieces and songs, and wrote for Russian musical journals. *Ref.*: III. 155.

**KRZYŻANOWSKI, Rudolf** (1862-1911): b. Eger, d. Graz; studied at the Vienna Cons., Kapellmeister in Halle, Elberfeld, Munich, Prague, Hamburg and Weimar.

**KSHEINSKAYA, Mathilda**: contemp. Russian ballerina. *Ref.*: X. 151, 179, 183, 185, 188.

**KSHEINSKY, Felix**, Russian ballet master. *Ref.*: X. 182.

**KTESIBIOS** (ca. 170 B.C.): reputed inventor of the hydraulic organ. *Ref.*: VI. 398.

**KUBELIK, Jan** (1880- ): b. Mielie, near Prague; violin virtuoso at Prague Cons.; toured Europe and America; received the London Philharmonic's Beethoven medal for technique.

**KUCHARCZ, Johann Baptist** (1751-1829): b. Chotecz, Bohemia; d. Prague;

**Kufferath**

studied with Seegert in Prague, where he was organist and opera conductor; composed operas, ballets and organ concertos; wrote recitatives for Mozart's *Zauberflöte* and made the first piano arrangements of Mozart's operas.

**KUCKEN, Friedrich Wilhelm** (1810-1882): b. Bleckede, near Lüneburg, d. Schwerin; studied under the organist of his native city, then became player of various instruments in local orchestra; attracted attention by his popular songs, such as the folk-song *Ach wie wär's möglich dann*, after which he became music teacher to the Prince. In 1832 he went to Berlin for further study, where he produced an opera, *Die Flucht nach der Schweiz*. Later he studied with Sechter in Vienna, 1841, and with Halévy in Paris, 1843; became court Kapellmeister at Stuttgart, 1851. His other works include several violin and 'cello sonatas, quartets for male voices, etc.

**KUCZYNSKI, Paul** (1846-1897): d. Berlin; studied with Hans von Bülow and Friedrich Kiel; patron of music and composer; wrote words and music of many vocal works, also composed piano pieces; pub. *Aus Briefen Ad. Jensens* (1879), *Erlebnisse und Gedanken. Dichtungen zu Musikwerken* (1898).

**KUDELSKI, Karl Mathias** (1805-1877): b. Berlin, d. Baden-Baden; violinist in Dorpat quartet and conductor to the Imperial Theatre, St. Petersburg; composed concertos for 'cello and for violin, trios, string quartets, also a treatise on composition.

**KUFFERATH** (1) **Johann Hermann** (1797-1864): b. Mülheim, d. Wiesbaden; brilliant violinist; studied in Cassel under Spohr and Hauptmann; musical director in Bielefeld, 1823; municipal Musikdirektor at Utrecht, 1830; also singing teacher in a music school there. Among his works are a number of overtures, motets, etc., as well as a work on teaching singing. (2) **Louis** (1811-1882): b. Mülheim, d. near Brussels; brother of (1); pianist; studied under F. Schneider in Dessau; director of the music school at Leenwarden, 1836-50; then became a private teacher at Ghent. His works include a mass for organ and orchestra, a great amount of piano music, songs, choruses, etc. (3) **HuBERT Ferdinand** (1818-1896): b. Mülheim, d. Brussels; brother and pupil of (1) and (2); studied further under David and Mendelssohn at Leipzig; became professor of composition at Brussels Conservatory, 1844. Among his best works are a symphony, a quartet, a trio, choruses, songs, considerable piano music, etc. (4) **Maurice** (1852- ): b. Brussels; son of (3); was editor of the *Guide musical*; became director of the Théâtre de la Monnaie, 1900. Among his works are *Le théâtre de Wagner de Tannhäuser à*

*Parsifal* (1891-98); *La Salomé de Richard Strauss* (1903), *Fidelio de L. van Beethoven* (1912); also a biography of *Vieuxtemps* (1883), *Musiciens et philosophes* (1897), and *L'art de diriger l'orchestre* (2nd ed., 1901).

**KÜFFNER, Joseph** (1776-1856): b. Würzburg, d. there; composed symphonies and overtures, also concerted music for string and wind instruments, flute duets, clarinet trios, etc., and especially music for military band. He wrote an Oboe Method, revised by Fritz Vollbach in 1894.

**KUGELMANN** (1) **Hans** (16th cent.): d. Königsberg; chief trumpeter to Duke Albrecht of Prussia; obtained Rauch's place as Kapellmeister through intrigue; pub. a sacred song book (3 parts), 1540. (2) **Paul** (16th cent.): pub. sacred and secular songs in 3, 4, 5 and 6 parts 'auf alle Instrument zu gebrauchen' (Königsberg, 1558).

**KUHAC, Franz Xaver** (1843-1911): b. Escheck, Croatia; d. Agram; studied at the conservatories of Pesth and Leipzig, also with Liszt in Weimar and Hanslick in Vienna; pub. extensive collection of Southern Slavic folk-songs with piano accompaniment (4 vols.); also special studies on musical talent, instruments, notation of the Southern Slavs, etc. Ref.: II. 98.

**KUHE, Wilhelm** (1823-1912): b. Prague; studied with Tomaschek; teacher of music, pianist and composer in London and Brighton; professor at the Royal Academy of Music and author of 'My Musical Recollections' (1897).

**KUHLAU, Friedrich** (1786-1832): b. Ulzen, Hanover; d. Copenhagen; came to Hamburg, 1800, where he studied harmony under Schwencke; fled to Copenhagen, 1910, to escape the French conscription. There, in 1813, he became a chamber musician, without wages; taught piano and theory; became court composer, 1818, on salary, then became professor, 1828. His works include the operas *Die Räuberburg* (1814); *Elisa; Lulu; Die Zauberharfe; Hugo und Abelheid*; the dramatic scene *Euridice*; music to Heiberg's *Erlenhügel* (1828) and Boye's *Shakespeare* (1826), the latter being still popular in Denmark. His 3 flute quartets, trios, concertants, duets, solos for flute, 2 piano concertos, 8 violin sonatas, 4- and 2-hand piano sonatas are still in demand, and especially his piano sonatinas (op. 20, 55, 59, 60, 88), which, repub. in complete ed. by Riemann, are valuable study material for beginners, but his once popular songs and male quartets are now forgotten.

**KÜHMSTEDT, Friedrich** (1809-1858): b. Oldisleben, Thuringia; d. Eisenach; studied composition at 19, under Rück in Darmstadt; became teacher in Weimar, then in the seminary at Eisenach, 1836; later professor. His works include several oratorios, a mass with orchestra, motets, a piano

concerto, etc., most of which are now forgotten.

**KUHN, Max Richard August** (1874- ): b. Chemnitz; was a student in Dresden and Leipzig; author of *Die Verzierungskunst in der Gesangsmusik des 16.-17. Jahrhunderts*; member of the publishing firm of Lauterbach and Kuhn, Leipzig.

**KUHNAU, Johann** (1667-1722): b. Geysing, Saxony; d. Leipzig. He studied with Hering and Albrici at the Dresden Kreuzschule, with Edelmann at Zittau, where he became cantor, then at Leipzig Univ. He became organist, then cantor, at the Thomaskirche, as Bach's predecessor, 1700, and also musical director of the Univ. K. pub. what may be considered the first harpsichord sonata in imitation of the instrumental sonata in several movements, in *Joh. Kuhnau's neue Clavier-Übung anderer Theil, das ist: Sieben Partien aus dem Re, Mi, Fa oder Tertia minore eines jedweden Toni, benebenst einer Sonata aus dem B, denen Liebhabern zu gar besonderem Vergnügen aufgesetzt* (Leipzig, 1695, the first part having appeared 1689). In his *Frische Clavierfrüchte* (1696) there are 7 sonatas showing considerable advance over their predecessor. Six more 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.). An essay, *Jura circa musicos ecclesiasticos* (1688), etc., and *Der Quacksalber*, a satire on Italian music (1700), are also from his pen. Ref.: I. 415f, 453; II. 58; VI. 88, 425; VII. 27, 28f, 34, 35, 37, 59, 69, 75, 90, 94; VIII. 285; facsimile of title-page (*Neue Clavier-Übung*), VII. 32.

**KÜHNEL, Ambrosius**. See **HOFFMEISTER**.

**KÜHNER** (1) **Vasily Vasiljevitch** (1840-1911): b. Stuttgart, d. Vilna; studied in the Stuttgart Cons., then violin in Paris and piano in St. Petersburg; director of a music school in Tiflis, 1870-76; opened a music school of his own in St. Petersburg, 1892. His works include 2 symphonies, 2 string quartets, a quintet, a suite for piano and cello and an opera, *Taras Bulba* (St. Petersburg, 1880). (2) **Konrad** (1851-): b. Markt-Streudorf in Meiningen; studied in the Stuttgart Cons.; piano teacher in Brunswick, then in Dresden. His works include romances, nocturnes and a symphonic poem, *Maria Stuart*.

**KULENKAMPFF, Gustav** (1849-): b. Bremen; studied music with Reinthaler and at the Berlin Royal High School; founder of a women's chorus and conservatory director in Berlin; composed and produced 4 comic operas in German cities.

**KULKE, Eduard**: contemp. author of books on Wagner and Nietzsche, melody, and *Kritik der Philosophie des Schönen* (1906), *Dr. phil.*, Vienna.

**KULLAK, Theodor** (1818-1882): b. Krotoschin, Posen; d. Berlin; pianist and teacher; studied with the pianist Agthe, and made his debut at a court concert in 1829. After taking up the study of medicine he again met Agthe, studied harmony with Dehn, and finally devoted himself to music. After further study with Czerny, Sechter, and Nicolai in Vienna, and a brilliant Austrian tour, K. settled in Berlin, became teacher to the Royal family, and court pianist in 1846. He founded, with Julius Stern and Bernhard Marx, the Berlin Cons. (later Stern Cons.); in 1856 he established his own Neue Akademie der Tonkunst, one of the most successful German conservatoires. He taught many distinguished pupils, including the two Scharwenkas, Sherwood, Arthur Mees, Hans Bischoff, Otto Neitzel, Moritz Moszkowski, etc. His educational works for piano include 'School of Octave Playing' (op. 8), 'Seven Studies in Octave Playing' (op. 48), 3 books of *Materialien für den Elementar-Unterricht*, which are classics of their kind. He also wrote the practical part of the Moscheles and Fétis Method (2 books). Among his compositions are the charming sketches *Kinderleben*, *La danse des sylphides*; a sonata; a *Symphonie de piano*; Ballade; a concerto; three duos with violin (with Wüerst); Andante (with violin or clarinet); Pastorales, trios; *Impromptu-Caprice*; 2 *Polonaises caractéristiques*; *Romances du vieux temps*; *Arpèges* and *La Gazelle*; other effective salon pieces for piano, brilliant transcriptions of Russian national airs, etc.; also songs.

**KUMMER** (1) **Kaspar** (1795-1870): b. Erlau, near Schleusingen; flute virtuoso, from 1813 a member of the Schloskapelle at Coburg; composed numerous works for flute. (2) **Friedrich** [August] (1797-1879): b. Meiningen, d. Dresden; oboist and later 'cellist in the Dresden Court Opera; teacher of 'cello at the Cons.; composed a concerto, variations, divertissements and other pieces for 'cello, a method for 'cello, etc.

**KUNKEL** (1) **Franz Joseph** (1808-1880): b. Dieburg, Hesse; d. Frankfurt-on-Main; composer of organ pieces, choruses and songs; author of books on harmony, etc. (2) **Brothers**: music publishers in St. Louis, Mo.

**KUNTZE, Karl** (1817-1883): b. Treves, d. Delitzsch; studied in the Berlin Royal Institute for Church Music; organist, Royal Musikdirektor and teacher; composed songs, duets, vocal trios, humorous male quartets, etc.; edited Seidel's *Die Orgel und ihr Bau* (3rd ed., 1875), and pub. a guide for vocal teaching, etc.

**KUNWALD, Ernst** (1868- ): b. Vienna; conductor; studied in Vienna, and the Leipzig Cons. (Jadassohn); chorus *repetitor* at Leipzig, Sondershausen, Essen, Halle; Kapellmeister at

Rostock; conducted the *Nibelungen* at Madrid, 1900-01; opera conductor at Frankfurt, 1902-05; Nuremberg, 1906; conductor of the Berlin Philharmonic Orchestra, 1907-12, of the Cincinnati Symphony Orchestra since 1912. He is also musical director of the Cincinnati May Festival Association. *Ref.*: IV. 195.

**KUNZ, Konrad Max** (1812-1875): b. Schwandorf, Upper Palatinate; d. Munich; abandoned the study of medicine in Munich for that of music; director of the Liedertafel, chorus-master of the Munich court opera; composed male quartets, 200 little 2-part canons, etc.

**KUNZEN** (1) **Johann Paul** (1696-1757): b. Leisnig, Saxony, d. Lübeck; was Kapellmeister at Zerbst, 1718; then concert director at Wittenberg, 1719; described by Mattheson as one of the best composers of his time. His works include several operas, a Passion, many cantatas, overtures and an oratorio, *Ballazar*. (2) **Karl Adolph** (1720-1781): b. Wittenberg, d. Lübeck; son of (1); was noted as an infant prodigy pianist at the age of 8, in Holland and England. Became Kapellmeister in Schwerin, 1750; succeeded his father on the latter's death. His works include harpsichord sonatas and concertos, symphonies, songs, etc. (3) **Friedrich Ludwig Amilius** (1761-1817): b. Lübeck, d. Copenhagen; son of (2); produced his first opera, *Holger Danske*, in Copenhagen, 1789; published, with Reichardt, the *Musikalische Wochenblatt* in Berlin, 1791, and the *Musikalische Monatschrift*, 1792. Was theatre Kapellmeister at Frankfurt, but finally became court Kapellmeister at Copenhagen, 1795. Besides his first opera he wrote 12 other Danish and German operas; also overtures, oratorios, cantatas and sonatas.

**KURPINSKI, Karl Kasimir** (1785-1883): b. Treves, d. Delitzsch; studied in the Royal Institute for Church Music in Berlin; organist at Pritzwalk; Royal Musikdirektor, 1852; organist at Aschersleben, 1858; teacher in the seminary at Delitzsch, 1873; famous for his humorous compositions for male quartets, songs, duets, etc.

**KURT, Melanie**: contemp. operatic soprano; studied at the Vienna Cons., where she won the Liszt prize for piano playing; then became pupil of Leschetizky in piano and Lilli Lehmann in singing. She was leading dramatic soprano at the Berlin Royal Opera 4 years, has sung at Covent Garden, London, Champs Elysées, Paris, and Metropolitan Opera House, New York; successful in leading Wagner rôles, including Isolde and Kundry. *Ref.*: IV. 155.

**KURTH** (1) **Otto** (1846- ): b. Triebel (Brandenburg); composer of 3 operas, an oratorio, a cantata, orchestral works, and chamber music. (2) **Ernst** (1886- ): b. Vienna; stud.



musical science under Adler at Vienna University; Dr. phil. with *Der Stil der Opera seria von Chr. W. Gluck bis zum Orfeo* (1908); also wrote *Zur Ars cantus mensurabilis des Franko von Köln* (1908), on harmonic premises (1913), etc. Since 1912 he has been docent for music at Berne Univ.

**KUSSER** (or **Cousser**), **Johann Siegmund** (ca. 1657-1727): b. Pressburg, d. Dublin; conductor of the Hamburg opera, 1693-95; credited with making that institution famous. He is held up as a model by Mattheson in his *Vollkommener Capellmeister*. During 1698-1704 K. conducted the Stuttgart opera; then the Viceroy's orchestra at Dublin. Earlier he had lived in Paris, as a friend of Lully. He wrote the operas *Erindo* (1693), *Porus* (1694), *Pyramus und Thisbe* (1694), *Scipio Africanus* (1695) and *Jason* (1697), all prod. at Hamburg; also *Apollon en joué*, 6 overtures, arias, etc. Ref.: IX. 30.

**KUSSEVITZKI**, **Sergei Alexandrovitch** (1874- ): b. Vyshny Volotchik; pupil and professor in the Moscow Philharmonic Music School; composed a concerto for double bass; founded a Society for the Promotion of Russian Music in Berlin, and maintained an orchestra with which he travelled in musically deserted parts of Russia.

**KÜSTER**, **Hermann** (1817-1878): b. Templin, Uckermark, d. Herford, Westphalia; studied under A. W. Bach, L. Berger, Rungenhagen and Marx at the Royal Institute for Church Music and the Composition School of the Akademie in Berlin, 1845-52; became music director at Saarbrücken, then became teacher in Berlin; founded the Tonkünstlerverein; then in 1857, Royal Musikdirektor and organist of the Cathedral; professor in 1874. His works include oratorios, vocal and instrumental music, and *Die Elemente*

*des Gesanges* (1861), *Methode für den Unterricht im Gesang auf höheren Schulanstalten* (1872), etc.

**KUTZSCHBACH**, **Hermann Ludwig** (1875- ): b. Meissen; studied at the Dresden Cons.; repetitor at the Dresden Court Theatre, 1895-1906, and third conductor there from 1898; first conductor at Mannheim, 1906-09; returned as third conductor to Dresden, where he later became second conductor.

**KUULA**, **Toivo** (1883- ): b. Vasa, Finland; pupil of the Helsingfors Cons. and of Enrico Bossi, H. Sitt, and Marcel Labey in Bologna, Leipzig and Paris, respectively. He became orchestral conductor in Uléaborg, 1910. He has pub. to date a violin sonata, a trio, piano pieces, songs, and choral songs, while a symphony, a symphonic poem, and 2 suites for orchestra have been performed, as well as 2 cantatas for solo voice and orchestra, preludes and fugues for orchestra, and choruses with orchestra. Ref.: X. 205.

**KUYPER**, **Elisabeth** (1877- ): h. Holland; studied at the Berlin Royal High School with Barth and Max Bruch; founder and leader of a women's orchestra in Berlin; conductor of the Women's Singing Union of the German Lyceum Clubs; composer of a violin sonata, a violin concerto, a 'cello ballade and a serenade for orchestra.

**KWAST**, **James** (1852- ): b. Nijkerk, Holland; studied at Leipzig Conservatory under Richter and Reinecke at government expense, also in Berlin and Brussels; became teacher in the Cologne Conservatory, 1874; became teacher of piano in the Hoch Conservatory at Frankfurt, 1883-1903; then teacher in the Stern Conservatory. His works include a trio, an overture, a piano concerto in F major, etc.

**KYASHT**, **Lydia**; contemp. Russian dancer. Ref.: 185, 188.

## L

### Labarre

**LABARRE** (1) **Michel de** (ca. 1675-1743[?]): b. Paris; composer of 2 operas to texts by La Motte (*Le triomphe des arts*, 1700, and *La Vénitienne*, 1705), also pieces for flute and continuo, for 2 flutes, and trios for flute, violin and oboe. (2) **Theodore** (1805-1870): b. Paris, d. there; studied with Bochsá, Nadermann, Dourlen, Fétis, Boieldien; harp virtuoso; lived in London and Paris, where he conducted the Opéra Comique and was *chef* of private music at the Napoleonic court; professor of the harp at the Conservatoire. He composed 4 operas and 5 ballets and wrote a *Méthode complète pour la harpe*.

**LABEY, Marcel** (1875- ): b. Département of Besinet, France; after completing law studies in Paris, turned to composition, studying with d'Indy. He became a member of the *Société nationale de musique* and composed sonatas for violin and for piano, suites for violin and viola, a symphony, orchestral fantasy, and part-songs.

**LABITZKY** (1) **Joseph** (1802-1881): b. Schönfeld; d. Carlsbad; court violinist at Marienbad and Carlsbad; composed popular dance music, which he introduced in St. Petersburg and London on his concert tours with the orchestra which he founded and led. (2) **August** (1832-1903): b. Petschau, d. Relchenhall; son of Joseph (1); studied at Prague Cons. and with Hauptmann and David in Leipzig; leader of the orchestra founded by his father.

**LABLACHE, Luigi** (1791-1858): b. Naples, d. there; opera singer; trained by Valesi at the Cons. della Pietà de' Turchini; début as a basso buffo at San Carlino Theatre (1812); subsequently sang in Milan, Venice, Vienna, Paris, St. Petersburg, and London. His Leporello, in *Don Giovanni*, was considered the greatest ever heard. His range was from E-flat to E'-flat. He wrote a *Méthode de chant*. *Ref.*: II. 185, 193; VII. 254; IX. 152; portrait, V. 98.

**LABOR, Josef** (1842- ): b. Horowitz; studied in Vienna at the Institute for the Blind and the Conservatory; concert pianist in Brussels, London, Leipzig, Paris, St. Petersburg, Moscow; pianist and chamber musician at the Hanover court; in 1875 turned to the organ, on which he became a virtuoso. Except for a violin sonata, trios, quintets, etc., some vocal church mu-

sic and an organ fantasy, he wrote for the pianoforte.

**LABORDE** (1) **Jean Benjamin de** (1734-1794): studied with Dauvergne and Rameau; writer of several comic operas and chansons; author of the important *Essay sur la musique ancienne et moderne* (4 vols., 1780), also *Memoires historiques sur Raoul de Coucy* (1781). He was chamber musician to Louis XV and was guillotined in Paris during the Revolution. *Ref.*: VII. 108, footnote. (2) **Jean Baptiste** (18th cent.): author of *Le clavecin électrique* (1761), a remarkable plan for a mechanical instrument; also *Mémoire sur les proportions musicales*, etc. (1781).

(3) (correct name **Bediez**), **Rosine** (1824-1907): b. Paris, d. Chezy-sur-Marne; studied at the Conservatoire; operatic soprano in Paris and America; sang before her marriage under the name of Rosalie Guillaume. Her husband (correct name Dur, stage name Laborde) was an operatic tenor. She abandoned the stage to become a teacher in 1866.

**LACHMUND, Carl V.** (1854- ): b. Booneville, Missouri; studied with Heller, Jensen, Seiss and Liszt; teacher, conductor and composer in New York. His compositions include an overture performed by the Thomas and the Seidl orchestras, a trio, etc.

**LACHNER, Franz** (1803-1890): b. Rain, Upper Bavaria; d. Munich; composer; studied under Eisenhofer at Neuberg-on-Danube, Ett in Munich, and Stadler, Sechter and Weigl in Vienna; friend of Schubert and Beethoven; became Kapellmeister at the Kärnthnertheater, Vienna (1826); established the Vienna Philharmonic Concerts; Kapellmeister at Mannheim (1834-1836); court Kapellmeister at Munich (1836-1868) and general musical director there (1852-1868); composed eight orchestral suites, eight symphonies, four operas, two oratorios, a Requiem, masses, motets, psalms, songs, overtures, organ music, chamber music, etc. *Ref.*: III. 8ff; VI. 150; VIII. 249f, 341; portrait, VIII. 250.

**LACHNITH, Ludwig Wenzel** (1746-1820): b. Prague, d. Paris; studied with Rodolphe and Philidor in Paris; composed for the horn, on which he was a distinguished performer; collaborated with L. Adam in the production of a method for pianoforte fingering; wrote

the Parisian version of Mozart's *Zauberflöte*, under the title of *Les mystères d'Isis*.

**LACK, Théodore** (1846- ): b. Quimper, France; studied at the Conservatoire; Parisian teacher; officier de l'Académie; composed salon pieces for piano-forte.

**LACKOWITZ, Walter** (1837- ): b. Trebbin, near Berlin; studied with Erk, Kullak and Dehn; school teacher and botanist; became editor of the *Deutsche Musikerzeitung*; pub. *Berühmte Menschen* (1872; 2nd ed. as *Musikalische Skizzenblätter*, 1876), an *Opernführer* (6th ed., 1899), and *Opernterführer* (1897).

**LACOMBE** (1) **Louis Treuilhon** (1818-1884): b. Bourges, d. St. Vaast-la-Hogue; studied with Zimmermann at the Conservatoire; then toured as pianist until reaching Vienna, where he returned to study with Czerny, Sechter and Seyfried. He composed dramatic symphonies, chamber music (piano quintet and trios), choruses (*a cappella* and with organ, and other music; also 3 comic operas, a grand opera, and a melodrame, *Sappho* (1878). In 1896 appeared his book, *Philosophie et musique*. He married twice, the second wife being the singer, Andrée Favel (q.v.). (2) **Paul** (1837- ): b. Carcassonne; studied at the Conservatoire; composed violin sonatas, suites, symphonic and dramatic overtures, songs, etc. (100 works printed, others in MS.); recipient of the Prix Chartier for chamber music. *Ref.*: VII. 342.

**LACOME [D'ESTALEUX], Paul-Jean-Jacques** (1838- ): b. Houga, Gers; studied at home; composer and musical critic in Paris, where he has produced operettas; also wrote music for wind instruments, organ and piano; has been active as a critic.

**LACY** (1) **John** (late 18th cent.-ca. 1865): d. Devonshire; studied with Rauzzini and in Italy; excellent concert and oratorio bass; sang in England and 1818-1826 in Calcutta. (2) **Mrs. Bianchi (née Jackson)**, (1776-1858): b. London, d. Ealing; widow of the composer Bianchi, and wife of John Lacy; concert soprano of distinction in England. (3) **Michael Rophino** (1795-1867): b. Bilboa, d. Pentonville; studied in Bordeaux and Paris; violinist in Paris, Holland, London, Dublin; conductor in London and Liverpool; wrote adaptations of popular operas for the English stage.

**LADA** (stage-name of **Emily Schupp**): contemporary American interpretive dancer; studied Berlin, Munich and Russia; exponent of choreographic symbolism. *Ref.*: X. 244, 253ff.

**LADEGAST, Friedrich** (1818-1905): b. Hermsdorf, near Geringswalde; d. Weissenfels; builder of famous organs, among them that of the Merseburg Cathedral, and of St. Nicholas' Church,

Leipzig. His brother **Christlieb** had a manufactory at Geringswalde, and there Friedrich received his first training; his son **Oskar**, b. 1858, succeeded to his business and built more than 200 organs.

**LADMIRAULT, Paul Emil** (1877-): b. Nantes; was an infant prodigy; studied at the conservatories of Nantes and Paris; became a committee member of the Société nationale de musique; wrote a dramatic legend, *Myrdhin* (pub. 1908), orchestral fragments of which, together with the *Chœurs des dames de la forêt* (with orch., 1903), first made his name known. He also wrote a symphony in C, a fantasy for piano and violin, choruses, music for piano and songs, etc. *Ref.*: III. 363.

**LADRÉ, French Revolutionary** fiddler, adapted the tune of *Ça ira*. *Ref.*: V. 181.

**LADUCHIN, Nikolai Michailovitch** (1860- ): b. St. Petersburg; studied at Moscow Conservatory; composed children's songs, symphonic variations for orch., the 'Liturgy of John Slavoust,' a vocal quartet, etc.

**LADUNKA, Naum Ivanovitch** (1730-1782): d. St. Petersburg; imperial cup-bearer and composer of a large number of unimportant orchestral works and songs.

**LADURNER, Ignaz Anton Franz Xaver** (1766-1839): b. Aldein, Tyrol; d. Massy; son of an organist; raised in a Benedictine monastery, where he succeeded his father as organist; went to Paris, 1788, where he made an excellent record as pianist and teacher, Auher being one of his pupils. His works include 12 piano and 9 violin sonatas, divertissements, variations, etc., and he had two operas produced at the Opéra-Comique.

**LAFAGE, Juste Adrien Lenoir de** (1801-1862): b. Paris, d. Charenton, near Paris; noteworthy writer on music; studied with Perne and Choron; went to Italy with government scholarship, 1828-29, where he studied with Bainsi; on his return was appointed musical director in the church of St. Etienne du Mont; returned to Italy, 1833, where he began his writings by completing a work which had been outlined by his old teacher, Choron, *Manuel complet de musique vocale et instrumentale* (1836-38); travelled for investigation through Germany, Italy, Spain and England. His chief work, after the *Manuel*, is *Séméiologie musicale* (a text-book on Choron's principles, 1837), which was followed by many other writings.

**LAFFERT, Oskar** (1850-1889): b. Breslau, d. Dresden; piano manufacturer and music dealer at Carlsruhe; director of the Apollo pianoforte firm in Dresden; writer on musical subjects.

**L'AFFILARD, Michel** (late 17th-early 18th cent.): tenor in the chapel

of Louis XIV; author of a book on sight-singing.

**LAFONT, Charles Philippe** (1781-1839): b. Paris, d. there; pupil of Berthoume, and of Kreuzer, Rode, Berton; virtuoso on violin; infant prodigy; chamber virtuoso in St. Petersburg and Paris; composed violin concertos, orchestral variations, songs, music for string instruments, and 2 operas, produced in St. Petersburg and Paris. *Ref.*: VII. 431.

**LA FORGE, Frank** (1877- ): b. Rockford, Ill.; studied music in Chicago, also with Leschetizky and Labor; accompanist to Mmes. Gadske, Sembrich, etc.; teacher of singing; composer of songs and piano pieces. *Ref.*: IV. 354f.

**LAGERLÖF, Selma**, Swedish author. *Ref.*: III. 77.

**LAGKNER, Daniel** (early 17th cent.): b. Marburg, Styria; organist at Losdorf; composed motets, songs and a 6-part funeral chant.

**LAGOANÈRE, Osear de** (1853- ): b. Bordeaux; operatic composer in Paris, where he has produced 10 operas and operettas.

**LA HARPE, Jean François de** (1739-1803): b. Paris, d. there; poet, critic and writer of polemics against Gluck in the *Journal de politique et de littérature*. *Ref.*: II. 35.

**LAHEE (1) Henry** (1826- ): b. Chelsea; studied with Bennett, Goss and Potter; organist in Brompton; composed glees, madrigals, cantatas and other distinctly English music. His cantatas, 'The Building of the Ship' and 'The Sleeping Beauty,' more especially enjoy an international reputation. (2) **Henry Charles** (1856- ): b. London; son of (1); studied in England; became secretary of the New England Cons., Boston (1891-99), and estab. a musical agency there; pub. 'Famous Singers of Yesterday and Today' (1899); 'Famous Pianists . . .' (1900); 'Grand Opera in America' (1901); 'The Organ and Its Masters' (1902); 'Grand Opera Singers of Today' (1912), and contributed to musical and other periodicals.

**LAHIRE, Philippe de** (1640-1719): b. Paris, d. there; University professor of mathematics; author of *Expériences sur le son* and *Explications des différences de sons de la corde tendue sur la trompette marine*.

**LAHOUSAYE, Pierre** (18th cent.): French violinist; protégé and pupil of Pagin; became one of the original professors of the Conservatoire; considered one of the finest of French violinists. *Ref.*: VII. 408.

**LAIDLAW, Anna Robena** (1819-1901): b. Bretton, d. London; studied with Herz; a pianist of distinction; one of the Schumann fantasies was dedicated to her. In 1852, after her marriage to a Mr. Thomson, she retired.

**LAJARTE, Théodore Edouard Du-faure de** (1826-1890): b. Bordeaux, d. Paris; studied with Leborne at the Conservatoire; wrote military band music and produced in Paris several minor operas and operettas; music critic and librarian of the archives of the Opéra; author of *Bibliothèque musicale du theatre de l'Opéra*, a grammar and an encyclopedia of music, also a book on the Sax instruments, and *Curiosités de l'Opéra*.

**LAJEUNESSE, M.** See ALBANI.

**LALANDE (1) Michel Richard de** (1657-1726): b. Paris, d. there; court superintendent of music for forty-five years; organist and composer of motets for voice and orchestra, published in 10 vols. at the King's expense. He is one of the best French musicians of his time. He wrote also ballets and dramatic cantatas, possibly operas. (2) (**Méric-L.**) **Henriette Clémentine** (1798-1867): b. Dunkirk, d. Paris; studied with Garcia, Bonfichi, Banderali; operatic soprano in Italy, Vienna, Paris, Spain; her husband was the famous horn virtuoso Méric. (3) **Désiré** (1867-1904): b. Paris, d. London; performer on oboe and English horn in English orchestras.

**LALEVICZ, Georg von** (1876- ): b. Suwalki, Poland; studied law and music at St. Petersburg; professor of piano at Odessa and Cracow Cons.; since 1912 at the Vienna Academy; published small pieces for the piano.

**LALO (1) Edouard-Victor-Antoine** (1823-1892): b. Lille, d. Paris; studied at the Lille succursale of the Paris Cons., then with Habeneck, Schulhoff and Crèveœur at the Paris Cons.; became viola player in chamber music solrées, and began his creative career with chamber music. His compositions include 3 operas, of which the first, *Fiesque*, though accepted by the Paris and Brussels operas, was not performed, the second, *Le Roi d'Ys* (the overture of which was played in 1876), was prod. 1888, and the third, *La Jacquerie*, was left unfinished (finished by Arthur Coquard and prod. 1895); also a ballet (orch. suite), *Namouna*; a pantomime, *Néron* (1891, not preserved); 4 violin concertos (op. 20, dedicated to Sarasate; op. 21, *Symphonie espagnole*; *Fantaisie Norvégienne*; *Concerto Russe*), a Norwegian Rhapsody, a divertimento for orch., a symphony in G min., an orch. scherzo, an *Aubade* for small orch., a string quartet, 3 piano trios, a 'cello sonata, a violin sonata, other pieces for piano and violin and piano and 'cello (*Soirées parisiennes*, etc.), 4-hand piano pieces and vocal works with piano (*Chant breton*, with oboe, op. 31), sacred vocal pieces, 2 duets, etc. *Ref.*: III. viii, xiii, xviii, 24, 33f, 279, 280f, 287f; VII. 451, 461f; VIII. 334f; IX. 447; mus. ex., XIV. 7; portrait, III. 30. (2) **Charles** (1877- ): b.

Périgueux; Ph.D., Paris, and teacher at the Bayonne University; author of *L'esthétique expérimentelle contemporaine* (1908), *Esquisse d'une esthétique musicale scientifique* (1908) and similar works.

**LALOY, Louis** (1874- ): b. Grey, Haute-Saône; studied at the *Schola Cantorum*, 1899-1905; lectured on music at the Paris University, 1906-07; since 1901 on the staff of the *Revue musicale*; founded, with I. Marnold, the *Mercure musical*, 1905; also musical critic for the *Revue de Paris*, *Grande Revue*, *Mercure de France* and the *Gazette des Beaux Arts*. Among his works are *Les anciennes Gammes enharmoniques* (1899); *Aristoxène de Tarent et la musique de l'antiquité* (1904), *Rameau* (1907); *Claude Debussy* (1909); *La musique Chinoise*; has in preparation a biography of Chopin, etc., and a volume of transcriptions of Chinese K'in compositions; presided at the International Congress of Musical Societies, Basel, 1907.

**LA MARA**. See LIPSIVS, MARIE.

**LAMARTINE**, French poet. *Ref.*: V. 260; VII. 318.

**LAMBARDI** (1) **Girolamo** (early 17th cent.): wrote vesper psalms with double bass. (2) **Camillo** (early 17th cent.): Neapolitan conductor, and composer of responses and madrigals. (3) **Francesco** (early 17th cent.): Neapolitan church organist; composed villanelles, arias and dialogues.

**LAMBERT** (1) **Michel** (1610-1696): b. Vivonne, Poitou; d. Paris; famous singing teacher; step-father of Lully; became chamber-music master of Louis XIV, 1650. Among his works are *Airs et brunettes* (1666), etc. (2) **Johann Heinrich** (1728-1777): b. Mühlhausen, d. Berlin; author of numerous works on acoustics; *Sur quelques instruments acoustiques* (1763), etc. (3) **Lucien** (1861- ): raised in Brazil, later studied with Barbereau, Dubois and Massenet in Paris; awarded the Rossini prize for a cantata, 1883. Among his works are the dramatic legend *Sir Olaf* (Lille, 1887; Paris, 1888); the operas *La Marseillaise* (Paris, 1900), *Pentecosta* (1908), etc. (4) **Marius**: composer for the Opéra-Comique, in Paris, among his works being *L'amour blanc* (1898), *Le cadet de Navarre* (1906), etc. (5) **Alexander** (1862- ): b. Warsaw; pianist; pupil of Epstein, Urban and Liszt; went to New York, 1881 and 1884; settled there as teacher, and became director of the New York College of Music in 1888. (6) **Frank**: contemp. English song writer. *Ref.*: III. 443.

**LAMBERTINI, Luis Joaquim** (1790-1864): b. Bologna, d. Lisbon, where he founded a piano factory (still flourishing) in 1836.

**LAMBILLOTTE, Père Louis** (1797-1855): b. Charleroi, Hainault; d. Vauvirard; composer and theorist; mem-

ber of Society of Jesus; composed sacred music (including a mass in the Lydian church mode), organ works, fugues, etc.; author of *Antiphonaire de saint Gregoire, fac-simile du manuscrit de Saint Gall* (1851), *Quelques mots sur la restauration du chant liturgique* (1855), *Esthétique, Théorie et Pratique du chant grégorien* (1855). *Ref.*: VI. 467.

**LAMBORD, Benjamin** (1879-1915): b. Portland, Me.; d. Hopatcong, N. J.; composer; studied with MacDowell at Columbia Univ. (where he received the Mosenthal fellowship in composition) and Paul Vidal in Paris; organist in Portland (Me.), Rye (N. Y.) and New York; founder (1912) and conductor of the Modern Music Society of New York; composed songs (some with orchestra), overture, ballet scene for orch., choruses (with orch.), a trio, piano pieces, church music; also an unfinished opera, 'Woodstock'; contributing editor to 'The Art of Music.' *Ref.*: IV. 420ff; mus. ex., XIV. 318.

**LAMENNAIS, Abbé**. *Ref.*: II. 247.

**LAMOND, Frederick** (1868- ): b. Glasgow; organist at Laurieston; studied violin with C. Cooper and H. Heermann, and piano with Schwarz in Frankfurt, also with von Bülow and Liszt; pianist noted for his interpretation of Beethoven's later works; composer of a symphony, an overture 'From the Scotch Highlands,' a trio, 'cello sonata, piano pieces, etc. He also appeared as conductor, and directed a master course at the Sondershausen Conservatory.

**LAMOUREUX, Charles** (1834-1899): b. Bordeaux, d. Paris; conductor; studied with Girard, Tolbecque, Leborne and Chauvet; founded (with Colonne, Adam, and Rignault) a society for chamber-music; organized a *Société de musique sacrée* (1872); cond. the Boieldieu Jubilee Concert at Rouen in 1875; asst.-cond. to Deldevez at the Opéra (1876), succeeding him as first conductor (1878); 1872-78 was also assistant-conductor of the Cons. Concerts; resigned from the Opéra in 1881, and established the 'Concerts Lamoureux' (Nouveaux Concerts), conducted since 1897 by his son-in-law, Camille Chevillard. *Ref.*: II. 439; III. 285; portrait, VIII. 488.

**LAMPADARIOS** (1) **Johannes** (14th cent.): Byzantine church composer and musical theoretician, chapel singer in Constantinople and author of a work on Greek church music, preserved in Vienna. (2) **Petros (Peloponnesios)** (1730-1777): b. Tripolizza, Morea; Greek church composer who introduced elements of Turco-Arabic music and was made responsible for the total decline of the knowledge of Byzantine notation. His pupil, Petros Byzantios, was the teacher of Chrysanthus of Madytos, the creator of the modern Greek liturgical notation, in

## Lampadius

which an edition of the *Triodion* of Petros L. was pub. by one of his descendants, Gregorios L., in Paris (vol. I only, 1821).

**LAMPADIUS** (1) **Auctor** (1500-1559): b. Brunswick, d. Halberstadt; probably choir director at Goslar; choir director of the Johannisschule, Lüneburg, 1532; assistant pastor of the Martinikirche, Halberstadt, 1541. He pub. a *Compendium musicæ* (1537). (2) **Wilhelm Adolf** (1812-1892): d. Leipzig; Lutheran pastor; author of *Felix Mendelssohn-Bartholdy ein Denkmal für seine Freunde*, and essays on musical subjects. *Ref.*: (quoted) VI. 270.

**LAMPE, Walther** (1872- ): b. Leipzig; pupil of I. Knorr, Herzogenberg and Humperdinck; composer of piano pieces, trio, serenade for wind, Tragic Tone Poem for orch., etc.; resident in Munich and Weimar.

**LAMPERTI** (1) **Francesco** (1813-1892): b. Savona, d. Como; famous singing teacher; studied in the Milan Conservatory; became musical director at the Teatro Filodrammatico, at Lodi; singing teacher in the Milan Conservatory, 1850-75, after which he taught privately. Among his pupils are Mmes. La Grange, Albani, Sembrich and others. (2) **Giovanni Battista** (1829-1910): d. Berlin; son of (1); vocal teacher, many years in Dresden, then Berlin; taught Marcella Sembrich, Schumann-Heink, etc.; wrote *Die Technik des Bel Canto* (1905). (3) **Giuseppe** (1834-1898): d. Rome; son of (1); was director of La Scala in Milan, then of the Apollo theatre in Rome, and finally of the Carlo theatre at Naples. He was the author of *Sulla legge del diritto d'autore* (1898).

**LAMPUGNANI, Giovanni Battista** (1706-ca.1780): b. Milan, d. there; teacher and dramatic composer; wrote about 15 operas for Milan, Venice, London, etc. He succeeded Galuppi as conductor of the Italian Opera, London, in 1743, and was *maestro al cembalo* at La Scala, Milan, in 1779. *Ref.*: IX. 47, 84.

**LANCIA, Florence** (1840-1905): d. Tynbridge Wells; singer in concert and opera.

**LANDI, Stefano** (ca. 1590-ca. 1655): d. Rome; chapel-master at Padua, later Papal chapel singer in Rome; one of the most important composers of the early 17th cent.; one of the creators of the cantata and the first of the Roman school of opera composers. He pub. 5-part madrigals (1619); *Poesie diverse in musica* (1628); *Missa in benedictone nuptiarum* (1628); 5 books of arias, 4-part psalms, and 4- to 5-part masses *a cappella*; also *Sant' Alessio*, music drama (1634), and *La morte d'Orfeo*, a pastoral opera (1619). *Ref.*: I. 379, 385f; IX. 22.

**LANDINO, Francesco** (called Francesco degli organi, and Francesco cieco [the blind]): b. Florence, d. there;

## Lang

famous in his time as organist. He is historically important as one of the representatives of the Florentine *ars nova*, having (ca. 1325-1390) composed solo canzoni with instr. accompaniment, also caccias, ballatas and madrigals, nearly 3 centuries before the supposed invention of monody. *Ref.*: I. 263f; VI. 415, 427; mus. ex., XIII. 12.

**LANDOLFI, Carlo Ferdinando** (middle 18th cent.): famous violin maker at Milan, in the employ of Giuseppe Guarneri.

**LANDORMY, Paul Charles René** (1869- ): b. Issy les Molineaux, near Paris; studied singing with Sbriglia and Pol Plançon; contributed an acoustical laboratory to the École des hautes études sociales, where he has been employed for several years; contributor of essays on musical history, etc., to musical and other journals; author of the biography of Brahms in Chantavoine's *Les maîtres de la musique*; composer of songs.

**LANDOWSKA, Wanda** (1877- ): b. Warsaw; studied in the Warsaw Conservatory and with H. Urban in Berlin; teacher in the Schola cantorum, Paris, since 1900; pianist; has made many concert tours since 1906; composed much piano and orchestral music and wrote *Bach et ses interprètes* (1906) and *La musique ancienne* (Paris, 1908).

**LANDRY, Eugène**: contemporary French author; wrote *La théorie du Rythme et le Rythme du Français déclamé* (Paris, 1911).

**LANG** (1) (**Lang-Köstlin, Josephine** (1815-1880): b. Munich, d. Tübingen; daughter and pupil of Regina Hitzelberger-Lang (q.v.), also pupil of Fran Berlinghof-Wagner, and in theory of Fran Mendelssohn, who esteemed her highly as composer. She wrote a number of songs and piano pieces (some published, others MS.). She taught in Munich (before her marriage to Prof. C. R. Köstlin and after his death in 1856). (2) **Benjamin Johnson** (1837- ): b. Salem, Mass.; pupil of his father, of Gustav Satter in piano, also of Liszt; studied composition in Berlin. He was organist at various Boston churches, of the Handel and Haydn Society, 25 years, and succeeded Zerrahn as its conductor, also conducting the Apollo Club and the Cecilia Society. For a long period he was influential in Boston as pianist, teacher, conductor, and organizer. He composed the oratorio 'David'; symphonies and overtures, much chamber music, piano pieces, songs, also church music. *Ref.*: VI. 497. (3) **Margaret Ruthven** (1867- ): b. Boston; daughter and pupil of (2), also violin pupil of Schmidt (Boston), Drechsler and Abel (Munich); stud. composition with Gluth (Munich). She composed overtures, etc., also many songs. *Ref.*: IV. 343; mus. ex., XIV. 260. (4) **Henry**:

contemp. American composer of chamber music, etc.; resident in Philadelphia. *Ref.*: IV. 400.

**LANGDON** (1) **Richard** (?-1803): d. Armagh; Mus. Bac. Oxon., 1761; organist at Exeter, then at Bristol, finally at Armagh. His works include a collection, 'Divine Harmony' (1774), also 12 glees, 2 vols. of songs, various psalms and anthems, etc. (2) **William Chauncey**: contemporary American writer of pageants. *Ref.*: IV. 226ff; VI. 381.

**LANGE** (1) **Hieronymus Gregor** (?-1587): b. Havelberg, d. Breslau; cantor in Frankfurt, 1574; pub. *Cantiones* 5-6 v. (1580), *Neue deutsche Lieder* 3 v. (1584, 1586), and several 'occasional' compositions; also wrote 78 Latin and 69 German vocal pieces (preserved in MS.). (2) **Joachim** (latter part of 16th cent.): b. Prussian Eylau; became a musician in the service of the Countess Havata, in Chlum, Bohemia; pub. *Weltliche Liedlein* (Prague, 1606).

(3) **Otto** (1815-1879): b. Graudenz, d. Cassel; musical reviewer of the *Vossische Zeitung*; became editor of the *Neue Berliner Musikzeitung*, 1846-58; was also school singing teacher. L. was the author of several musico-pedagogical books, among them *Die Musik als Unterrichtsgegenstand in Schulen* (1841).

(4) **Gustav** (1830-1889): d. Wernigerode; composer of a large variety of piano music. (5) **Konrad von** (1855- ): b. Göttingen; professor of art psychology (Kunstwissenschaft) at Tübingen since 1905. Author of *Die bewusste Selbsttäuschung* (1895); *Das Wesen der künstlerischen Erziehung* (1902), etc. (6) **Samuel de L. and Daniel de L.** See DE LANGE.

**LANGE-MÜLLER, Peter Erasmus** (1850- ): b. Frederiksberg, Denmark; composer; first studied law; music with G. Matthiesson-Hanssen and at the Copenhagen Cons. with Neupert (piano). He pub. several sets of songs, including Russian, Danish, Norwegian and French, the first being five songs from 'Sulamith and Salomon' (1874); also piano pieces, men's choruses (including *Niels Ebbesen*, with orch.); also music for Drachmann's fairy comedy, *Es war einmal*, and other plays; 4 operas (*Tove*, 1878, etc.), 2 orchestral suites, 2 symphonies, etc.; a trio, piano and violin romanza, etc.; mostly of characteristic Norse color. *Ref.*: III. 73, 75; X. 205.

**LANGER** (1) **Hermann** (1819-1889): b. Höckendorf, near Tharandt, d. Dresden; studied at Leipzig, where he became musical director of the University, 1843; leader of many singing societies, including the Paulus of the University; became an inspector of organ-building in Dresden, 1887. He has pub. *Reperitorium für den Männergesang; Der erste Unterricht im Gesang* (1876-77). (2) **Gustav**: was a chorus director in Hanover, 1856, and chorus-master of

the Court Opera, Berlin, 1867-72. (3) **Eduard** (1835- ): b. Moscow; studied under Richter and Hauptmann in the Leipzig Conservatory; on his return was organist of the Lutheran Church in Moscow; teacher there since 1866. Among his works are a quartet, a trio, 2 sonatas for violin and many pieces for piano, 4 and 8 hands. (4) **Ferdinand** (1839-1905): b. Leimen, near Heidelberg; composer; 'cellist; second Kapellmeister of the Mannheim court theatre; has produced the operas *Die gefährliche Nachbarschaft* (1868), *Dornröschen* (1873), *Aschenbrödel* (1878), *Murillo* (1887), and the romantic folk-opera, *Der Pfeifer von Haardl* (1894), all at Mannheim. *Ref.*: IX. 191.

**LANGERT, Johann August** (1836-): b. Coburg; theatre conductor at Coburg, Mannheim, Basel and Treves; teacher in Coburg, Paris and Berlin, and at the Geneva Cons., 1872; court Kapellmeister at Gotha, 1873; composer of the operas *Die Jungfrau von Orleans* (1861), *Des Sängers Fluch* (1863), *Die Fabier* (1866), *Dornröschen* (1871), *Jean Cavalier* (1880).

**LANGEY, Otto** (1851- ): b. Leichholz, near Frankfurt; 'cellist; studied with Specht at Sorau, Ullrich in Halle, Cabisius in Bremen and W. Fritze in Liegnitz; member of orchestras in London; conductor there; also pub. light orchestral pieces; went to America, 1889, and became teacher in New York. He pub. a number of individual methods for orchestral instruments which came into general use (Langey-Tutors).

**LANGHANS, Friedrich Wilhelm** (1832-1892): b. Hamburg, d. Berlin; composer and author, studied under David and Richter at Leipzig Cons. and under Alard in Paris; concertmaster at Düsseldorf (1857-1860); studied and taught in Hamburg, Paris, Heidelberg and Berlin; composed a concert allegro for violin and orchestra, a violin sonata, studies for violin, etc.; author of *Das musikalische Urtheil* (1872; 1886), *Die königliche Hochschule für Musik in Berlin* (1873), *Musikgeschichte in 12 Vorträgen* (1878), *Die Geschichte der Musik des 17., 18. und 19. Jahrhunderts* (2 vols., 1882-1886), a continuation of Ambros's work. *Ref.*: (quoted) 228, 229.

**LANGLE, Honoré François Marie** (1741-1807): b. Monaco, d. Villiers le Bel, near Paris; studied with Cafaro at the Conservatorio della Pietà, at Naples; became musical director at Genoa; went to Paris, 1768, where he became known on account of a work on singing, on the strength of which he was appointed singing teacher at the *École royale de chant et de déclamation*, until it was merged with the Conservatoire, 1791, when he became librarian. His compositions, operas and cantatas, are less remarkable than his theoretical works, including *Traité de la fugue* (1805), etc.

**LANGSHAW (1) J.** (d. 1798): English organist. (2) **J.** (b. 1763): b. London; son of (1), and, like his father, an organist.

**LANIÈRE (Lanler, Lanierl), Nicolò (Nicholas)** (ca. 1588-1665 or 1668): b. Italy (?), d. London; composer; first to introduce the recitative style into England; Master of the King's Musick under Charles I and II; composed a Pastoral on the birth of Prince Charles, a Funeral Hymn for Charles I, and numerous songs, etc., preserved in the British Museum (MS.), and in the collections, "Select Musical Ayres and Dialogues" (1653-59), "The Musical Companion" (1667), "The Treasury of Musick" (1669), and "Choice Ayres and Songs" (1685). *Ref.*: I. 385; IX. 29; X. 84.

**LANKOW, Anna** (1850-1908): b. Bonn, d. there; singer and teacher; studied at Cologne and at the Leipzig and Dresden conservatories, 1870-7; made concert tours with Julius Hofmann, then was engaged at the court theatre at Weimar; joined the New York Symphony Society, 1886; toured the United States; wrote, in collaboration with Theodore Wangemann, *Die Wissenschaft des Kunstgesangs* (1905).

**LANNER (1) Joseph Franz Karl** (1801-1843): b. Vienna, d. Oberdöbling, near Vienna; celebrated composer of dance music; was at first violinist in an amateur quartet (in which Joh. Strauss played the viola), for which he composed music, and which finally developed into a full orchestra. It became immensely popular, and L.'s waltzes, gallops, etc. (208 in all), became world-famous. He made concert tours throughout the Austrian provinces and made Vienna waltzes known internationally. A collection of his pieces was published by Breitkopf & Härtel (1889). (2) **Katty** (19th cent.): English dancer. *Ref.*: X. 159.

**LANNOY, Eduard Freiherr von** (1787-1853): b. Brussels, d. Vienna; studied in Paris, Brussels and Graz; one of the first conductors of the Society of the Friends of Music, Vienna; member of the Cons. staff, 1830-35; conductor for some years of the Vienna *Concerts spirituels*; composer of operas, melodramas, overtures, chamber music, piano pieces, songs, etc.

**LANZETTI, Salvatore** (ca. 1710-ca. 1780): b. Naples, d. Turin, one of the earliest 'cello virtuosos, pub. 2 books of 'cello sonatas with figured bass (Amsterdam, 1736); also a 'Cello School. *Ref.*: VII. 591.

**LAPARRA, Raoul** (1876- ): b. Bordeaux; composer of operas, including *Peau d'âne* (Bordeaux, 1899); *La Habañera* (Paris, 1908); *La Jota* (Paris, 1911). *Ref.*: III. 407; IX. 475.

**LAPICIDA, Erasmus** (ca. 1500): composer of motets, *frottole*, etc., printed by Petrucci (1503, 1507) in the *Auszug guter alter und neuer deutscher*

*Liedlein of Petrejus* (1539), in G. Rhaw's *Symphoniarum iucundae* (1538) and other collections.

**LAPORTE, Joseph de** (1713-1799): b. Béfort, d. Paris; author of *Almanach des spectacles de Paris, ou Calendrier historique de l'Opera, des comédies français et italienne et des foires* (1750-94); etc.

**LA POUPLINIÈRE (La Popellinière), Alexandre Jean Joseph Le Riche de** (ca. 1692-1762): b. Paris, d. there; general tax commissioner, and musical patron. He gathered musicians and art-lovers in his house, containing a private theatre, and established concerts, which became important when Gossec directed them in 1751. On J. Stamitz's advice he introduced horns and clarinets (then not yet in use in the Paris orchestra) and later the harp. P. was himself a pupil of Rameau, who lived in his house for some years, and composed several ariettas, of which some were interpolated in Rameau's works. *Ref.*: II. 65 footnote, 68; VII. 418; VIII. 169.

**LAPPI, Pietro** (16th-17th cent.): b. Florence; musical director in the church at Brescia, 1601; composed a great deal of church music, including masses, psalms, hymns, *concerti sacri*, a book of *Canzoni da sonar* (1616), etc.

**LARA, Isidoro de** (real name Cohen) (1858- ): b. London; composer of the operas *La luce d'Asia* (London, 1892); *Amy Robsart* (London, 1893); *Moira* (Montecarlo, 1897); *Messalina* (1899); *Le reveil de Boudaha* (Ghent, 1904); *Sanga* (Nice, 1906); *Solea* (Cologne, 1907); *Nail* (Paris, 1912); and *Les trois masques* (Marseilles, 1912; Düsseldorf, 1913). *Ref.*: IX. 477.

**LARCHER, Pierre J.**: Danish ballet writer. *Ref.*: X. 163.

**LARIVÉE** (18th cent.): Parisian tenor, sang Agamemnon in Gluck's *Iphigénie en Aulide*. *Ref.*: II. 33.

**LAROCHE, Hermann Augustovitch** (1845-1904): b. St. Petersburg, d. there; music critic; studied at the Imperial Conservatory with Zarembo and Rubinstein and also with Tschai-kowsky, his intimate friend. He became professor at Moscow Cons., 1867-70, at the St. Petersburg Conservatory, 1872-79; returned to Moscow as professor of musical history; after 1890 in St. Petersburg. His chief work is 'Glinka and his Significance in Russian Music' (Moscow, 1868); also wrote a biography of Tschai-kowsky (1900) and many critical reviews, which were published collectively (St. Petersburg, 1894).

**L'ARRONGE, Adolff** (1838-1908): b. Hamburg, d. Berlin; studied with R. Genée and at the Leipzig Cons., 1851-54; theatre Kapellmeister at Cologne, Danzig, Königsberg, Würzburg, Stuttgart, Pesth, etc.; director of the Kroll Opera in Berlin, 1866; director of Lobe Theater



in Breslau, 1874-78; bought the Friedrich-Wilhelmstädtische Theater in Berlin, 1881, managing it as the Deutsche Theater till 1894. His works include many farces and folk-pieces, notably *Das grosse Los* (1868). His son **Richard** has been Kapellmeister at the Metz Stadttheater since 1912.

**LA RUE, Pierre de** (or **Petrus Platenstis, Pierchon, Pierson, Pierzon, Perisone, Pierazon de la Ruellien**) (15th-16th cent.): Netherland contrapuntist, studied under Okeghem and Josquin; chapel-singer at the court of Burgundy, 1492-1510; prebendary at Courtrai from 1501; later at Namur; favorite of Margaret of Austria; his pub. works include motets, madrigals, 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 diversorum auctorum; 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 Liber quindecim missarum* (ib., 1538); also a mass in the 4th tone, in Petrucci's *Missae Antonii de Fevin* (1515); and many others, in various collections, and in MS., including 2 volumes containing 7 and 5 masses respectively, in the Brussels Library.

**LARUETTE, Jean Louis** (1731-1792): b. Toulouse, d. there; actor and singer at the Opéra comique (Comédie italienne); composed opéras bouffons for Paris, including *La fausse aventurière* (1756); *L'heureux déguisement* and *Le médecin de l'amour* (1758), *L'ivrogne corrigé* (1759), *Cendrillon* (1759), *Le dépit généreux* (1761) and *Les deux compères* (1772).

**LA SALETTE, Joubert de** (1762-1832): b. Grenoble, d. there; brigadier-general in the French army; musical scholar and author of *Sténographie musicale* (1805), *Considérations sur les divers systèmes de la musique ancienne et moderne* (1810), *De la notation musical en général et en particulier de celle du système grec* (1817), *De la fixité et de l'invariabilité des sons musicaux* (1824).

**LASKA, Gustav** (1847- ) : b. Prague; studied at the Prague Conservatory with Hrabě, Kittl and Krejčí; toured as double-bass virtuoso in Austria and Saxony, 1867-8; at court theatre in Kassel, 1868; director of the Göttingen Opera, 1875-6; after 1878 in court orchestra at Schwerin, also choir-director; composed many songs, 2 piano sonatas, much piano music, 3 masses, 2 symphonies (D minor and A major), 2 overtures, an opera, *Der Kaisersoldat*, and solos, suite, concerto, 'Carnival of Venice,' romances, etc., for double-bass; also a double-bass Method in 2 vols.

**LASSALLE, Jean Louis** (1847- ) : b. Lyons; baritone singer; made début in Liège, 1869, then appeared at Lille, Tonlouse, The Hague, Brussels and, finally, at the Opéra, Paris, 1872-93, also in London. After 1901 he taught singing, becoming professor at the Conservatoire.

**LASSEN, Eduard** (1830-1904): b. Copenhagen, d. Weimar; composer and conductor; studied at Brussels Cons. 12 years, winning the Prix de Rome in 1851; went to Cassel, Leipzig, Dresden, Berlin, Weimar, then Rome. Liszt's influence secured him the production of his opera *Landgraf Ludwigs Brautfahrt* in 1857, and the position of court Musikdirektor at Weimar. In 1858 he succeeded Liszt as court Kapellmeister, and as such conducted the first performance of *Tristan und Isolde*, after its original production in Munich. L. composed, besides the above named, the operas *Frauentob* (1860) and *Le Captif* (1865); a ballet, incidental music to Heibel's *Nibelungen*, Sophokles' *Edipus Colonus*, Goethe's *Faust*, etc.; also 2 symphonies, fantasy piece for 'cello and orch., cantatas, a *Te Deum* for chorus and orchestra, overtures, 'Biblical pictures' (voice and orchestra), and many widely popular songs. *Ref.*: III. 18, 19, 24, 214, 235; V. 397f; portrait, V. 306.

**LASSO, Orlando di** (also **Orlandus Lassus** or **Roland de Latre**) (1532-1594): b. Mons, Hainault, d. Munich; choir boy in the Church of St. Nicholas, Mons; taken to Milan and Sicily by Ferdinand de Gonzaga in 1532; subsequently attached to the Marchese della Terza in Naples and the Cardinal Archbishop of Florence in Rome; *maestro di cappella* at San Giovanni in Laterano (1541-1548); lived in Antwerp (1544-57); entered the court band of Duke Albert V of Bavaria in 1557 and was its conductor from 1562 to 1594. L. is credited with about 2,500 compositions, including masses, motets, madrigals, *villanelle, Lieder, chansons*, etc.; his most celebrated work, *Psalmi Davidis poenitentiales*, was published in modern scoring by Dehn (1838); complete edition of his works by Breitkopf & Härtel. *Ref.*: I. 206ff, 320, 353f; VI. 49, 56ff, 59f; mus. ex., XIII. 36, 37, 38; portrait, I. 308.

**LASSUS.** See Lasso.

**LATILLA, Gaetano** (1711-1791): b. Bari, Naples, d. Naples; studied at Naples with Gizzi; assistant musical director at Santa Maria Maggiore, in Rome, 1738; teacher of choral singing at the Cons. della Pietà, Venice, 1756; also assistant musical director of St. Mark's. He has written a great number of operas, some church music, etc.

**LA TOMBELLE, Fernand de** (1854- ) : b. Paris; studied with Guilmant and Dubois; instructor in theory at the Schola cantorum. His works include much organ music, or-

chestral suites and an operetta, *Un rêve au pays du bleu* (1892).

**LATROBE, Christian Ignatius** (1758-1836): b. Leeds, d. Fairfield, near London; composed a great number of church songs, piano sonatas and published a collection of German and Italian vocal church music of the 18th cent., entitled, 'Selection of Sacred Music' (6 vols., 1806-26).

**LATTRE, Roland de.** See **LISSO.**

**LATZELSBERGER, Josef** (1849-): b. Allhartsberg; studied music at the Conservatory of Vienna; choirmaster and composer of sacred music.

**LAUB** (1) **Ferdinand** (1832-1875): b. Prague, d. Gries, near Bozen; violin virtuoso, studied at Prague Cons.; concert-master at Weimar, as Joachim's successor, teacher at the Stern Cons., Berlin; concert-master of the court orch. and chamber virtuoso there; then toured, and became professor of Moscow Cons. and concert-master of the Imperial Russian Musical Soc. He pub. some solo pieces for violin. *Ref.*: VII. 418, 553. (2) **Thomas Linnemann** (1852- ): b. Langaa, Denmark; pupil of Copenhagen Cons.; organist in Copenhagen; author of works on the Protestant chorales, Danish folk-songs, etc.

**LAUBER, Joseph** (1864- ): b. Ruswil, Switzerland; studied with Gustav Weber, Rheinberger and Masenet; lived in Neuchâtel, Zurich and finally in Geneva, where he was for 2 years conductor at the Grand Theatre and subsequently teacher at the Cons.; composer of orchestral suites, overtures, 3 symphonies, symphonic poems, 2 piano concertos, 2 violin concertos, a piano quintet, a piano trio, a violin sonata, choral works, piano pieces, songs, etc.

**LAUFFENBERG, Heinrich von** (d. 1460): German poet who wrote sacred texts to secular folk-songs and arranged *Marienantiphonen* as German church hymns.

**L'AULNAYE.** See [DE L'] **AULNAYE.**

**LAUNIS, Armas Emanuel** (1884-): b. Hämeenlinna, Finland; studied with Sibelius and Ilmari Krohn at the Stern Cons., Berlin, and with von Baussnern in Weimar; music teacher and conductor in Helsingfors since 1912; composer of a string quartet, a piano quintet, choruses, 2 cantatas, piano pieces, songs and the opera *Seitsemän veljestä* (1913); author of notable works on the folk-song of Finland.

**[LA] LAURENCIE, Lionel de** (1861- ): studied forestry, then music with A. Weingartner and Léon Reynier (violin), also at the Paris Cons.; lecturer at the Écoles des hautes études sociales; collaborator on various French musical journals, also Lavignac's *Encyclopédie de musique*; and pub. studies on Wagner's 'Parsifal' (1880-94), Rameau, and the French symphony about 1750 (with Saint-Foix,

1912); also *España* (1890), *Le gout musical en France* (1905) and *Les bouffons* (1912).

**LAURENS, Edmond** (1851- ): b. Bergerac, France; studied at the Conservatoire; composed operas and a *Suite Japonaise*.

**LAURENT DE RILLE, François Anatole** (1828- ): b. Orléans; studied with Comoghio and Elwart; inspector in the Paris public schools; has written operettas, male choruses, a musical novel, etc.

**LAURENTI** (1) **Bartolomeo Girolamo** (1644-1726): b. Bologna, d. there; violinist; pub. *Sonate per camera a violino e violoncello* (1691) and *Sei concerti a 3, cioè violino, violoncello ed organo* (1720). *Ref.*: VII. 390. (2) **Girolamo Nicolò** (d. Bologna, 1752): violinist, pupil of Corelli and Vitali, pub. 6 concertos for 3 violins, viola, 'cello and organ.

**LAUSKA, Franz Seraphinus** (1764-1825): b. Brünn, d. Berlin; studied with Albrechtsberger in Vienna; household musician to an Italian duke, chamber musician in Munich, and finally teacher of piano in Berlin; composer of 16 piano sonatas, a 'cello sonata, rondos, variations, a piano method, male quartets, songs, etc.

**LAUTERBACH, Johann Christoph** (1832- ): b. Culmbach; studied at Würzburg, also with de Bériot and Fétis; concert-master and violin teacher at the Cons. in Munich and later in Dresden; composer of piano pieces.

**LAVALLEE, Calixa** (1842-1891): b. Verchères, Canada, d. Boston; concert pianist, whose tours in the U. S. were devoted largely to American compositions. She herself composed 2 operas, an oratorio, a symphony, etc.

**LAVENU, Louis H.** (1818-1859): b. London, d. Sydney; 'cellist and dramatic composer.

**LAVIGNA, Vincenzo** (1777-ca.1837): b. Naples, d. Milan; pupil of the Cons. della Pietà, Naples; accompanist and instructor of singing at La Scala; vocal teacher at Milan Cons.; was the teacher of Verdi; composed nine operas and two ballets. *Ref.*: II. 481; IX. 133.

**LAVIGNAC, [ALEXANDRE JEAN] Albert** (1846- ): b. Paris; musical theorist; studied at the Paris Cons.; professor of elementary theory there since 1882. His works include *Cours complet théorique et pratique de dictee musicale* (1882), *Solfèges manuscrits* (6 vols.), *50 leçons d'harmonie, La musique et les musiciens* (1895, American ed. H. E. Krehbiel, 1904), *Le voyage artistique à Bayreuth* (1897), *L'éducation musicale* (1902), *Notions scolaires de musique* (1905), *Les gaietés du conservatoire* (1900); editor of the great *Encyclopédie de la musique et Dictionnaire du Conservatoire*. *Ref.*: (cited) VIII. 7, 11, 68, 71, 79, 83, 87, 88, 102; IX. 287.

**LAVIGNE** (1) **Jacques-Émile** (1782-1855): b. Pau, d. there; engaged at the Opéra, Paris, as tenor, 1809-25. His powerful voice earned him the title of the 'Hercules of Song.' (2) **Antoine Joseph** (1816-1886): b. Besançon, d. Manchester; famous oboist; studied at the Paris Conservatoire; was engaged in the orchestra of the Drury Lane Promenade Concerts, London, 1841; later was a member of Hallé's orchestra, Manchester.

**LAVOIX, Henri Marie François** (1846-1897): b. Paris, d. there; studied harmony with Henry Cohen. He has written some very valuable monographs, among which are *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* (awarded a prize by the Academy, 1875); *Les principes et l'histoire du chant* (in collaboration with Th. Lemaire); *L'histoire de la musique* (1883); *La musique au siècle de Saint Louis* (1884). He later conducted the musical department of the *Globe* and was on the staff of the *Revue et Gazette musicale*.

**LAVOTTA** (1764-1820): early Hungarian nationalist composer. *Ref.*: III. 188, 195.

**LAVROVSKAIA, Elizabeth Andreievna** (1845- ): b. Kaschn. Tver; singer; studied with Fenzl and Madame Nissen-Saloman; made her début as Orpheus, 1867; studied further in London and Paris at the Princess Helen's expense, was then engaged at the Imperial Opera in St. Petersburg. After four years she became active as concert singer, but again joined the Imperial Opera in 1878. She married Prince Zereteleff.

**LAW, Andrew** (1748-1821): b. Cheshire, Conn., d. there; singing teacher and hymn composer. *Ref.*: IV. 52f.

**LAWES** (1) **William** (1582-1645): b. Salisbury, d. as soldier at the siege of Chester; studied under Coperario; sang in the choir of the Chichester Cathedral; was later chamber musician to Charles I; composed many violin airs and, together with his brother Henry, the music to Shirley's 'The Triumphs of Peace.' *Ref.*: X. 83. (2) **Henry** (1595-1662): b. Dinton, near Salisbury, d. London; pupil of Coperario; Epistler and Gentleman of Chapel Royal, clerk there; member of the King's private band, and music-master to the Earl of Bridgewater; composed three masques ('The Triumphs of Peace,' *Coelum 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; music to poems by Milton, Herrick, W. Cartwright, Davenant, etc. *Ref.*: I. 385; V. 168; IX. 29.

**LAYOLLE, François** (16th cent.): b. probably in France; musician in the service of Cardinal Farnese and music teacher of Benvenuto Cellini; composer of motets, madrigals, masses, psalms, etc.; pub. by Jacques Moderne, Petrejus, Rhaw and Antonio Gardano.

**LAZARUS** (1) **Henry** (1815-1895): b. London, d. there; brilliant clarinetist; studied with Blizard and Godfrey; first clarinetist of the Sacred Harmonic Society; was many years a teacher at the Royal Academy of Music. (2) **Gustav** (1861- ): b. Cologne; studied at the Cologne Conservatory; teacher at the Scharwenka Conservatory, Berlin, 1887; succeeded Emil Breslaur as director of his music school; composed 2 operas, orchestral suite, chamber music, piano pieces, piano études, choruses with orchestra, songs, etc.

**LAZZARI** (1) **Sylvio** (1856- ): b. Bozen; studied at the Paris Conservatoire with E. Guiraud and César Franck; representative and champion of the Paris Wagner Society; composer of the operas, *Armor* (Prague, 1898); *L'ensorcele* (Paris, 1903); *La lépreuse* (Paris, 1912), and a pantomime, *Lulu*; also the symphonic poems *Ophelia* and *Effet de nuit*, orchestral suite *Impressions*, festival march, a fantasy for violin and orchestra, chamber music, women's choruses, songs and piano pieces, 2 and 4 hands. (2) **Raffaello**: contemp. Italian composer of operas, pros. *Urgella* (Trent, 1898), and *La contessa d'Egmont* (ib., 1902).

**LEACH, James** (1762-1797): Yorkshire tenor and composer.

**LE BE (Le Bee), Guillaume** (16th cent.): French type-founder, whose types of 1540 printed notes and lines simultaneously, while those of 1555 printed notes and staff-lines separately, like Petrucci's, necessitating two impressions. He also made tablature-type. His punches afterwards became Ballard's property. *Ref.*: I. 286f.

**LE BEAU, [Louise] Adolpha** (1850-): b. Kastatt; studied with Mittermayr, Haizinger and Kalliwoda in Karlsruhe and with Sachs, Rheinberger and Lachner in Munich; pianist, music teacher and critic in Wiesbaden, Berlin and Baden-Baden; composer of orchestral and chamber music, 2 piano concertos, 2 dramatic cantatas, an opera *Der verzauberte Kalf*, songs, piano pieces, etc.

**LE BÈGUE, Nicolas Antoine** (1630-1702): b. Laon, d. Paris; court organist; composer of organ and clavicimusic, and 'Airs' for two and three voices and continuo. *Ref.*: VI. 442; VII. 36.

**LEBERT (Levy), Siegmund** (1822-1884): b. Louisburg, Württemberg, d. Stuttgart; studied at Prague with Tomasek, Dionys Weber, Tedesco and Proksch; was piano teacher in Munich, then, in 1856, founded the Stuttgart Cons. with Faisst, Brachmann, Laiblin,

Stark, Speidel and others; collaborated with L. Stark on a *Grosse Klavierschule* (1859), translated into German, French, English, Italian and Russian and newly revised by Max Pauer (1904); on a *Systematische theoretisch-praktische Elementar-Singschule* (1859), etc.; also edited several classical works, and Clemente's *Gradus ad Parnassum*; became Royal Württemberg professor, 1873.

**LEBEUF, Jean** (1687-1760): b. Auxerre, d. there; abbot, canon and sub-cantor at the Cathedral there; member of the Paris Academy. Among his works are *Traité historique et pratique sur le chant ecclésiastique* (1741), etc.

**LEBLANC** (18th cent.): French violinist. *Ref.*: VII. 410.

**LE BLANC DU ROULET** (18th cent.): secretary of the French Embassy at Vienna; librettist, literary collaborator with Gluck on his 'reform' operas. *Ref.*: II. 31ff; IX. 54, 60.

**LEBORNE** (1) **Aimé Ambroise Simon** (1797-1866): b. Brussels, d. Paris; studied at the Paris Conservatoire with Douren and Cherubini; succeeded Reicha as professor of composition in the Conservatoire; librarian of the Opéra, 1834; produced some comic operas. (2) **Fernand** (1862- ): b. in Belgium; studied with Massenet, Saint-Saëns and César Franck; music critic of the *Monde artiste*; has composed a great quantity of orchestral and chamber music, also a symphonic-concerto for piano, violin and orch. (prix Chartier, 1901), and the operas *Daphnis et Chloé* (Brussels, 1885), *Hedda* (Milan, 1898), *Mudarra* (Berlin, 1899); *Les Girondius* (Lyons, 1905), *La Catalane* (Paris, 1907) and *Cléopâtre* (Rouen, 1914).

**LEBOUC, Charles Joseph** (1822-1893): b. Besançon, d. Hyeres; virtuoso on 'cello.

**LEBRUN** (1) **Ludwig August** (1746-1790): h. Mannheim, d. Berlin; world-famous oboe virtuoso; was a member of the Mannheim orchestra, with which he toured; composed 7 oboe concertos, trios for oboe, violin and 'cello, and flute duets. (2) **Jean** (1759-1809): b. Lyons, d. Paris; famous horn virtuoso; first hornist of the Paris Opéra, 1786-92; then at the Berlin court opera; returned to Paris, 1806, where, unable to obtain employment, he committed suicide. (3) **Louis Sebastian** (1764-1829): b. Paris; tenor, first at the Opéra, then at the Opéra-Comique, 1787-1803; court singing director, 1810. Among his works are a great many operas, a *Te Deum*, a mass, etc. (4) **Paul Henry Joseph** (1861-): b. Ghent; studied music at the Ghent Conservatory; later in Vienna, Germany and France; succeeded Miry as professor at the Ghent Cons., 1889. His works include 2 operas, orchestral music, choruses, etc.

**LE CARPENTIER, Adolphe Clair**

(1809-1869): Paris piano teacher; pub. a number of instructive piano compositions, also *École d'harmonie et d'accompagnement*.

**LECHNER, Leonhard** (?-1604): b. Etschtal, d. Stuttgart; Kapellmeister to Count Eitel Friedrich von Hohenzollern, at Hechingen; court Kapellmeister at Stuttgart, 1595; composed an immense quantity of music, including German songs, motets, madrigals, etc.

**LECLAIR** (1) **Jean-Marie** (1697-1764): b. Lyon, d. (murdered) Paris; ballet dancer and ballet master at Turin; then violin pupil of Somis; *ripieno* at the Paris Opéra, 1729; later private teacher and composer. He wrote 48 sonatas for violin and continuo; duos for 2 violins, 6 trios for 2 violins and continuo, 12 violin concertos (2 violins, viola, bass and continuo), an opera 'Glaukus and Scylla' (1747), overtures, sonatas *en trio*, etc., written in a style which is 'nearer to Couperin than to Corelli' (Riemann). His sonatas were repub. in part by F. David (*Hohe Schule*, etc.) and Eitner. (2) **Antoine**: younger brother of (1); violinist, pub. 12 violin sonatas, 1739.

**LECOQC, [Alexandre] Charles** (1832- ): b. Paris; studied at the Cons. under Bazin, Halévy and Benoist; won first prize for harmony in 1850, and second prize for fugue in 1852. His first work, *Le docteur Miracle*, written with Bizet, and prod. in 1857, won a prize offered by Offenbach for the best opera buffa. His works comprise nearly 40 operettas, including *La fille de Mme. Angot* (1872); *Giroflé-Girofla* and *Les Prés Saint-Gervais* (1874); *La petite Mariée* (1875); *Ali-Baba* (3-act, 1889), and his last, *Ninette* (1896); besides several not performed; also pieces for piano, songs, etc. *Ref.*: IX. 235.

**LE COUPPEY, Felix** (1811-1884): b. Paris, d. there; studied at the Conservatoire; teacher there from 1828 and professor from 1843; pub. *A B C du piano*, *École du mécanisme du piano*, *L'art du piano*, *De l'enseignement du piano*; *conseils aux jeunes professeurs* (1865).

**LEDENT, Felix Étienne** (1816-1886): b. Liège, d. there; studied at the Liège Cons., where he won the prix de Rome for composition, 1843; piano teacher there.

**LEDUC** (1) **Simon** (1748-1777): b. Paris, d. there; violinist; studied with Gaviniés. His published works include symphonies, violin concertos and sonatas, etc. (2) **Pierre (le Jeune)** (1755-1816): b. Paris, d. in Holland; brother and pupil of (1); was at first a violinist, then established a music publishing business, which became one of the biggest enterprises of its kind. (3) **Alphonse** (1804-1868): b. Nantes, d. Paris; was of a family of musicians; studied with Reicha at the Paris Conservatoire and with Rhein at Nantes.

His works include a great quantity of flute, guitar and bassoon pieces, over 1,300 in all, also a text-book on the piano. L. was later connected with musical publications.

**LEE** (1) **Sebastien** (1805-1887): b. Hamburg, d. there; solo 'cellist at the Opéra, Paris, 1837-68. His works include fantasies, variations, rondos and duets for 'cello. (2) **Louis** (1819-1896): b. Hamburg, d. Lübeck; brother of (1); brilliant 'cellist; studied with Prell; toured for 12 years in Germany and Denmark; then became 'cellist of the Hamburg Stadttheater; for many years first 'cellist of the Hamburg Philharmonic Society; also teacher there in the conservatory. His works include a piano quartet, a trio, a 'cello sonata, etc. (3) **Moritz** (1821-1895): b. Hamburg, d. London; brother of (1) and (2); pianist and composer.

**LEFÈBURE, Louis François Henri** (1754-1840): b. Paris, d. there; a French government official, finally sub-prefect of Verdun; author of *Noneau solfège* (1780), in which he expounded a new theory of solmisation; also composed a number of sonatas and oratorios.

**LEFÈBURE-WELY, Louis-James-Alfred** (1817-1869): b. Paris, d. there; organist and composer; succeeded his father as organist of Saint Roch, Paris, at age of 14; studied at Paris Cons.; organist of La Madeleine (1847-58) and of St. Sulpice (1858-69); composed an opera, *Les Recruteurs* (1861), a cantata *Après la Victoire* (1863), 3 symphonies, 1 mass with orchestra and 2 with organ, chamber music, sacred vocal music, salon music for piano, piano études, etc. Ref.: VI. 467.

**LEFÈVRE (Le Febvre)** (1) **Jacques (Jacobus Faber)** (1435 or 1455-1537 or 1547): b. Staples, near Amiens, d. Nérac; private tutor to the King of Navarre; author of *Elementa musicaalia* (1496). (2) **Charles Eduard** (1843- ): b. Paris; studied at the Conservatoire; became teacher of the elementary classes there, 1895. His works include a number of operas, chamber music, choruses, psalms, etc.

**LEGGATT**: Russian ballet master. Ref.: X. 182.

**LEGRANT** (1) **Guillaume** (15th cent.): Flemish or French composer, examples of whose work are preserved in the Liceo filarmonico of Bologna, the Bodleian Library at Oxford and elsewhere; organ arrangements in the *Lochamer Liederbuch*. (2) **Johannes**: compositions preserved in the Codices of Trent and the *Cod. Can. misc.*, Oxford, and reproduced in Stainer's 'Dufay,' etc.

**LEGRENZI, Giovanni** (ca. 1625-1690): b. Clusone, near Bergamo, d. Venice; composer; pupil of Pallavicino; organist at Bergamo; *maestro di cappella* to the Duke of Ferrara; director of the Cons. de' Mendicanti in Venice; *maestro* at San Marco, where he en-

larged the orch. to 34 pieces (8 violins, 11 violette [small viols], 2 tenor viols, 3 viole da gamba and bass viols, 4 theorbos, 2 cornets, 1 bassoon, and 3 trombones); he was one of the first to write for two violins and violoncello; composed eighteen operas, *Concerti di messe e salmi a 3-4 con violini* (1654); *Motetti da 2-4 voci* (1655), *Motetti a 5 voci* (1660), *Sacri e festivi concerti, messa e salmi a due cori* (1657), *Sentimenti devoti* (2 e 3 voci; 1660; 2 vols.), *Compiete con litanie et antifone della Beata Vergine* (a 5; 1662), *Cantata a voce sola* (1674), *Idee armoniche* (a 2 e 3; 1678), *Echi di reverenza* (14 cantatas for solo voice; 1679), *Motetti sacri con voce sola con 3 strumenti* (1692), *Suonate per chiesa* (1655), *Suonate da chiesa e da camera a tre* (1656), *Una muta di suonate* (1664), *Suonate a 2 violini e violone* (with organ continuo; 1667), *La Cetra* (sonatas for 2-4 instr., 1673), *Sonate a 2 violini e violoncello* (1677), *Suonate da chiesa e da camera* (1693), Ref.: I. 346, 365, 384; VI. 105f; VII. 386, 478; mus. ex., XIII. 86.

**LEHAR, Franz** (1870- ): b. Kormorn, Hungary; conductor of the Tonkünstler orchestra in Vienna and composer of an opera, *Kukuska* (Leipzig, 1896), and a number of popular operettas, including 'The Merry Widow' (Vienna, 1905), 'The Man with the Three Wives' (1908), 'The Count of Luxemburg' (1909), 'Gypsy Love' (1910), 'Alone at Last' (1914), some of which were adapted into English and prod. in England and America.

**LEHMANN** (1) **Robert** (1841- ): b. Schweidnitz, Silesia; studied under the organist König, and the 'cellist Oswald, in Löwenberg; became 'cellist in concert bands in Germany and America, 1873-74; became organist of the Johanniskirche and the Synagogue in Stettin, 1875, as well as singing teacher in the gymnasium and director of the Liedertafel; finally was made director of the court musicians, 1894. Among his works are compositions for the 'cello, violin, piano, harp and harmonium and considerable church music. He is also the author of *Erinnerungen eines Künstlers* (1895). (2) **Lilli** (1842- ): b. Würzburg; operatic soprano, taught by her mother, **MARIE L.**, prima donna at Cassel under Spohr; début at Prague in *Zauberflöte*; 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 (1876); sang Woglinge, Helmwige and the Bird at the first Wagner Festival at Bayreuth (1876). She also appeared in London (1880, 1884, and 1885); broke her contract with the Berlin Opera, and sang for 3 years in German opera in the United States. Ref.: IV. 140, 142f, 147; portrait, V. 286. (3) **Liza** (Mrs. Bedford): b.

London; singer and composer; pupil of Randegger, Raunkilde at Rome, Freudenberg, and Hamish MacCunn; début in London; sang at the Norwich Festival, 1887; and frequently appeared in Britain and Germany; reappeared in 1894; composer of the song cycle, 'In a Persian Garden,' etc. *Ref.*: III. 443; V. 328f.

**LEHMANN-OSTIN, Paul** (1865-): b. Dresden; noted piano pedagogue, director of the Ehrlich School of Music, Dresden, since 1892.

**LEIBNITZ**, 18th cent. German author. *Ref.*: II. 48.

**LEIBROCK, Joseph Adolph** (1808-1886): b. Brunswick, d. Berlin; studied philosophy, then music; harpist in the Brunswick Court Orchestra; composed incidental music to Schiller's *Räuber*, choruses, songs, etc., and pub. *Musikalische Akkordentehre* (1875), etc.

**LEICESTER**, Earl of. *Ref.*: X. 150.

**LEICHTENTRITT, Hugo** (1874-): b. Pleschen, Germany; came to the United States at 15, studied with J. R. Paine at Harvard University, then at the Royal High School in Berlin, 1895-98; then became member of the faculty of the Klindworth-Scharwenka Conservatory. He wrote a biography of Chopin (1905, 1913), a *Brief Geschichte der Musik, a Geschichte der Motette* (1900), a *Musikalische Formenlehre* (1911), and revised and supplemented Ambros' *Musikgeschichte*; also published works of H. Pratorius, A. Hammererschmidt, Joh. Schenck, and other early masters in various *Denkmäler*, also a collection entitled *Deutsche Hausmusik aus 4 Jahrhunderten* (Berlin, 1906). He composed a number of songs and some chamber music and revised Busser's treatises on Harmony, Counterpoint and Form. See Addenda.

**LEIGHTON, [Sir] William** (17th cent.): English musician; published *The Teares or Lamentacions of a Sorrowsfull Soule*; Composed with Musickall Ayres and Songs both for Voyces and Divers Instruments' (1614), containing 54 metrical psalms and hymns and being for 4 voices with tablature for the lute, bandora, and cittern, 13 for 4 voices and 24 for 5 voices without accompaniment); the first 8 are by others by Bull, Byrd, Gibbons, etc. *Ref.*: VII. 394.

**LEITE, Antonio da Silva** (1759-1833): b. Porto, d. there; musical director of the cathedral of Porto; wrote *Beauma de todas as regras e preceitos da cantoria assim da musica metrica como do cantochoão* (1787), an opera, 6 sonatas for guitar, violin and 2 trumpets, a hymn in commemoration of the coronation of John VI of Portugal, songs, etc.

**LEIFERT, [Johann] Georg** (1852-1901): b. Dresden, d. near there; appeared as pianist at 13; studied with Liszt; toured in Germany and else-

where (also with Wilhelmj); taught at the Horák piano schools in Vienna and composed some piano pieces.

**LE JEUNE, Claudin** (1528-1602): b. Valenciennes; one of the earliest French Huguenot composers and one of the first followers of the Jannequin school.

**LEKEU, Guillaume** (1870-1894): b. Hensy, near Verviers, d. Angers; pupil of César Franck and Vincent d'Indy; composer of 2 symphonic studies for orch. (1889-90); adagio for string orch., the lyric poem *Andromeda*, orchestral fantasy on 2 folk-songs of Angers, songs, piano trio, also a 'cello sonata and a piano quartet (both unfinished and completed by d'Indy). His premature death put an end to a career of great promise. *Ref.*: III. xviii, 311; V. 355.

**LEMAIRE** (1) (or *Le Maire*) (16th-17th cent.): French musician who is said to have been the exponent of a seventh solmisation-syllable (*si*, according to Rousseau; *za*, according to Mermont), an invention which amounts to the abandonment of the old system of mutation. (2) **Théophile**: b. Essigny le Grand (Aisne), 1820; pupil of Garcia, Michelot and Moreau-Sainti at the Paris Conservatoire, abandoned an operatic career on account of illness and devoted himself to vocal teaching, making studies of all available methods. He translated Tosi's *Opinioni dei cantori antichi e moderni* into French (1874), and, with H. Lavoix, pub. a 'Complete History of the Art of Singing' (2 vols., 1878-81). (3) **[Jean Eugène] Gaston** (1854- ): b. Chateau d'Amblainvillers (Seine-et-Oise); composer of a number of operettas, ballets, pantomimes, orchestral and vocal pieces.

**LE MAISTRE, Mattheus (Le Maître)** (16th cent.): Dutch composer; court musical director, 1554-67; wrote *Magnificat octo tonorum* (1577); church and secular songs; and 5 masses (MS. in the Munich Library).

**LEMARE, Henry**: (1865- ): English organist; concertized in Europe and America; composer of an organ symphony (D minor) and organ pieces of light character. *Ref.*: VI. 494.

**LEMIERE DE CORVEY, Jean Frédéric Auguste** (1770-1832): b. Rennes, d. Paris; French officer in the Revolution and under Napoleon; composed numerous comic operas and other light works for the stage, besides violin sonatas, piano sonatas, potpourris, military music, a trio for harp, horn and piano, romances, etc.

**LEMLIN, Laurentius** (1513-?): b. Eichstätt; singer and Kapellmeister at the Court of Heidelberg; teacher of Jobst von Brant, George Forster, Kaspar Othmayr and Stephan Zirler; a large number of 4-part songs by him were pub. in Forster's collections (1539-40) and motets in the collections of Rhau, Petrejus, Kriestein and other contemporaries.

**LEMMENS, Jacques-Nicolas** (1823-1882): b. Zoerle-Parwijs, Belgium, d. at Castle Linteport, near Malines; organist, pupil of his father and of van der Broeck at Diest, and of Godineau at the Brussels Cons. After playing the organ at Diest for some months he took further lessons with Michelot, Girschner, Fétis and Hesse; appointed professor of organ playing at the Brussels Cons. (1849); opened a seminary for Catholic organists and choirmasters at Malines (1879); composed sonatas, improvisations, studies; an *École d'orgue*, adopted in the Paris and Brussels Conservatories; 2 symphonies, piano music, a Te Deum, motets, songs, etc. *Ref.*: VI. 468f.

**LEMOINE** (1) **Antoine** (1763-1817): b. Paris, d. there; guitar virtuoso; played in the Théâtre de Monsieur, 1789; musical director of smaller theatres in Paris; taught in his own guitar school. (2) **Henri** (1786-1854): b. Paris, d. there; son of (1); studied at the Conservatoire, also harmony with Reicha; composed a great number of piano sonatas, variations, etc. (3) **Aimé** (1795-1871): studied with Galin, whose follower he was for a time, expounding his methods in *Méthode du mélodiste*.

**LEMOYNE, Jean Baptiste** (1751-1796): b. Eymet, Perigord, d. Paris; *maitre de chapelle* of various provincial theatres in France; later 2nd Kapellmeister to Frederick the Great; returning to Paris, he pretended to be a pupil of Gluck, but was disavowed by the latter and joined the camp of the Piccinists; composer of operas.

**LENAERTS, Constant** (1852- ): b. Antwerp; studied with Benoit; director of the Flemish National Theatre and teacher at the Antwerp Cons.; conductor of the popular concerts and the Toonkunstenaarbond; founder of the Société royale de l'harmonie (1914); composer of a cantata, *De triomf van 't licht*, for chorus and orchestra, etc.

**LENAU**, Austrian poet. *Ref.*: VII. 318; VIII. 391; IX. 94, 96.

**LENDWAY (Lendvai), Erwin** (1882- ): Budapest; pupil of Koessler and of Puccini in Milan; theory teacher at the Jaques-Dalcroze Institute at Dresden-Hellerau, then teacher of dramatic composition at the Hoch Cons., Frankfurt. He wrote 2 string trios, a symphony in D, orchestral scherzo, piano pieces, 'Old Japanese' songs, women's choruses, 'Nippon,' a festival march (orch. or band), 4 pieces for 'cello and piano, 3 organ pieces, and an opera, *Elga* (MS.). *Ref.*: III. 199.

**LENEPVEN, Charles Ferdinand** (1840- ): b. Rouen; studied with Servais and in the Paris Conservatoire, where he won the prix de Rome; became professor of harmony there, 1880; then succeeded Guiraud as professor of composition, 1892; author of *100 Leçons d'harmonie* (1898); prod. a comic op-

era, *Le Florentin*, in 1871, which had won a concours in 1869, also a grand opera, *Velleda* (London).

**LENTON, John** (17th cent.): member of the Chapel Royal, London, 1685, and of the court orchestra there, 1692-1718; pub. 'The Gentleman's Diversion or The Violin Explained' (1694, 2nd ed. as 'The Useful Instructor on the Violin,' 1702), also, with Tollet, 'A Consort of Musick in Three Parts' (1694); and wrote music for several stage pieces, as well as vocal pieces pub. in various collections. He revised the 2nd vol. of Playford's 'Dancing Master' (1713). *Ref.*: VII. 394.

**LENZ** (1) **Heinrich** (1764-1839): b. Warsaw, d. there; organist and teacher; lived in Prussia till 1784 as teacher of Prince Louis Ferdinand; then, till 1793, in Paris, where his symphonies were produced. He finally returned to Warsaw, where he was teacher of musical theory and the organ in the local music schools. His works include a number of piano pieces, etc. (2) **Wilhelm von** (1804-1883): d. St. Petersburg; pianist and author; studied piano in Paris under Liszt and Chopin; author of *Beethoven et ses trois styles* (2 vols., 1852-1865); *Beethoven: eine Kunststudie* (5 vols., 1855-60; vols. iii-v separately pub. as *Kritischer Katalog der sämtlichen Werke nebst Analysen derselben* . . . 1860, and vol. i as *Beethoven: eine Biographie*, 2nd ed., 1879); and *Die grossen Pianofortevirtuosen unsrer Zeit* (character sketches of Liszt, Chopin, Tausig, and Henselt; 1872; Engl. transl., New York, 1898). *Ref.*: II. 160; (cited) VII. 290, 291.

**LEO, Leonardo** (1694-1746): b. San Vito degli Schiavi, Brindisi, d. Naples; composer; pupil of Aless. Scarlatti and N. Fago at the Cons. della Pietà de Turchini, Naples, and of Pitoni, Rome; maestro at the Naples cathedral; subsequently maestro at Santa Maria della Solitaria; organist to the court; later instructor in the Cons. di Sant' Onofrio, where he taught Pergolesi, Jommelli, Piccini, Sacchini, Traetta; composed about 60 operas, 4 oratorios, 5 masses, Magnificats, Misereres, Credos, Dixits, motets, hymns, responses, etc.; 6 cello concertos with string quartet; 2 books of organ fugues; several clavichord toccatas, etc. (mostly in MS. in Naples, Rome, Berlin, and Paris). *Ref.*: I. 400f; II. 11, 14; VI. 137; IX. 21, 91.

**LEO the Great**, Pope. *Ref.*: I. 143.

**LEONARD, Hubert** (1819-1890): b. Bellaire, near Liège, d. Paris; violinist; studied with Rouma at Liège, and Habeneck at the Paris Cons.; extended concert tours (1844-1848); succeeded de Bériot as first professor of violin playing at the Brussels Cons.; retired in 1867, and thereafter lived in Paris as a teacher; pub. *Petite gymnastique du jeune violoniste, Gymnastique du vio-*

liniste; 24 *Études classiques; études harmoniques*; a method for violin, *École Léonard; L'ancienne école italienne*; also 5 violin concertos and other works for violin. *Ref.*: II. 42; VII. 447.

**LEONCAVALLO, Ruggiero** (1858-): b. Naples; studied music at the Naples Cons.; after failing to secure a production for his tragic opera, *Tommaso Chatterton* (prod. in Rome, 1896), he spent several years teaching, playing the piano in cafés, chiefly as a wandering artist in France, England and Egypt. During those years he wrote and set to music the trilogy, *Crepusculum* (I *I Medici*, II *Gerolamo Savonarola*, III *Cesare Borgia*). Success came to him with the production of *I Pagliacci* (1892), which has since been followed by *La Bohème* (1897), *Zaza* (1900), *Der Roland von Berlin* (1904), *Maja* (1910), *Malbruk* (1910), *La reginella delle rose* (1912), *I Zingari* (1912), and the operetta 'Are You There?' (1913). He also wrote the text to Machado's opera, *Mario Welter*, a symphonic poem, *Serafita*, a ballet, *La vita d'una Marionetta*, songs, etc. *Ref.*: I. xviii; III. ix, 369, 371f, 384; IX. 481, 484.

**LEONHARD, Julius Emil** (1810-1883): b. Lauban, d. Dresden; professor of piano at the Munich Cons., 1852, and at the Dresden Cons., 1859; composer of the oratorio *Johannes der Täufer*, a symphony, an overture, a piano sonata, 2 violin sonatas, 3 trios, a piano quartet, 3 cantatas and other vocal works.

**LEONI, Franco**: contemp. Italian opera composer; his works include *Ragion di Luna* (1890); *Sardanapalus* (1896); 'Rip Van Winkle' (1897); 'Ib and Little Christina' (1901); 'The Oracle' (1905); all, except the first, produced in London. *Ref.*: III. 384, 432.

**LEONIN (Leo, Leoninus)**, Master (12th cent): musical director at B. M. Virginis (before Notre Dame was built) as predecessor of Master Perotin; one of the oldest masters of the Paris school. His teachings, differing radically from succeeding ones, are recorded in *Cousse-maker's Scriptores* (*Anonymus IV.*, vol. III). *Ref.*: I. 184.

**LEOPOLD (1) II, Emperor of Austria**. *Ref.*: IX. 86. (2) **Prince of Anhalt-Cöthen**. *Ref.*: I. 461f, 468.

**LEOPOLTA, Martin** (1540-1589): b. Lemberg, d. Cracow; noted contrapuntist; composer at the Polish court, 1560, whose works include 3 masses, 2 hymns, etc.

**LERMONTOFF**, Russian poet. *Ref.*: III. 108; VIII. 451, 464; IX. 408.

**LEROUX, Xavier-Henri-Napoléon** (1863- ): b. Velletri, Papal States; composer; pupil of Dubois and Massenot at Paris Cons.; grand prix de Rome, 1885; wrote cantata, *Endymion*; opera *Cléopâtre* (1890); lyric drama *Évangéline* (Brussels, 1895); music to

Eschylus' 'Persians'; a mass with orch.; a dramatic overture *Harald*; and the unperf. operas *William Ratcliff* and *L'Épave*; also motets, songs, etc. *Ref.*: V. 318f; IX. 443, 452.

**LE ROY, Adrien** (d. 1599): brother-in-law and partner of Robert Ballard, the founder of the celebrated Paris publishing house of Le Roy & Ballard; also an able musician, singer and lutenist; author of *Instruction de partir toute musique . . . en tablature de luth* (1557; Engl. transl. 1574); composer of 3 books of lute pieces. He pub. 2 great collections of 4-part chansons, incl. some by Lasso, Gondimel, de Bussy, Rore, Le Roy, etc., others by composers represented in Attaignant's collection.

**LESCHEN, Christoph Friedrich** (1816-1899): b. Vienna, d. there; son of a piano manufacturer; composed several operas, many symphonies, overtures, church music, songs, etc.

**LESCHETIZKY, Theodor** (1830-1915): b. Lancut, near Lemberg, d. Dresden; celebrated pianist and teacher; pupil of Czerny and Sechter in Vienna; co-founder of the Imperial Russian Musical Society in St. Petersburg, where he lived from 1852 and was professor of piano at the Conservatory. From 1872 he taught privately in Vienna, where he established a world-wide reputation, among his pupils being Paderewski, Gabrilowitch, Mark Hambourg, etc. He pub. brilliant piano pieces and prod. an opera, *Die erste Falte* (Prague, 1867, etc.). His individual method is described by Malwine Brée in *Die Grundtage der Methode L.'s* (1902). He was married four times, his second wife, Anette Essipoff, the pianist, was a pupil of L., as were also his third and fourth wives.

**LESLIE, Henry David** (1822-1896): b. London, d. there; musical director and composer; at first cellist in the orchestra of the Sacred Harmonic Society; secretary of the Amateur Musical Society, 1847; became chief of the National College of Music, 1864. His works include one opera, 'Ida' (1864); an operetta, 'Romance, or Bold Dick Turpin' (1857); 2 oratorios, several cantatas, 2 symphonies, a piano quintet, etc.

**LESSEL, Franz** (1780-1838): b. near Pulawi, Poland, d. Petrikoff; son of the musical director to Prince Czartoryski; studied with Haydn at Vienna, with whom he remained an intimate companion till the latter's death. His compositions include 10 'historical songs,' a trio, adagio and rondo for piano and orchestra, an overture for large orchestra, a fugue for piano 4 hands, a piano concerto, etc.

**LESSING**, German poet. *Ref.*: II. 48, 81, 129; X. 161.

**LESSMANN, W. J. Otto** (1844- ): b. Rüdersdorfer Kalkberge, near Ber-



lin; studied with Ritter in Magdeburg and with von Bülow, Kiel and Teschner in Berlin; teacher for 2 years in the household of Count Brühl at Pforten, at the Stern Cons., 1866, and at Tausig's school for advanced piano playing, 1867; for a short time conducted a music school of his own in Berlin; since 1872 in charge of musical instruction at the Kaiserin Augusta Stiftung in Potsdam and teacher at the Klindworth-Scharwenka Cons.; editor for many years of the *Allgemeine Musik-Zeitung*; composer of songs, etc.; author of *Franz Liszt* (1881).

**LESSOGOROFF**: Russian ballet composer. *Ref.*: X. 180.

**LESUEUR (Le Sneur), Jean François** (1760-1837): b. Drucat-Plessiel, near Abbéville, d. Paris; composer; mostly self-taught; choir boy in the maîtrise at Abbéville and in the cathedral at Amiens; *maitre de musique* at the Séz Cathedral; under-master of music at the Saints Innocents, Paris; *maitre de musique* at Dijon and Le Mans; at the Innocents, Paris (1784-1786); at Notre Dame from 1786, where he organized an orchestra for the church festivals and brought out masses, etc., with orchestra. On the organization of the Conservatory in 1795 was appointed inspector and a member of the Committee on Instruction; dismissed in 1802; Napoleon appointed him his *maitre de chapelle* to succeed Paësiello, in 1804; superintendent and composer to the Chapelle du roi (1814-1830); appointed professor of composition at the Cons. (1817); member of the musical jury for the Opéra (1806-1824); elected to the Institut (1813); compositions include the operas *La Caverne* (1793), *Paul et Virginie* (1794), *Télémaque* (1794), *Les Bardes* (1804), *La mort d'Adam* (1809) and three others not produced; two divertissements, several oratorios, a cantata, a solemn mass for four voices, chorus and orchestra, other masses, a Christmas oratorio, *Te Deums*, Passions, etc.; author of *Essai de musique sacrée*, etc. (1787), *Exposé d'une musique unie*, etc. (1787), *Principes élémentaire de la musique* (with Méhul, Langlé, Gossec and Catul), *Solfèges, Notice sur la mélodie, la rythmopée, et les grands caractères de la musique ancienne* (1793), a sketch of Paësiello (1816), etc. *Ref.*: II. 44, 352; III. vii; VI. 285f; VIII. 101.

**LE TELLIER** (early 18th cent.): librettist. *Ref.*: IX. 90, 94.

**LETOREY**, [Pierre Henry] **Ernest** (1867- ): b. Rouen; studied at Paris Cons., orchestral conductor in Paris, composer of vocal and instrumental works.

**LEUCKART, Ernst Christoph**: in 1782 founded a music house in Breslau, which, in 1856, was taken over by **CONSTANTIN SANDER** (1826-1905), who brought the business to Leipzig, 1870, adding thereto the establishments of

Weinhold and Förster, of Breslau, Damköhler of Berlin, Witzendorf of Vienna, etc.; the present owner being **MARTIN SANDER**, son of Constantin S.

**LEVA, Enrico De** (1867- ): b. Naples; pupil of Puzone and Arlenzo, composers of very popular Neapolitan canzonetti (ballads); also an opera, *La Camargo*, a serenade, *A Capomonte*, piano and violin pieces; singing teacher and exponent of reforms in vocal instruction in Italian schools. *Ref.*: III. 401.

**LEVADE, Charles Gaston** (1869- ): b. Paris; studied there with Massenet at the Conservatoire; composer of orchestral suites, chamber music, piano pieces, a salon opera, *L'amour d'Héliodora* (Paris, 1903), and a grand opera, *Les Hérétiques* (1905).

**LEVASSEUR (1) Pierre François** (1753-ca. 1815): b. Abbéville; 'cello virtuoso; pupil of Dupert the younger, member of the Paris Opéra, 1785-1815. (2) **Jean Henry** (1765-1823): b. Paris, d. there; brother of (1); 'cello virtuoso; pupil of Cupis and Dupert the younger; member of the Opéra, 1795-1823; professor of 'cello at the Conservatoire, for which he collaborated on the 'Cello Method; pub. 'cello sonatas, duets and études. (3) **Rosalie** (18th cent.): celebrated singer at the Paris Opéra (1766-85); sang principal rôles in Gluck's operas. (4) **Nicolas-Prospér** (1791-1871): b. in Picardy; operatic bass; studied at Paris Cons.; début at the Opéra, 1813; sang during season of 1816 in London; rejoined the Opéra in that year; was engaged for 5 years at the Théâtre Italien, Paris (1822), and from 1828-45 took leading bass rôles at the Opéra; professor of lyric declamation at the Conservatoire (1841-1871).

**LEVEY, William Charles** (1837-1894): b. Dublin, d. London; son of the violinist, Richard Michael L.; studied at Paris with Auber, Thalberg and Prudent; director of opera at Covent Garden, London, 1868-74; later at the Haymarket. L. has composed several operettas, dramatic music, a cantata, an 'Irish Overture,' songs, etc.

**LEVI (1) Hermann** (1839-1900): b. Giessen, d. Munich; studied with Vincenz Lachner, Mannheim, 1852-5; then at the Leipzig Cons. till 1858; musical director in Saarbrücken, 1859-61; Kapellmeister of the German Opera, Rotterdam, 1861-4; court Kapellmeister at Karlsruhe till 1872, then the same at Munich. He was the first conductor of *Parsifal* at Bayreuth (1882). L. composed piano concertos, songs, etc.; also pub. some biographical writings on musicians, etc.; portrait, VIII. 444. (2) **Jakob**. See **LEBERT**.

**LEVINSON, A.** *Ref.*: (quoted on ballet) X. 215.

**LEVY, Alexandre** (1864-1892): b. São Paulo, Brazil, d. there; studied with Émile Durand in Paris; has composed variations on a Brazilian theme for

piano, and other piano music; also chamber music, one piece taking the prize at the Columbian Exposition in Chicago, 1892.

**LEWALTER, Johann** (1862- ): b. Cassel; composer and musical writer; studied under Reinecke, Papperitz and Weidenbach at the Leipzig Cons.; became music teacher at Cassel, 1886, also writing and composing. His works include well-known songs, piano music, fugues, etc., and the *Deutsche Volkslieder in Niederhessen*; *Hessische Kinderliederchen* (1891), etc.

**LEWANDOWSKY** (1) **Louis** (1823-1894): b. Wreschen, Posen, d. Berlin; studied in the composition school of the Berlin Academy; musical director of the synagogue in Berlin, after 1840; composed a great quantity of orchestral, choir and chamber music. He is best known for his revival of old Jewish melodies and for his reforms in Jewish sacred song. (2) **Leopold** (1823-1896): d. Warsaw; musical director of theatre orchestras; known on account of his many dance compositions; mazurkas, polkas, etc.

**LEWES, George Henry.** *Ref.:* (quoted) II. 75ff.

**LEWY** (1) **Eduard Konstantin** (1796-1846): b. St. Avold, Mossel, d. Vienna; Waldhorn virtuoso; French military musician; first horn of the Vienna court opera, 1822, and teacher at the Vienna Cons. (2) **Karl** (1823-1883): b. Lansanne, d. Vienna; son of (1); Waldhorn virtuoso; at 13 was a member of the court opera orchestra, later inspector of the court opera. A brilliant singing teacher, he numbered among his pupils Wallinger, Lucca and Sembrich.

**LEYBACH, Ignace Xavier Joseph** (1817-1891): b. Gambshelm, Alsace, d. Toulouse; studied at Strassburg, then at Paris; organist of the cathedral at Toulouse, 1844. He was a brilliant pianist and has composed much excellent salon music; the author of *L'organiste pratique*.

**L'HÉRTIER, Jean** (early 16th cent.): b. in France; composed many motets, hymns, a mass, chansons, which have been included in later collections.

**LIADOFF, Anatol** (1855-1914): b. St. Petersburg; composer; studied at Cons. under Johansen and Rimsky-Korsakoff; professor of composition there since 1878. Has composed preludes, intermezzos, variations, studies, waltzes, mazurkas, etc., for piano; symphonic poems *Baba Yaga*, *Le lac enchanté* and *Kikimora* for orchestra; a ballade, polonaises and other works for orchestra; chorus with orchestra to Schiller's *Braut von Messina*, women's chorus to Maeterlinck's *Sœur Béatrice*; Russian folk-songs, etc. *Ref.:* III. 128, 189; VI. 395; VII. 334, 555; VIII. 463.

**LIADOVA:** Russian ballerina. *Ref.:* X. 151.

**LIAPOUNOFF, Serge** Mikhaïlo-

**vitch** (1859- ): b. Jaroslav, Russia; studied with Klindworth, Pabst, and Hubert; sub-director of the Imperial Choir and music-master to Grand Duke Michael Alexandrovitch at St. Petersburg; commissioner in 1893 to collect the folk-songs in the Governments of Vologda, Viatna, and Kostroma, which he pub. with piano accomp. in 1897; composed a Ballade for orch., an *Ouverture solennelle*, a symphony, 2 symphonic poems; 2 piano concertos, Ukrainian rhapsody for piano and orch.; preludes, waltzes, mazurkas, études for piano; also 35 'Russian Songs'; and edited the correspondence between Tschaiakowsky and Balakireff (1912).

**LIBON, Felipe** (1775-1838): b. Cadiz, d. Paris; violinist; studied with Viotti in London; chamber musician to the King of Portugal, 1796, to the Empress Josephine, 1800, and later to Marie Louise, in Paris, retaining his post after the Restoration; composed 6 violin concertos, 6 string trios, violin duets, variations, etc.

**LICHENOWSKY** (1) **Prince Carl** (1713-1814): famous musical patron and amateur; maintained the Schuppanzigh quartet in which he played the 2nd violin. Beethoven lived in his house 1794-96 and received from him a stipend of 600 florins annually from 1800. *Ref.:* II. 107; VII. 510, 513. (2) **Count Moritz** (late 18th-early 19th cent.): musical patron (of Beethoven, etc.). *Ref.:* II. 152.

**LICHTENSTEIN, Ulrich von.** *Ref.:* (cited) VII. 370.

**LICHTENTHAL, Peter** (1780-1853): b. Pressburg, d. Milan; composer and writer on music, his most important musical works being a string quartet, a piano trio with violin and viola, also some music for piano alone; composed three operas for La Scala, also 4 ballets. His writings include *Harmonische für Damen* (1806); *Der musikalische Arzt* (1807); and a musical lexicon, *Dizionario e bibliografia della musica* (1826).

**LICKL, Johann Georg** (1769-1843): b. Kornneuburg, Lower Austria, d. Fünfkirchen, where he was director of church music from 1806; composer of Singspiele for Schikaneder's Theatre; also masses, motets, and chamber music.

**LIDON, José** (1752-1827): b. Bejar, Salamanca, d. Madrid; choirboy in Madrid and later cathedral organist at Malaga; organist to the Royal Chapel and *maitre de chapelle* to the King in Madrid, 1808; composed 6 organ fugues, the operas *Glauca y Orótano* and *El baron de Mescas*, a *Miserere*, hymns, motets, etc.; pub. a method of organ accompaniment, and wrote a text-book on counterpoint and a method of modulation, both unpublished.

**LIE** (1) **Erica** (married name **Nissen**) (1845-1903): b. Kongsvinger, near

## Liebe

Christiania, d. Christiania; pianist, pupil of Kjerulf and Kullak. (2) **Sigurd** (1871-1904): b. Drammen (Norway), d. there; pupil of Lindemann, Böhm, J. Holter, and Leipzig Cons.; conductor of the Harmonie and theatre at Bergen, and society conductor in Christiania. He composed orchestral and choral works, chamber music, and songs. *Ref.*: III. 98.

**LIEBE, Edward Ludwig** (1819-1900): b. Magdeburg, d. Chur; studied with Spohr and Baldewein in Cassel; musical director in Coblenz, Mayence, Worms; for several years music teacher in Strassburg and finally in London; composed numerous vocal and instrumental works, including an opera, *Die Braut von Azola* (1868).

**LIEBESKIND, Joseph** (1866- ): b. Leipzig; studied at the Leipzig Cons.; composer, writer and collector of musicalia; composer of a motet for mixed chorus a *cappella*, a piano trio, choral works and songs; edited works of Gluck, Haydn, Dittersdorf and Mozart; translated Wotquenne's thematic index to Gluck's works and wrote an appendix to it (1911); his collection includes original editions and autograph copies of Gluck's works.

**LIEBICH, Ernst** (1830-1884): b. Breslau, d. there; violin maker; worked for Villaume of Paris, Hart of London and Bausch in Leipzig; won several first prizes for his instruments.

**LIEBIG, Karl** (1808-1884): b. Breslau, d. there; first clarinet player in the Alexander regiment; organized the Berlin Sinfoniekapelle in 1843, which gave popular concerts in various halls on a share basis and secured engagements with various singing societies. L. was made Royal Musikdirektor, but his orchestra in 1867 chose Stern as its leader, after which L. founded a new one, but met only with indifferent success.

**LIEBLING (1) Georg** (1865- ): b. Berlin; pianist; studied with Kullak and Liszt and theory with Wüerst, Becker and Urban; toured as concert player, 1884-93; was director of his own school for piano in Berlin; went to England, 1898, where he became teacher at the Guildhall Music School; Saxe-Coburg court pianist; has composed much piano music, also a violin sonata, songs, etc.; prod. an opera, *Die Wette* (Dessau, 1908), and a mystery, *Die heilige Katharina*, in Cologne. (2) **Max** (1846- ): b. Hultshin; brother of (1); pianist and teacher; resident in New York. (3) **Emil** (1851-1914): b. Pless, d. Chicago; resident in America since 1867; brother of (1) and (2); pianist and teacher. (4) **Sally** (1859-1909): b. Posen, d. Berlin; sister of (1), (2) and (3); pianist and teacher. (5) **Leonard** (1874-): b. New York City; studied piano at the Royal High School of Music, Ber-

## Limbirt

lin; gave concerts as pianist in Europe and United States; has written librettos for light operas; editor of the (New York) 'Musical Courier' since 1912.

**LIENAU, Robert** (1838- ): b. Neustadt, Holstein; famous music publisher; in 1864 he acquired Schlesinger's establishment in Berlin and, in 1874, Haslinger's in Vienna. His establishment in Vienna became one of the largest of its kind.

**LIEPE, Emil** (1860- ): b. Potsdam; studied at the Schwantzer Cons., Berlin, the Leipzig and Vienna Cons.; heroic baritone in several operatic stages, singing Klingsor and Biterolf in Bayreuth; concert singer since 1902; taught singing at the Cons., of Sonderhausen, 1903-07; since 1907 singing teacher and critic of the *Allgemeine musikalische Zeitung*, Berlin; composer of a 1-act opera, *Colomba* (1894), 2 symphonic poems, a symphony, an entracte to *Narziss* (1885), overtures and songs; edited Wagner song and piano albums, a new edition of Erk's *Liederschatz*, etc.

**LIER, Jacques van** (1875- ): b. at the Hague; studied with Hartog and with Eberle, in Rotterdam; became first 'cellist of the palace orchestra in Rotterdam, 1891; in the Berlin Philharmonic orchestra, 1897-9; then became teacher in the Klindworth-Scharwenka Cons. Has published several technical study pieces for the 'cello.

**LI-KAONG-TI**, Chinese monarch. *Ref.*: X. 31.

**LILIENCRON (1) Rochus Freiherr von** (1820-1912): b. Plön, Holstein, d. Coblenz; professor of German literature at Jena, 1852, where he collaborated with Wilhelm Stade in writing *Lieder und Sprüche aus der letzten Zeit des Minnesangs* (1854); also author, or compiler, of many other similar works, among them *Die Historischen Volkslieder der Deutschen vom 13.-16. Jahrhundert* (1865-69); *C. E. F. Weyse und die dänische Musik seit dem vorigen Jahrhundert* (1878), etc.; also collaborated on the *Deutsche Nationalliteratur*, edited by W. Spemann (2 vols., of which one contains the most beautiful German folk-songs of the 16th cent. and their melodies in contemporary polyphonic compositions). (2) **Detlev von**, German poet. *Ref.*: V. 331.

**LILJEFORS, Ruben** (1871- ): b. Upsala; studied with Hedenblad there, with Jadassohn at the Leipzig Cons., with Draeske and Kutschbach in Dresden and Regner in Leipzig; conductor in Upsala since 1902 (Philharmonic Society, 1902-11, Orchestral Society, since 1912); composer of a symphony and other orchestral works, cantatas, a piano concerto, a violin sonata and other chamber music, choruses, songs and piano pieces.

**LIMBERT, Frank L.** (1866- ): b. New York City; studied at Dr. Hoch's

Conservatory at Frankfurt-on-the-Main with Kwast, Knorr, Scholz and with Rheinberger in Munich. He became director of the *Oratorioverein* in Hanau, 1895-8; then became teacher and composer at Frankfurt (1898-1901), then conductor of the 'Düsseldorfer' choral society in Düsseldorf, and teacher at the newly founded Cons. there, returning to Hanau in 1906. His works include a Konzertstück for piano and orchestra, orchestral variations, two viola sonatas, piano pieces, 5 German Minnesongs for chorus and piano, a string quartet, men's and women's choruses, duets, songs, etc.

**LINCKE (1) Joseph (1783-1837):** b. Traehenberg, Silesia, d. Vienna: 'cellist of the famous Rasoumowski quartet, being also 'cellist at the court opera. He has produced several variations for 'cello. *Ref.:* VII. 521 (footnote). (2) **Paul (1866- ):** b. Berlin; composer of a great number of operettas and ballets; also a 'film operetta'; conducts a publishing house (Apollo-Kunstverlag) in Berlin.

**LINCOLN, Henry John (1814-1901):** b. London, d. there; son of the organ builder, H. C. Lincoln; studied with Th. Adams; organist of Christ Church, 1847; musical critic of the 'Daily News', 1866-86; lectured on music at the London Institution and throughout the provinces. Published a collection of organ music and was a contributor to Grove's Dictionary. His sister, **Marion (1822-1885)**, was well known as a concert singer.

**LIND (1) Jenny (1820-1887):** b. Stockholm, d. Malvern Wells, England; coloratura soprano, known as 'The Swedish Nightingale'; studied with Berg and Lindblad; début at Stockholm as Agathe in *Der Freischütz* (1838); subsequently studied with Manuel Garcia in Paris; sang at Paris Opéra (1842); later sang in Berlin, Hamburg, Cologne, Coblenz, Copenhagen, Stockholm, Leipzig, Vienna, London, Paris, Dresden, New York, Boston, etc., creating a sensation everywhere. Her compass was from *d'-e'''*. *Ref.:* II. 204; III. 80; IX. 145, 348; portrait, V. 152. (2) **Letti (19th cent.):** English dancer. *Ref.:* X. 189.

**LINDBLAD (1) Adolf Fredrik (1801-1878):** b. Löfvingsborg, near Stockholm, d. there; composer; pupil of Zelter in Berlin; lived in Stockholm from 1835; wrote an opera, *Fronörerne*; a symphony in C; vocal duets, terzets and quartets; numerous songs; called 'The Schubert of the North.' (2) **Otto Jonas (1809-1864):** b. Karlstorp, Sweden, d. St. Mellby; composer of Swedish songs, duets, 3 to 4-part choruses, and especially quartets for men's voices, etc. *Ref.:* III. 80.

**LINDEGREN, Johan (1842-1908):** b. Ullared, Sweden, d. Stockholm; studied in the Stockholm Cons.; became chorus master of the Royal Opera; then music teacher in the Jacobs-Realschule, 1881;

choir director of the Stockholm Cathedral, 1884; distinguished as a teacher of composition. Among his works are a fantasy-polonaise, a string quartet, church music, etc.

**LINDEMANN, Ole Andreas (1769-1859):** b. Surendalen, Norway, d. Drontheim; organist; teacher; published a chorale book which is still widely used in Norway. His sons, **Friedrich L. (1803-1868)**, **Jakob Andreas L. (1805-1846)**, **Ludwig Mathias L. (1812-1887)** and **Just L. (1822-1894)**, were all organists and able musicians; Ludwig also composer and editor of a collection of Norwegian *Fjeldmelodier*; and Just the author of an Organ School. Ludwig's sons **Peter Brynie L. (1858- )** and **Christian Th. M. L. (1870- )** are respectively editor of the *Christiania Musikbladet* (also composer) and cathedral organist in Drontheim.

**LINDEN, Karl van der (1839-):** b. Dordrecht; studied with Kwast, Sr., and Böhme there and with various teachers in Belgium, Paris and Germany; conductor of the Harmonie at Dordrecht, 1860, the Liedertafel, 1865, and Ido's Mannenkoor; musical director of the National Guard of Dordrecht, 1872; director of the grand concerts of the Netherlands Musical Union, 1875; conducted festivals at Rotterdam and Dordrecht; member of the jury in the great musical competitions at Ghent, 1873, Paris, 1877, and Brussels, 1880; composed cantatas, songs, 7 overtures, 2 operas, choruses, sonatas, piano pieces, etc.

**LINDER, Gottfried (1842- ):** b. Ehingen; studied at the Stuttgart Cons.; teacher there, 1868, professor, 1872-1912; composer of a string quartet, a piano trio, the operas *Dornröschen* (1872) and *Konradin von Schwaben* (1879), a *Wallegende* for orchestra, an overture, songs, etc.

**LINDLEY, Robert (1776-1855):** b. Rotherham, Yorkshire, d. London; brilliant violoncello virtuoso; studied with Cervetto; was at first a member of theatre orchestra in Brighton; then succeeded Speratis in the London Royal Opera. His works include 4 concertos for 'cello, duos for violin and 'cello, etc.

**LINDNER (1) Friedrich (ca. 1540-1597):** b. Liegnitz, d. Nuremberg; choir director of the Ägidienkirche in Nuremberg. Published 2 vols. of *Cantiones sacrae* (1585-88) and the two collections, *Genma musicalis* (1588) and *Corollarium cantionum sacrarum* (1590). (2) **Adolf (1808-1867):** b. Lohenstein, d. Leipzig; distinguished Waldhorn virtuoso; was at first court musician, then city musician, at Gera, then member of Gungl's band, 1844-46; of the theatre orchestra at Potsdam, and finally, in 1854, of the Gewandhaus orchestra in Leipzig. (3) **Ernst Otto Timotheus (1820-1867):** b. Breslau, d. Berlin; for

many years editor of the *Vossische Zeitung*, personal friend of Dehn, Stern and Rust and published great quantities of valuable musical articles in his paper and in the musical periodical, *Echo*. He also pub. *Geschichte des deutschen Liedes im 18. Jahrhundert* (1871) and other works of similar nature. (4) **August** (1820-1878): b. Dessau, d. Hanover; studied with Drechsler, became a brilliant 'cellist; member of the court opera at Hanover, 1837; has composed considerable music for 'cello. (5) **Eugen** (1858-1915): b. Leipzig; studied piano with Edm. Abesser and Gustav Kogel and composition with Bolck and Stade. L. was choir director at the Leipzig Stadttheater, 1878; became singing teacher at the Grand Ducal Music School at Weimar, then went on the faculty of the Leipzig Conservatory, 1902. Among his works are the operas *Rambo* (1885) and *Der Meisterdieb* (1889), etc.

**LINDPAINTNER, Peter Joseph von** (1791-1856): b. Coblenz, d. Nonnenhorn, Lake of Constance; conductor and composer; pupil of Winter at Munich; Kapellmeister at the new Isartor Theatre (1812-19); court Kapellmeister at Stuttgart (1819-56); wrote 21 operas, 5 ballets and 5 melodramas, music to Goethe's *Faust*, 2 oratorios, 6 masses, symphonies, overtures, concertantes, chamber music, songs, etc. *Ref.*: V. 229.

**LINEVA, Mme.**: Russian collector of folk-songs. *Ref.*: V. 125ff.

**LINGKE, George Gottfried** (18th cent.): member of the Mizlersche Societät der musikalischen Wissenschaften in Leipzig; was the first to establish the principle of the so-called harmonic minor scales; author of *Die Sitze der musikalischen Hauptsätze* (1766) and *Kurze Musiklehre* (1779).

**LING LENU**: inventor of Chinese scale. *Ref.*: I. 46.

**LINLEY** (1) **Thomas** (1732-1795): b. Wells, Somerset, England, d. London; composer; musical director and one of the owners of the Drury Lane Theatre, writing the music for his own productions, among which are 'The Duenna,' 'Selima and Azor,' 'The Camp,' 'Robinson Crusoe,' 'The Triumph of Mirth' and 'Love in the East.' Later he produced 6 elegies for 3 voices, these being considered his best works, and 12 ballads. After his death there appeared among the collected works of his sons 2 vols. of songs, cantatas and madrigals. (2) **Thomas, Jr.** (1756-1778): b. Bath, d. Grimsthorpe, Lincolnshire; noted violinist; pupil of Boyce and Nardini; leader of Bath concerts, and at Drury Lane; wrote 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. *Ref.*: VII. 404.

**LIONCOURT, Georges de** (1885-):

b. Cannes; studied with Vincent d'Indy at the Schola Cantorum, where he subsequently became inspector of studies; composer of songs, a *Libera me, Hyalis le petit Faune aux yeux bleus*, for soli, chorus and orchestra, orchestral and dramatic works (not prod.), etc.

**LIPINSKI, Carl Joseph** (1790-1861): b. Radzyn, Poland, d. Urlow, near Lemberg; self-taught, excepting some lessons from his father; leader at Lemberg theatre in 1810, Kapellmeister (1812-14); made concert tours; concert-master in Dresden (1839-59); composed 4 violin concertos, a string trio, rondos, polonaises, variations, caprices, fantasias. With Zalewski, the poet, he published a collection of Galician folk-songs (1834). *Ref.*: VII. 446.

**LIPKOWSKA, Lydia**: contemp. opera singer; sang at Met. Opera, New York, 1912, etc. *Ref.*: IV. 155.

**LIPPIUS, Johann** (1585-1612): b. Strassburg, d. Speyer, while travelling; wrote *Disputatio musica* (1609); *Thematata Musica* (1610); *Synopsis musicae novae omnino verae atque methodicae universae* (1612).

**LIPPS, Theodor** (1851-1914): b. Wallhaben, Palatinate, d. Munich; psychologist and aesthetician, who among other writings pub. *Zur Theorie der Melodie* (1901), *Das Wesen der musikalischen Harmonie und Disharmonie* (Psychol. Studien, II, 1885), and *Tonverwandtschaft und Tonverschmelzung* (1899).

**LIPSIUS, Marie** (pseudonym **La Mara**) (1837- ) : b. Leipzig; writer on musical subjects. Among her more important works are *Musikalische Studienköpfe* (5 vols., 1868-82); *Musikalische Gedanken-Polyphonie* (1873); *Beethoven* (1870, etc.); *Das Bühnenfestspiel in Bayreuth* (1877); *Pauline Viardot-Garcia* (1882); *Musikerbriefe aus fünf Jahrhunderten* (2 vols., 1886); *Klassisches und Romantisches aus der Tonwelt* (1892); and the sensational *Beethovens unsterbliche Geliebte. Das Gedeimnis der Gräfin Brunswick und ihre Memoiren* (1909); also edited the letters of Liszt (8 vols., 1893-1905), of Liszt's contemporaries (3 vols., 1895-1904), and other correspondence; also wrote many articles in periodicals, etc.

**LIPSKI, Stanislaus** (1830- ) : b. Warsaw; studied with Zelenki at the Cracow Cons., with Jedliczka and Leichtenritt in Berlin, and Leschetizky, Brée and Fuchs in Vienna; pianist, teacher and composer of piano pieces.

**LISCOVIUS** (17th-18th cent.): writer of treatise on vocal mechanism, 1814.

**LISLE** (1) **Ronget de**. See **ROUGET DE L'ISLE, C. J.** (2) **Leconte de**, French dramatist. *Ref.*: III. 284, 293.

**LISLE-ADAM, Villiers de**. *Ref.*: III. 293.

**LISSENKO, Nicolai Vitalievitch** (1842-1912): b. Grinjki, near Kremenchug, d. Kieff; pupil of Russian teachers

and Leipzig Cons.; teacher in Kieff. He composed a ballade for male chorus, *Sapowit* (1867), 6 operas, 2 children's operas, works for chorus and orch., cantatas, choral songs, piano pieces and songs. He has made researches in Little Russian music, and has pub. 'Songs of Ukraine' (6 parts, 1868-95, each 40 songs); also Little Russian songs for mixed and male chorus; *Melodoshtsi* (coll. of Spring, Dance and Children's songs); and ritual chants for mixed chorus (1895). *Ref.*: III. 136; IX. 415.

**LISINSKY, Vatroslav** (1819-1854): b. Agram, d. there; composed the first Croatian opera, *Ljubav i zloba* (1846); his other works include the opera *Porin* and a large number of orchestral, vocal and piano pieces, etc.

**LISZT, Franz** (1811-1886): b. Ödenburg, Hungary, d. Bayreuth; composer and pianist; first studied with his father and at the age of nine played Ries's E-flat concerto in public; later studied with Czerny and Salieri in Vienna, and with Paër and Reicha in Paris; was refused admission to Paris Cons. by Cherubini; produced a one-act operetta, *Don Sancho, ou le Château de l'Amour* at the Académie royale de la Musique (1825). Until 1835 L. lived in Paris, lionized in the salons and developing an extraordinary piano technic. Then for four years he lived in Geneva in liaison with the Countess d'Agoult, and after that he toured Europe in concert for ten years, winning unprecedented fame as a virtuoso. In 1849 he became court Kapellmeister at Weimar, and in that capacity he furnished invaluable aid to Wagner and other struggling artists. He left Weimar in 1859 because of opposition to his production of Cornelius' *Barbier von Bagdad*, and until 1870 lived chiefly in Rome. Pope Pius IX made him an Abbé in 1866. He was invited to conduct the Beethoven Festival at Weimar in 1870, and friendly relations with that court were reestablished. He was elected president of the New Hungarian Academy of Music at Pesth in 1875, and spent the remainder of his life between Weimar, Pesth and Rome. L.'s chief original contribution to music was the symphonic poem, which marked a departure in orchestral music. As pianist, conductor and generous patron his share in the promotion of his art was very great. His compositions include the symphonic poems *Dante* (after the *Divina Commedia*, for orch. and female chorus), *Eine Faustsymphonie* (in 3 pictures; *Faust, Gretchen, Mephistopheles*; for orch. and male chorus), *Ce qu'on entend sur la montagne* (Victor Hugo), *Tasso, lamento e trionfo*, *Les Préludes*, *Orpheus, Prometheus, Mazepa, Festklänge, Héroïde funèbre Hungaria, Hamlet, Hunnenschlacht* (after Kaulbach), *Die Ideale* (after Schiller), and *Von der Wiege bis zum*

*Grabe* (after Michael Zichy); also *Episodes aus Lenau's Faust* (*Der nächtliche Zug*, and 2 *Mephistowalzer*); *Künstler-Festzug* (Schiller Festival, 1859), *Festmarsch, Festvorspiel, Huldigungsmarsch, Vom Fels zum Meer, Deutscher Siegesmarsch, Rákoczy-Marsch* (for symphonic orchestra), etc. **FOR PIANO**: 2 concertos (E-flat and A); *Danse macabre* with orchestra, *Concerto pathétique* (concert-solo); 19 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 pélerinage*; 6 *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-Improvisé*; Mosonyi's *Grabelet*; 2 *Élegies*; 2 *Legendes* (*St. François d'Assise* and *St. François de Paul*); *L'hymne du Pape*; *Via crucis*; *Liebesträume* (3 Nottornos); *L'idée fixe* (after melody by Berlioz); *Impromptu* in F-sharp; *Études d'exécution transcendante*; 3 *Grandes études de concert*; *Abirato, étude de perfectionnement*; 2 concert-études, *Walderauschen* and *Gnomereigen*; *Technische Studien* (1889, 12 books); transcriptions of Beethoven's symphonies, of Berlioz's *Symphonie fantastique* and overtures to *Les franc-juges* and *La damnation de Faust*, of Wagner's overture to *Tannhäuser*, of more than 50 songs by Schubert (and many others), 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 G min., with organ; Requiem; 3 oratorios, *Die Legende von der heiligen Elisabeth, Stanislaus, and Christus*; *Die Seligkeiten*, for baritone solo, chorus and organ; *Pater noster*, for mixed chorus with organ; *Pater noster* and *Ave Maria*, for male voices with organ; Psalm 13 for tenor solo, chorus and orchestra; Psalm 18 for male chorus, orchestra and organ; Psalm 23, for tenor (or soprano) solo with harp (or piano) and organ (or harmonium); Psalm 137 for solo, female chorus, violin, harp, piano and organ; *Christus ist geboren*, for chorus with organ; *An den heiligen Franziskus*, for men's voices, organ, trombones, and drums; numerous minor church compositions, the cantatas *Die Glocken des Strassburger Münsters*, *Die heilige Cäcilia*, *An die Künstler* for soli, male chorus and orchestra; *Zur Säcular-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 *Volklied, Was ist des Deutschen Vaterland*, and some 60 songs. A thematic catalogue of his compositions is pub. by Breitkopf & Härtel. He is the author of *De la fondation Goethe [Goethestiftung] à Weimar* (1851); *Lohengrin et Tannhäuser de Richard Wagner* (1851; also German); *Frédéric Chopin* (1852; 2nd ed., in French, Leipzig, 1879; in German, 1880); *Über Field's Notturmo* (1859; French and German); *Die Zigeuner und ihre Musik in Ungarn* (French, 1861; also Hungarian and German); *Robert Franz* (1872); *Keine Zwischenaktmusik mehr* (1879). His collected works were translated by L. Ramann and pub. in 6 vols. (1880-83). Ref.: II. 245ff, 291; III. 257f, 305, 323ff, 358ff, 361ff; (rel. to Wagner) II. 412ff; (to Brahms) II. 447; songs, V. 292ff; choral works, VI. 191f; piano works, VII. 288ff; orchestral works, VIII. 300ff; mus. ex., XIII. 352, 355; portraits, II. 250, 328. For general references see indexes of individual volumes.

**LITOLFF** (1) **Henry Charles** (1818-1891): b. London, d. Paris; pupil of Moscheles in London; pianist at Covent Garden at the age of twelve; later lived in France, Belgium, Poland, Holland, Germany, Austria and other countries, winning fame as a pianist and composer; married the widow of the Brunswick music publisher G. M. Meyer, jun., and founded the publishing house of Litloff; subsequently went to Paris, where he became socially distinguished; composer of 5 concert symphonies for piano and orchestra, piano trios, a violin concerto, an oratorio, *Ruth et Boaz* (1869), songs, piano pieces, the operas *Die Braut von Kynast* (1847), *Rodrigue de Tolède* and *Les templiers* (1886), and the operettas *La boîte de Pandore*, *Héloïse et Abélard*, *La belle au bois dormant*, *La fiancée du roi de Garbe*, *La Mandragore*, *Le chevalier Nahel* and *L'escadron volant de la reine*. (2) **Theodor** (1839-1912): b. Brunswick, d. there; son of G. M. Meyer, jun., the music publisher; adopted son of (1) who turned over to him the direction of the music publishing business in 1860; founded the Collection Litloff in 1864; the works in this collection were issued in a format hitherto known as Royal, but subsequently known by many music publishers both in Germany and elsewhere as the 'Format Litloff.'

**LITTA, Giulio, Visconte Arese, Duca** (1822-1891): b. Milan, d. Bedano; composed a passion oratorio and ten operas, most of which were produced in Milan.

**LITZAU, Johann Barend** (1822-1893): b. Rotterdam, d. there; many years organist in Rotterdam, prolific organ music composer. A collection of his works has been published by Breitkopf & Härtel.

**LITZMANN, Berthold** (1857- ): b. Kiel; studied in Bonn, Kiel, Leipzig and Berlin; taught in Kiel, Jena and Bonn; author of *Klara Schumann, ein Künstlerleben, nach Tagebüchern und Briefen* (3 vols., 1902-3; English by G. E. Hadow, 2 vols., 1913).

**LIVERATI, Giovanni** (1772-after 1829): b. Bologna; studied with the Abbot Mattei; tenor singer in Barcelona and Madrid; conductor for several years of the Italian opera at Potsdam; also conducted in Prague and Trieste; teacher of singing in Vienna, 1805-14; subsequently composer for the opera in London; composed 14 operas, several cantatas, 2 oratorios, smaller vocal works, string quartets, etc.

**LIVRY, Emma**: ballet writer. Ref.: X. 159.

**LIVY**. Ref.: (cited) X. 74.

**LLANOVER, Lady (Miss Waddington)** (1802-1896): b. Llanover, Wales, d. there; known on account of her revival of old Welsh musical festivals; in collaboration with Jane Williams prepared and published a collection of old Gaelic melodies (1838).

**LLOYD, Charles Herford** (1849-): b. Thornbury, Gloucestershire; became organist of Gloucester cathedral, 1876; organist of Christ Church, Oxford, and director of the choral society, 1882; organist at Eton College, 1892. His works include the cantatas 'Hero and Leander' (1884) and 'Sir Ogie and Lady Elsie' (1894); anthems, madrigals, Duo concertant for clarinet and piano, organ music, etc.

**LOBE, Johann Christian** (1797-1881): b. Weimar, d. Leipzig; studied with A. Riemann and A. C. Müller; solo flutist at the Leipzig Gewandhaus concerts, 1811; until 1842 flutist and viola player in the Weimar court orchestra; conducted a musical institute of his own in Weimar until 1846, when he returned to Leipzig and devoted himself to writing and teaching; composer of 5 operas, 2 symphonies, several overtures, concertos, variations, etc., for flute, a piano quartet, etc.; author of *Kompositionslehre oder umfassende Lehre von der thematischen Arbeit* (1844), *Lehrbuch der musikalischen Komposition* (4 vols., 1850-67), *Katechismus der Musik* (1851), *Musikalische Briefe eines Wohlbekannten* (1852), *Fliegende Blätter für Musik* (3 vols., 1853-57), *Aus dem Leben eines Musikkers* (1859), *Vereinfachte Harmonielehre* (1861), *Katechismus der Kompositionslehre* (1872), *Konsonanzen und Dissonanzen* (1869); edited the Leipzig *Allgemeine Musikalische Zeitung*, 1846-48.

**LOBKOWITZ, Prince Franz Maximilian** (1772-1816): d. Castle Raudnitz; patron of Beethoven, who dedicated to him his first quartets (op. 18), also the 3rd, 5th and 6th symphonies, the triple concerto, op. 56, and the *Liederkrantz*. Ref.: II. 18, 133, 141; VII. 517.

**LOBO** (1) **Duarte** (**Eduardus Lupus**, also **Lopez**) (1540-1643): died at the age of 103; one of the important composers of Portugal of his time; studied with Ceroue and Manoel Mendes; was band director of the Hospital Church and of the Cathedral of Lisbon. His works include various masses, magnificats, etc. (2) **Alonso** (ca. 1555-?): b. Ossuna, Spain; vicemusical director of the Cathedral of Sevilla, becoming musical director of the cathedral in Toledo, 1593. He published a volume of masses and motets, entitled *Lira Sacro-Hispana* (1602).

**LOBSINGER** (16th-17th cent.): organ builder in Germany. *Ref.*: VI. 405.

**LOCATELLI, Pietro** (1693-1763): b. Bergamo, d. Amsterdam; violinist and composer; pupil of Corelli. After long professional tours he settled in Amsterdam, where he established regular public concerts; he was famous for his (then) remarkable technical feats (including double stops and special effects obtained by changing of pitch). Among his compositions were: 12 *Concerti grossi*, op. 1; flute sonatas with bass, op. 2; *L'arte del violino*, containing 12 concertos and 24 caprices for 2 violins, viola, cello, and continuo, op. 3; 6 concertos, op. 4; 6 string trios, op. 5; 12 sonatas for solo violin, op. 6; six *Concerti a quattro*, op. 7; string trios, op. 8; *L'Arte di nuova modulazione (Caprices enigmatiques)*, op. 9; *Contrasto armonico*, 4-part *Concerti*, op. 10. *Ref.*: II. 51, 56; VII. 95, 401, 405, 435, 436, 487f; X. 180.

**LOCHER, Karl** (1843- ): b. Berne; studied with J. R. Weber and Ad. Reichel; organist of the Protestant Church at Freiburg, Switzerland, of the Catholic Church at Berne, and of the Nydeck Church, Berlin; author of *Die Orgelregister* (1887).

**LOCILLET** (1) **Jean Baptiste** (1653-1728): b. Ghent, d. London; flutist in the Haymarket Orchestra, 1705; gave chamber concerts after 1710, making known Corelli's music; composer of flute and violin sonatas and trio sonatas; author of 'Lessons for Harpsichord.' (2) **Jacques** ([?]-1746): d. Paris; possibly son of (1); chamber musician and concert-master in Munich, 1726-28; pub. flute sonatas with bass.

**LOCKE, Matthew** (1632-1677): b. Exeter, d. London; composer; chorister in Exeter Cathedral, studying under Edward Gibbons and W. Wake; composer to Charles II., 1661; organist to Queen Catherine; wrote music to 'The Tempest' and 'Macbeth,' to Shadwell's 'Psyche,' to Shirley's masque 'Cupid and Death,' and to Stapleton's comedy 'The Stepmother,' 6 suites, 'Consort of four Parts for viols,' a 'Little Consort of Three Parts, for viols or violins' (1656), anthems, etc.; the first Eng-

lish thorough-bass, 'Melathesia, or Certain General Rules for Playing upon a Continued Bass' (1673), and pamphlets attacking Salmon's attempt at reducing musical notation to one universal character. *Ref.*: I. 373, 385; VII. 394.

**LOCLE, Camille du.** See **Du LOCLE, CAMILLE.**

**LODER** (1) **Edward James** (1813-1862): b. Bath, d. London; pupil of his father, also of Ferd. Ries at Frankfort; composed operas for Drury Lane and Covent Garden; was conductor of the Princess's Theatre and later at Manchester; his works include the operas 'Nourijahad' (1834), 'The Night Dancers' (1846); 'Puck,' a ballad opera, 'Raymond and Agnes' (1855); also music to Oxenford's 'Dice of Death' (1835); a masque, 'The Island of Calypso' (1851); string-quartets; songs, etc. *Ref.*: III. 414. (2) **Kate Fanny** (Lady Thompson) (1836-1904): b. Bath, d. London; cousin of (1); studied at the Royal Academy of Music, London, where she won the King's scholarship in 1839 and 1841; professor of harmony there from 1844, played at the Philharmonic and other concerts, composed an opera, an overture, a violin sonata, etc. She married the surgeon Henry Thompson (later knighted).

**LOEB** (1) **Jules** (1857- ): b. Strassburg, French 'cellist, pupil of Chevillard at the Paris Conservatoire, where he won the first prize, solo 'cellist of the Conservatoire Concerts and at the Opéra; member of the Marsick quartet and Philipp's Société pour instruments à vent et à cordes. (2) **James** (1867-): b. New York; New York financier, interested in literature and music, who endowed the Institute of Musical Art in the City of New York in memory of his mother, Betty L., in 1905. *Ref.*: IV. 257.

**LOEFFLER, Charles Martin [Tornov]** (1861- ): b. Mülhausen, Alsace; violinist and composer; studied violin with Massart, Léonard and Joachim, composition with Guiraud; played with Padeloup's orchestra in Paris and with Prince Dervier's orchestra in Nice and Luzauo; second leader and soloist Boston Symphony Orchestra (1881-1903); composed *Les Veillées de l'Ukraine*, suite for orchestra and violin (1891); *Fantastic Concerto*, for orchestra and cello (1894); *Divertimento* for violin and orchestra (1895); symphonic poem, *La Mort de Tintagiles*, for orchestra and viola d'amore (1897); *Divertissement Espagnol*, for orchestra and saxophone (1901); symphonic poems *La bonne chanson*, *La Villanelle du Diable*; 'A Pagan Poem,' for orchestra and piano; *Hora Mystica*, for orch. (1916); string quartet, choruses, songs and miscellaneous chamber music. *Ref.*: III. 335; IV. 444ff; VII. 604; portrait, IV. 408.



**LOEWE** (1) **Johann Jakob** (1628-1703): b. Vienna, d. Lüneburg; pupil of Heinrich Schütz; Kapellmeister in Brunswick and Zeitz; organist in Lüneburg; one of the few composers of solo songs of his period, having written (with Weiland) *Tugend- und Schertzielieder* (1657) and (with Kempe) *Salaische Musenlust*; also sacred concertos, arias with 2-part ritornelli. He is especially notable as the composer of the oldest preserved German suites with introductory *Synfonia: Synfonien Gagliarden, Arien Ballette, Couranten, Sarabanden mit 3 oder 4 Stimmen* (Bremen, 1658). He also wrote sonatas, canzoni and caprices (1664) and 2 operas perf. in Wolfenbüttel. *Ref.*: I. 373; VII. 473. (2) [JOHANN] **Carl [GOTTFRIED]** (1796-1869): b. Löbejün, near Halle, d. Kiel; composer; studied with Türk and at the Singakademie, Halle; appointed cantor of St. Jacob's and teacher at the Gymnasium, Stettin, in 1821; municipal Musikdirektor (1821-66); sang in public in chief European cities; his compositions include an opera, *Die drei Wünsche* (1834), seventeen oratorios; a ballade for soli, chorus and orchestra, symphonies, overtures, piano sonatas, string quartets, etc., many well known ballades for voice and piano (pub. in Loewe Albums by Peters and Schlesinger); author of several books on music. *Ref.*: II. 284; V. 226, 272ff; portrait, V. 306.

**LOEWENGARD, Max Julius** (1860- ): b. Frankfurt; studied with Raff there; teacher at the Wiesbaden Cons., 1890-91, and at the Scharwenka Cons., Berlin, until 1904; also music critic of the *Börsen-Zeitung*; from 1904 music critic of the Hamburg *Korrespondent* and teacher at the Cons. there until 1908; author of *Lehrbuch der Harmonie* (1892, English by Baker, 1910), *Aufgabenbuch zur Harmonielehre* (1903); *Lehrbuch des Kontrapunkts* (1902), *Kanon und Fuge, Formenlehre* (1904); *Praktische Anleitung zum Generalbassspiel, Harmonisieren, Transponieren und Modulieren* (1913); composer of the comic opera *Die 14 Nothelfer*, and songs.

**LOGAU, Friedrich von.** *Ref.*: II. 48.

**LOGIER, Johann Bernhard** (1777-1846): b. Cassel, d. Dublin; went to England at an early age, entered the band of an Irish regiment as flutist, and later married the daughter of its leader Willmann; then became organist in Westport, Ireland, where he invented the so-called Chiroplast, or hand guide, a mechanism by which the position of the hand in piano playing can be regulated. This brought him success and fortune. He then attracted still greater attention by introducing his method of simultaneous piano teaching, in which pupils are made to play in unison on several instruments.

As his method spread L. went to Dublin, then to London, where his system was studied by F. Stöpel as a representative of the Prussian government, which induced L. to spend three years in Berlin. He wrote 'An Explanation and Description of the Royal Patent Chiroplast or Hand-Director for Piano-forte,' which elicited replies; then 'The First Companion to the Royal Patent Chiroplast' (1818) and 'Logier's Practical Thorough-bass' (1818, also translated into German and French). He composed some rather insignificant music for piano, trios with flute and 'cello, etc., and pub. a Method for bugle-horn.

**LOGROSCINO, Nicola** (ca. 1700-1763): b. Naples, d. there; composer; pupil of Durante, professor of counterpoint at the Cons. dei Figliuoli dispersi in Palermo; spent his last years in Naples, where he produced over a score of operas, chiefly in opera-buffa style; among his exceedingly popular works were *Inganno per inganno* (1738); *La Violante* (1741); *Il Governatore* (1747); *Tanto bene, tanto male*; *Il Vecchio marito*; *La Furba burlata* (1760, with Piccini), and one opera seria *Giunto Bruto* (1750). He is remarkable for being one of the first to use the ensemble finale, which he extended. *Ref.*: II. 8 (footnote), 10; IX. 38, 68.

**LOHET, Simon** (?-1612): one of the most important German organists of the 16th century; he was city musician in Nuremberg, then court organist at Stuttgart. Some of his works are still in manuscript, notably several in the Munich Library, while others have been published in various collections, some in Ritter's *Zur Geschichte des Orgelspiels* (1884).

**LÖHLEIN, Georg Simon** (1727-1782): b. Neustadt, Coburg, d. Danzig; studied at Jena, 1760, violin and clavier player; concert-master at Danzig; was a brilliant teacher. His *Klavierschule* (1765) has many times been republished and his *Violinschule* (1774) was also very widely employed. Among his compositions are clavier sonatas, violin duets, trios, quartets, concertos, etc.

**LOHMANN, Peter** (1833-1907): b. Schwelm, Westphalia, d. Leipzig; at first a book dealer; exponent of original ideas in connection with poetry and music in the drama (elimination of all externals, and seeking of all conflicts and solutions in soul struggle), which he demonstrated in his own poems (*Die Brüder Frithjof, Irene*, etc.). He also wrote *Über R. Schumann's Faustmusik* (1860), *Über die dramatische Dichtung mit Musik* (1861, 3rd ed. as *Das Ideal der Oper*, 1886), and contributed to periodicals.

**LOHR** (1) **Michael** (1591-1654): b. Marienberg, d. Dresden, as cantor of the Kreuzschule; pub. *Neue Kirchengesänge, motets*, etc. (2) **Johann**

**Lohse**

(1828- ): b. Eger; studied in Prague; organ virtuoso; organist at Szegedin, then Pesth. (3) **Hervey** (1856- ): b. Leicester; English composer, pupil of Sir Arthur Sullivan, W. H. Holmes and E. Prout; winner of prizes at the Royal Academy of Music; composed 5 symphonies, an opera 'Kenilworth,' an oratorio, chamber music, piano pieces, songs, part-songs and church music. *Ref.*: III. 443; VI. 479.

**LOHSE, Otto** (1859- ): b. Dresden; studied at the Dresden Conservatory; piano with Richter and cello with Grützmacher; cellist in the court orchestra, Dresden, 1877-9; piano teacher in the Imperial Music School at Vilna, 1880-2; chief Kapellmeister of the Hamburg Stadttheater, 1889-93; director of Damrosch's German opera in the United States, 1895-97; conductor at Royal Opera at Covent Garden during the seasons of 1901-4; director of the Symphony Concerts in the court theatre, Madrid, 1902; since 1904 opera director of the Stadttheater in Cologne. He has composed many songs, etc.

**LOLLI, Antonio** (1730-1802): b. Bergamo, d. Palermo; noted violinist and composer; leader at Stuttgart (1762-73), spent 5 years in St. Petersburg, the special favorite of Empress Catherine II; travelled widely in Europe; composed 8 concertos; 3 sets of sonatas (6 in each) with bass; 6 sonatas with second violin; and a Violin Method. *Ref.*: VII. 409, 435, 436.

**LOLLIO, Alberto**, 16th cent. Italian poet. *Ref.*: I. 328.

**LOMAKIN, Gabriel Joakimovitch** (1812-1885): b. St. Petersburg, d. Gatchina; joined the Sheremetjeff chorus; taught choral singing at the theatre school, court choir and various St. Petersburg schools. He arranged the old Russian church chants for 4-part chorus (with Vorotnikoff under direction of A. Lwoff, director of the court choir). He was co-founder with Balakireff of the Free School of Music, taught singing there and led vocal part of its concerts. He composed Cherubim songs, penitential songs, a liturgy, sacred songs, etc.; also pub. a treatise on choral singing. *Ref.*: III. 108.

**LOMBARDINE, Maddelena** (18th cent.); one of the first women violinists, pupil of Tartini. *Ref.*: VII. 404.

**LONG, John Luther**, Amer. author. *Ref.*: IX. 454, 494.

**LONGFELLOW, the American poet.** *Ref.*: VI. 191, 207, 212, 213, 216, 219, 221, 370, 380, 384.

**LONGO, Alessandro** (b. Calabria, 1864); professor of piano at Naples Cons.; composer of piano works; editor of piano pieces by D. Scarlatti (assembled in suites). *Ref.*: VII. 44.

**LÖNNROT, Elias** (19th cent.): Finnish physician who collected and edited the *Kalevala*. *Ref.*: III. 63.

**LOOMIS, Harvey Worthington** (1865- ): b. Brooklyn, N. Y.; com-

**Lortzing**

poser; studied at National Cons. (awarded free scholarship by Anton Dvořák); composer of pantomimes, four comic operas, a grand opera, chamber music, songs, piano pieces, 'Fairy Hill,' a cantata for children, etc. *Ref.*: IV. 413ff; mus. ex., XIV. 252.

**LOPOKOVA, Lydia**; contemp. dancer. *Ref.*: X. 183, 185, 188.

**LORENZ** (1) **Franz** (1805-1883): b. Stein, Lower Austria, d. Vienna-Neustadt; author of much Beethoven and Mozart literature, including *In Sachen Mozarts* (1851); *Haydns, Mozarts und Beethovens Kirchenmusik* (1866); *Mozart als Klavierkomponist* (1866).

(2) **Karl Adolf** (1837- ): b. Röslin; studied at Berlin with Dehn and Kiel; city Musikdirektor in Stettin, succeeding Carl Loewe, 1866; also organist, and singing teacher in the gymnasium; became Royal professor in 1885. His works include the oratorio *Winfried* (1888), two operas, some chamber music, etc.

(3) **Julius** (1862- ): b. Hanover; studied with Reinecke at the Leipzig Cons.; became director of the Singakademie at Glogau, 1884-95; director of the Arion Society, New York, 1895, also teacher in the German Conservatory there; became Royal Prussian Musikdirektor, 1903. Has composed a mass (D minor), for solo, choir and orchestra, a psalm, a string quartet, a trio, an overture, piano music, songs, an opera, etc.

(4) **Alfred** (1872- ): b. Strassburg; was at first flutist in an orchestra at Baden-Baden, then studied with Rheinberger, also composition at the Munich Akademie, after which he became Volontär-Kapellmeister under Mottl in Karlsruhe; became court Kapellmeister there, 1899. L. has composed considerable orchestra music and several operas.

**LORENZO de' MEDICI** (the Magnificent). *Ref.*: I. 267f, 325.

**LORTZING, Albert Gustav** (1805-1851): b. Berlin, d. there; opera composer; mostly self-taught; for the most part led a roving life as singer, actor, conductor and manager; member of the company at the Court Theatre; appointed conductor of the Leipzig opera in 1844 and Kapellmeister of the Friedrich Wilhelmstädtische Theater in 1850; his works include *All Pascha von Jantina* (1824); *Der Pole und sein Kind* (a vaudeville, 1832); *Die beiden Schützen* (1837); *Czar und Zimmermann* (1839); *Die Schatzkammer des Inka* (unfinished); *Das Fischerstechen* (a local skit, 1839); *Hans Sachs* (1840); *Casanova* (1841); *Der Wildschütz* (1842); *Undine* (1845); *Der Waffenschmied* (1846); *Zum Gross-Admiral* (1847); *Die Rolandsknappen* (1848); *Die Opernprobe* (an operetta, 1850); *Die Berliner Grisette* (a farce); *Der Weihnachtsabend* (unfinished); *Regina, oder die Marodeur* (1848, prod. 1899); also the music to *Benedix's drama, Drei Edelsteine*, an oratorio, *Die Him-*

*melfahrt Christi*, overtures, songs, etc. Ref.: II. 379; III. 20f; IX. 81, 221, 423; V. 228; mus. ex., XIII. 259.

**LOSSIUS, Lukas** (1508-1582): b. Bacha, Hesse, d. Lüneburg, where he was rector of the Johanneum from 1540; author of *Erotomata musicae practicae* (1563), *Psalmodia, hoc est cantica sacra veteris ecclesiae selecta* (1553), *Epitaphia principum* (1580).

**LÖSCHHORN, Albert** (1819-1905): b. Berlin, d. there; pianist and composer; studied with Ludwig Berger, also with Grell, A. W. Bach and Kilitschgy at the Royal Institute for Church Music; succeeded the latter as teacher of piano in the same institution, 1851, becoming professor in 1858. His works include a great quantity of piano music: studies, sonatas, suites, quartets and especially many salon pieces.

**LOTI, Pierre**, French novelist. Ref.: III. 314; VIII. 105; IX. 454; X. 28.

**LOTTI, Antonio** (ca. 1667-1740): b. Venice, d. there; organist and composer; pupil of Legrenzi at Venice, chorister at St. Mark's; from 1717 organist, then *maestro di cappella* there; in 1717-19 he took a company of singers to Dresden (on invitation of the crown prince), where he produced several operas. He was one of the most eminent composers of the Venetian school, standing between the older contrapuntal school and the newer masters (A. Scarlatti, Handel, etc.). Besides some 20 operas he composed, *Duetti, terzetti e madrigali* (his only pub. work, 1705), and church music (4 oratorios, many masses, motets, Misereres, etc.), which constitute the most important of his works, among them a Miserere in 4 parts with a Crucifixus in 12. Ref.: I. 346, 479; VII. 108; IX. 20; mus. ex., XIII. 127.

**LOTZ**: improved the basset-horn in 1782. Ref.: VIII. 97.

**LOUIS** (1) the Debonair. Ref.: VI. 400. (2) XII, King of France. Ref.: VI. 50. (3) II, King of Hungary. Ref.: III. 187. (4) XIV, King of France. Ref.: I. 405, 410; II. 47; VII. 7, 52; IX. 16, 24; X. 86f, 145. (5) XV. Ref.: X. 86f, 88, 145, 147, 148. (6) XVI, King of France. Ref.: IX. 88. (7) XVIII, King of France. Ref.: II. 198.

**LOUIS, Rudolf** (1870- ): b. Schwetzingen; studied in Geneva and Vienna, with Fr. Klöse; was with Mottl in Karlsruhe, then became theatre Kapellmeister at Landshut and Lübeck; succeeded H. Porgus as critic of the *Neueste Nachrichten* in Munich. Among his works are *Der Widerspruch in der Musik* (1893); *Die deutsche Musik der Gegenwart* (1909); also much biographical matter.

**LOUIS-FERDINAND**, Prince of Prussia (correctly **Ludwig Friedrich Christian**) (1772-1806): b. near Berlin, d. Saalfeld; brother of Friedrich II; somewhat of a musician, great admirer

of Beethoven; composed a quintet for piano and string quartet; an octet for piano, clarinet, 2 horns, 2 violins and 2 'cellos; a nocturne for piano, flute and string trio, etc.

**LOUIS-PHILIPPE**, King of France. Ref.: II. 190.

**LOULIE, Étienne** (17th-18th cent.): the music teacher of Mlle. de Guise; is regarded as the real inventor of the metronome, his chronometre being constructed similar to the pocket metronome of to-day (a string pendulum with a scale of 72 different grades of speed); also constructed a kind of monochord for the use of piano tuners, called sonometre. He wrote *Éléments de musique* (1696); *Abrégé des principes de musique* (1696) and *Nouveau système de musique* (1698), which describe his inventions.

**LOUYS, Pierre**, French author. Ref.: IX. 502.

**LOVE, Charles** (18th cent.): pioneer musician in America. Ref.: IV. 64.

**LÜW, Joseph** (1834-1886): b. Prague, d. there; composer of salon pieces and piano studies.

**LÖWE**. See also LOEWÉ.

**LÖWE, Ferdinand** (1865- ): b. Vienna; studied with Brückner and Dachs at the Vienna Cons.; became piano teacher there; conductor of the Kaim Orchestra, Munich, 1897; court opera concert-master in Vienna, 1898; director of the newly-founded Vienna Konzertverein, 1904.

**LOZZI, Antonio**: contemp. Italian composer of operas, prod. *Emma Liona* (Venice, 1895); *Malata* (Bologna, 1896); *Le Vergini* (Rome, 1900); and *Mirandolina* (Turin, 1904).

**LÜBECK** (1) **Vincentius** (1654-1740): b. near Bremen, d. Hamburg; one of the foremost organists of North Germany of his time; organist of the Nikolaikirche, Hamburg. His works include a suite for clavier, etc. (2) **Johann Heinrich** (1799-1865): b. Alphen, Holland, d. the Hague; a prominent exponent of old Netherland music; studied theory at Potsdam; in the orchestra of the theatres at Riga and Stettin, returned to Holland, 1823, where he became famous as a violin virtuoso; was made chief of the newly founded conservatory at The Hague, 1827; court Kapellmeister, 1829; a brilliant teacher. His works include a noteworthy psalm for solo, choir and orchestra (presented at the music festival at The Hague, 1863), etc. (3) **Ernst** (1829-1876): b. the Hague, d. Paris; son and pupil of (2); brilliant pianist; toured America with Franz Coenen, 1850-54; then settled in Paris and opened a music store. (4) **Louis** (1838-1904): b. the Hague, d. Berlin; son of (2); 'cellist; studied with Jacquard, in Paris; became teacher of the violoncello at the Leipzig Conservatory, 1863-70; member of the Berlin court orchestra.

**Lucas**

**LUCAS** (1) **Charles** (1808-1869): b. Salisbury, d. London; studied at the Royal Academy of Music, where he was orchestral conductor in 1832; 'cellist at the Royal Opera, organist at Hanover Chapel, and *ad interim* conductor of the Choral Harmonists' Society, 1840-43, of the Ancient Concerts, and 1859-66 director of the Royal Academy of Music; partner in the publishing house of Addison, Hollier and Lucas. He composed 3 symphonies, string quartets, songs, anthems and an opera, 'The Regicide.' (2) **Stanley** (1834-1903): d. London; music publisher; secretary of Leslie's choir and of the Royal Society of Musicians and the Philharmonic Society. (3) **Clarence** (1866- ): b. near Niagara, Canada; pupil of Marty and Dubois in Paris, teacher at the Toronto College of Music; conductor at Hamilton, Ontario, teacher at the Utica (N. Y.) Cons. and conductor of a choral society there. L. has been music critic in London since 1893, and 1902-4 conducted the Westminster Orchestral Society. He wrote a number of operas, oratorios, cantatas, overtures and other orchestral pieces, piano pieces and songs. He wrote a 'Story of Musical Form' (1908).

**LUCATELLO, Ettore**, contemporary Italian composer of operas; prod. *Carmilla la Zingara* (Polesella, 1897); *Colpa e pena* (1897); *La fioraja* (1898); *Vittime* (Venice, 1900); and *Il Giullare* (Castelfranco, 1907).

**LUCCA, Pauline** (1841-1908): b. Vienna, d. there; opera singer, soprano; studied with Ullmann and Lewy at Vienna; member of the chorus of the court opera, Vienna; finally was engaged by the court opera at Berlin, where she remained all her life; became very popular there, especially in the rôles of Carmen and Selica in *L'Africaine*. In 1872 she toured Europe and America with success.

**LUCCEIA**, Roman dancer. *Ref.*: X. 77.

**LUCCHESI, Andrea** (1741-1800): b. Motta, Venetia, d. Italy; came to Bonn as director of an Italian opera troupe, 1771, where he functioned during Beethoven's youth, and where he became engaged as Kapellmeister, 1774-94; composer of symphonies, violin sonatas, cantatas, church songs and operas. (2) **G. M.** (18th cent.): violinist of the Paduan School. *Ref.*: VII. 404.

**LUCIAN**. *Ref.*: (cited) X. iii, 14, 52, 54, 63, 64, 65.

**LÜCK, Stephan** (1806-1883): b. Linz on the Rhine, d. Treves; studied in Linz, Bonn, and Treves, took orders, became chaplain at Kreuznach, priest in Waldalgesheim, professor of moral theology at the Treves clerical seminary, then canon of the cathedral there. He pub. *Gesang- und Gebetbuch für die Diocese Trier* (1846), *Theoretisch-praktische Anleitung zur Herstellung eines würdigen Kirchengesanges* (1856, 1858),

**Lully**

and *Sammlung ausgezeichneter Kompositionen für die Kirche* (1859, 2nd ed. by M. Hermesdorff, 1884, and H. Oberhoffer, 1885).

**LUDERS, Gustav**, contemp. German-American composer of musical comedies. *Ref.*: IV. 461f.

**LUDWIG** (1) **Otto** (1813-1865): b. Eisfeld, Thuringia, d. Dresden; famous poet, but also composer. His musical works include the opera, *Die Köhlerin*, and many others; also songs and cantatas. (2) **August** (1865- ): b. Waldheim, Saxony; studied at the conservatories of Cologne and Munich; composer of much orchestral music, also piano pieces, songs, etc. Has also written many musical works, among which are *Der Konzertagent* (1894); *Stachel und Lorbeer* (1897). (3) **Herman**. See JAN. (4) **Friedrich** (1872- ): b. Potsdam; studied musical history at Marburg and Strassburg. L. has written on musical subjects and is special authority on the music of the 13th and 14th centuries.

**LUDWIG** (1) **the Pious**. *Ref.*: V. 131. (2) King of Württemberg. *Ref.*: II. 235. (3) **II**, King of Bavaria. *Ref.*: II. 419.

**LUFT, Heinrich** (1813-1868): b. Magdeburg, d. there; studied with A. Mühlhing; music teacher in Lithuania; solo oboist of the Imperial Orchestra, St. Petersburg, 1839-60; composer for oboe.

**LUGANA, Count Lnigi** (19th cent.): librettist of *Le Donne curiose* (Wolf-Ferrari). *Ref.*: IX. 498.

**LUGERT, Josef** (1841- ): b. Frohnau, Bohemia; finished his musical education at the organ school at Prague; became violinist in the orchestra of the German National Theatre, and, in 1868, teacher of piano and musical history at the Prague Cons.; became music inspector, 1905. He has composed orchestral music, a serenade for a string quartet, piano quartet and trio, etc.

**LUGINI, Alexandre** (1850-1906): b. Lyons, d. Paris; studied with Massenet and Savard at the Conservatoire; chief musical director of the Grand Theatre at Lyons, 1877; same of the Opéra Comique, Paris, 1897. He composed a number of comic operas, ballets and some chamber music.

**LUIZ, Infanta** of Spain. *Ref.*: II. 70.

**LULL, Ramon** (1232-1315): b. Mallorca, d. Bougie, Algiers; author of *Ars generalis, Ars magna generalis et ultima*, in which he applies his heuristic method also to music, though he exerted no influence on the art itself. His works have been partly reprinted various times since 1489.

**LULLY** (or **Lulli**), **Jean-Baptiste [de]** (1633-1687): b. Florence, d. Paris; taken to Paris by the Chevalier de Guise; later, through the Count de Nogent, secured a position as violinist in the private band of Mlle. de Montpen-

slur, who expelled him for setting music to a satirical poem reflecting on herself; studied the harpsichord and composition with Métru, Roherdet and Gigault, and was admitted to the King's private orchestra; was made head of the corps of twenty-four violins in 1652; organized a second corps, *les petits violins*, which became the finest orchestra in France; appointed court composer in 1653 and wrote masques and ballets in which he himself appeared as M. Baptiste. L. was a great favorite of Louis XIV, who gave him letters patent in 1672 for the establishment of an Académie royale de musique, now the Grand Opéra; thereafter devoted himself to the theatre and became the real creator of French opera. His works include the 'pastoral' *Les fêtes de l'Amour et de Bacchus* (1672; a pasticcio from his earlier ballets and masques); *Cadmus et Hermione*, lyric tragedy (1673); *Alceste, ou le triomphe d'Alcide* (1674); *Thésée* (1675); *Le Carnaval*, opera ballet (1675); *Atys*, lyric tragedy; *Isis, tragédie opéra* (1677); *Psyche*, lyric tragedy (1678); *Bellérophon*, opera (1679); *Proserpine*, lyric tragedy (1680); *Le triomphe de l'Amour*, opera ballet (1681); *Persée*, lyric tragedy (1682); *Phaëton*, lyric tragedy (1683); *Amadis de Gaule*, lyric tragedy (1683); *Roland*, lyric tragedy (1685); *L'Idylle de la Paix, ou l'élogue de Versailles*, divertissement (1685); *Le Temple de la Paix*, opera ballet (1685); *Armide et Renaud*, lyric tragedy (1686); *Acis et Galatée*, heroic pastoral (1686); parts of Act I of *Achille et Polyxène*, lyric tragedy (1687; written with Colasse); also music to many ballets, masques, etc., symphonies, trios, airs for violin, a *Te Deum*, a *Miserere*, a four-part mass a *capella*, motets, etc. Most of L.'s operas have been published by Breitkopf & Härtel in *Chefs d'œuvres classiques de l'opéra français*; *Armide et Renaud* has been published (full score and piano score) in Eitner's *Monatshefte für Musikgeschichte*, vol. XIV. Ref.: I. 382, 406ff, 414; II. 21; (influence on German composers) I. 415, 426; II. 52; VII. 7, 393; VIII. 30, 133, 324; IX. x, 23ff, 28, 47, 59, 68, 237; X. 86, 87, 147, 148; mus. ex., XIII. 63; portrait, I. 408.

**LUMBYE, Hans Christian** (1810-1874): b. Copenhagen, d. there; popular Danish composer of dance music; sometimes called 'the Strauss of the North'; directed his own orchestra in the Tivoli, Copenhagen, also on tour.

**LUND, John**, conductor; chorus master and assistant to Leopold Damrosch at the Met. Opera, New York; conductor at Thalia Theatre, New York, 1885. Ref.: IV. 139.

**LUNN** (1) **Henry Charles** (1817-1894): b. London, d. there; studied at the Royal Academy of Music, 1835-43; later teacher, finally director, of the

same institution; edited the 'Musical Times,' 1863-87; author of 'Musings of a Musician' (1846) and 'The Elements of Music' (1849). (2) **John Robert** (1831-1899): b. Worcester, d. Crafton, Yorkshire; composer of church music. (3) **Charles** (1838-1906): b. Birmingham, d. there; brother of (2); popular singer, trained in Italy, also teacher of singing; author of 'The Philosophy of Voice' (1874, 10th ed., 1906); 'Vox Populi' (1880); also many articles in periodicals.

**LUPORINI, Gustav** (1865- ): b. Lucca; composer of the operas *Idispetti amorosi* (1894), *La collana di Pasqua* (1896) and *Nora* (1908).

**LUPOT, Nikolaus** (1758-1824): b. Stuttgart, d. Paris; famous French violin maker, sometimes called 'the French Stradivarius'; his father, a pupil of Guarneri, lived 12 years as court violin maker in Stuttgart, where the boy was born. His violins now bring very high prices.

**LUSCINIUS** (Latinized form of *Nachtgall* or *Nachtigall*), **Othmar** (1487-1536): b. Strassburg, d. there; theologian and musical theorist; organist at Strassburg; preacher in Augsburg and Basle, but escaped to Freiburg (Bavaria) on the approach of the Reformation. He pub. *Institutiones musicae* (1515) and a Latin transl. of *Virdung's Musica getuschet*, entitled *Musurgia, seu praxis musicae* (1536 and 1542). Ref.: VI. 427.

**LUSSY, Mathis** (1828-1910): b. Stans, Switzerland, d. Montreux; studied with Abbé Businger; was a brilliant piano teacher in Paris. He is the author of *Exercices de mécanisme* (1863); *Traité de l'expression musicale* (1873), etc.

**LUSTIG, Jakob Wilhelm** (1706-1796): b. Hamburg, d. Gröningen, where he was organist from 1728; author of *Muzykale Sprachkonst* (1754); *Mleiding tot de Muzykkunde* (1751), *Samenspraaken oder muzykaale begingeln* (1756), *Harmonische Wegwijzer* (1778); translated various works on music into Dutch; pub. 12 piano sonatas.

**LÜSTNER** (1) **Ignaz Peter** (1793-1873): b. near Jauer, d. Breslau; brilliant violinist; concert-master in Breslau, where he founded a violin school. (2) **Karl** (1834-1906): b. Breslau, d. Wiesbaden; son of (1); 'cellist; in the Kur-Orchester and piano teacher in Wiesbaden from 1872. (3) **Otto** (1839-1889): b. Breslau, d. Barmen; violinist; son of (1); leader of the string quartet of Count Stolberg in Wernigerode; court concert-master in Sondershausen, 1875-77. (4) **Louis** (1840- ): b. Breslau; son and pupil of (1); violinist; city Kapellmeister in Wiesbaden; Royal Musikdirektor, and conductor of the Singakademie. (5) **Georg** (1847-1887): b. Berlin, d. there; son of (1); 'cellist. (6) **Richard** (1854- ): b. Breslau;

## Luther

son of (1); harpist and violinist.

**LUTHER, Martin** (1483-1546): b. Eislehen, d. there; the great reformer, who undertook to remodel the musical services of the church incidentally to his other work, embodied his ideas in his *Formula missae* (1523), and in his order for the German Mass, first sung at Wittenberg, on Christmas Day, 1524. According to Johann Walther, he invented chorale tunes on the flute; composed the chorale tunes *Ein' feste Burg ist unser Gott* and *Jesaja dem Propheten das geschah*; many others are attributed to him. He wrote or arranged the words of many chorales. *Ref.*: L. 255, 288ff; V. 147; VI. 53, 89, 90, 175ff, 236f, 484; portrait, VI. 80.

**LUTKIN, Peter Christian** (1858-): b. Thompsonville, Wisconsin; organist and teacher; studied Chicago, Berlin and Vienna; organist Cathedral of SS. Peter and Paul, Chicago (1871-81), St. James Church (1891-96); director theoretical department, American Cons. of Music, Chicago; professor of music, since 1897 dean School of Music, Northwestern Univ.; conductor musical clubs and Chicago North Shore Festival Assn. (1909); lecturer on church music; contributor to musical magazines; composer of church music; author of 'Music in the Church.' *Ref.*: IV. 253f.

**LÜTSCHG (1) Karl** (1839-1899): b. St. Petersburg, d. Blankenburg; studied with Kiel, Richter, Kroll, Moscheles, and Henselt; assistant to Dreyschock at the St. Petersburg Cons.; pub. several teaching editions of classical and modern text-books, and a volume, *Klavier-Technik*. (2) **Waldemar** (1877-): b. St. Petersburg; son and pupil of (1); concert pianist; teacher at the Chicago Musical College, 1905-6.

**LUX, Friedrich** (1820-1895): b. Ruhla, Thuringia, d. Mainz; brilliant organist, director and composer; studied with Fr. Schneider in Dessau; became director of the court theatre there, 1841; Kapellmeister of the Stadttheater, Mainz, 1851-77; wrote much orchestral music, also three operas, a dramatic scene, songs, etc.

**LUYTHON, Charles (Luyton, Luiton)** ([?]-1620): b. Antwerp, d. Prague; celebrated organist; court organist at Prague; wrote masses, sacred songs, a book of madrigals, etc., little of his organ music being known.

## Lyvovsky

**LWOFF, Alexis** (1799-1871): b. Reval, d. near Kovno; adjutant of Czar Nicholas; brilliant violinist; director of the court music. His works include the operas *Bianca e Gualtiero* (Dresden, 1844); *Undine* (St. Petersburg, 1846); *Der Dorfschulze Boris* (St. Petersburg, 1854); also an operetta, *Barbara*; violin concertos, a fantasy, *Le duel*, for violin and 'cello; 24 caprices; church music, for chorus and orchestra; also composed the music to the Russian national anthem (1833); harmonized many of the old Russian church songs; and wrote 'The Free and Unsymmetrical Rhythms of the Old Russian Church Chant' (1859); also published a violin method.

**LYON (1) James** (d. 1794): American clergyman and singing teacher, who composed anthems and odes, one of which, written at Princeton in 1759, constitutes one of two earliest recorded American compositions (Cf. Hopkinson, Francis). (2) **James**: contemp. organist at Liverpool; composer of orchestral works, organ pieces, vocal pieces, church services, etc.; author of technical treatises. *Ref.*: III. 442.

**LYRA, Justus Wilhelm** (1822-1873): b. Osnabrück, d. Gehrden, Hanover; composer of popular songs, one of which is *Der Mai ist gekommen*. L. has also written some music for the Evangelical Church.

**LYSBERG, Charles Samuel (Bovy)** (1821-1873): b. Geneva, d. there; brilliant pianist and prolific salon composer (nocturnes, caprices, waltzes, a romantic sonata, etc.); studied with Chopin in Paris, then became teacher in the Geneva Cons.; also produced one opera, *La fille du carillonneur* (Geneva, 1854).

**LYSER, Johann Peter** (1803-1870): b. Flensburg, d. Hamburg; determined to become a musician, but, becoming deaf at the age of 16, turned to painting and writing. Yet even in his paintings and novels his love of music showed itself. He pub. *Musikalisches Bilder-ABC* (1850), etc., and was especially known in the music world on account of his excellent caricatures of Beethoven. *Ref.*: (caricature by) II. 170.

**LYVOVSKY, G. F.** (1830-1894): Russian composer of church music. *Ref.*: III. 143.

## ADDENDA FOR BOOK I (A-L)

### Abendroth

**ABENDROTH, Hermann** (1883-): b. Frankfurt; at first a bookseller; then studied with Ludwig Thuille and A. Langenhan-Hirzel and became conductor of the Orchesterverein in Munich, Kapellmeister of the Society of the Friends of Music in Lübeck and first Kapellmeister at the Stadttheater there; since 1911 municipal Kapellmeister at Essen.

**ADAM** (1) \_\_\_\_\_ (15th cent.): presumably a French composer, of whose works some chansons are preserved in Oxford (Cod. Can. 213). These were reprinted by Stainer in Dufay and his contemporaries.

**AGOSTINO** (4) **Mezio** (1875- ): b. Fano; studied with his father, Mario Vitali, and at Liceo Rossini, Pesaro, under Pedrotti, etc.; theatre conductor in Italian and other towns, harmony professor at the Liceo Rossini, 1900, director of Milan Cons. (successor to Wolf-Ferrari). He composed a symphony, 4 orch. suites, a string quartet, 2 trios (No. 1 [F maj.] prize-crowned in Paris), piano pieces, songs, a cantata *A Rossini*, and operas including *Il cavaliere del sogno* (prize, 1896, at Fano).

**AICHTINGER, Gregor**. Add that he was organist at St. Ulrich and Afra, in the service of Jakob Fugger in Augsburg, and made several journeys to Italy for study. His works include 3 books of *Sacrae cantiones 4-10 v.* (1590, 1595; 1597, Venice and Nuremberg), *Cantiones ecclesiasticae 3-4 v. c. B. c.* (1607), *Cantiones 2-5 v. c. B. c.* (1609), *Fasciculus sacr. harm. 4 v.* (1606, with 3 *ricercari*), *Lacrumae D. Virginis et Johannis 5-6 v.* (1604, etc.), *Tricinia Mariana* (1598), *Divinae laudes 3 v.* (2 parts, 1602, 1608), *Sacrae Dei laudes* (1609, 2 parts), *Quercus Dodonea 3-4 v.* (1619), *Officium angeli custodis 4 v.* (1617), *Officium pro defunctis 5 v.* (1615), *Missae 5 v.* (1606), 3 4- to 6-part masses (1616), *Magnificat* (1603) *Virginalia* (1607), *Vulnera Christi 4 et 3 v.* (1606-7), *Sacra officia 4 v.*, 21 German church songs (1609), etc.

**ALBAN, Matthias**. Add that his sons **Michaeli** (in Graz, 1677-1730), and **Joseph** (in Bozen, 1680-1722) were also violin builders of renown. A **JOSEPH ANTON ALBAN** worked in Bozen ca. 1750.

**ALFONSO DELLA VIOLA** (16th cent.): musician at the court of Fer-

### Anerio

rara; pub. 2 books of 4-part madrigals (1539-40) and wrote music interpolated in dramas.

[d'] **AMBROSIO, Alfredo** (1871-1915): b. Naples, d. Nice; violinist and composer; pupil of Bossi at the Naples Cons., of Sarasate in Madrid and Wilhelmj in London; teacher, leader of a string quartet in Nice; composed an opera, a ballet, a string quartet, a string quintet, 2 violin concertos and numerous romances, etc., for violin.

**AMFT, Georg** (1873- ): Add that he became Royal Musikdirektor in 1913.

**ANCONA, Mario** (1870- ): b. Florence; dramatic baritone; abandoned diplomacy for music and made his debut in Trieste as Scindia in Mascenet's *Le Roi de Lahore*; later sang in chief opera houses of Italy, at Covent Garden, at the Metropolitan and Manhattan Opera houses, New York, and in Spain, Portugal, Russia and Buenos Aires; has sung over 60 rôles (including Wagnerian rôles in German).

**ANDREÄ, Volkmar**: Add that he was made director of the Zürich Cons. in 1914, and in the same year attained the *Venia legendi* at Zürich Univ. His music to Heine's *Ratcliff* was prod. at Essen (Tonkünstlerfest) in 1914.

**ANDREINI, Giovanni Battista** (1578-?): b. Florence, son of Francesco A. and Isabella Canali (both singers); was called to Paris by Maria de' Medici with the Fedeli troupe in 1613, together with his wife **VIAGINIA RAMPONI**, whose fame dated from 1608, when, on short notice, she took the place of the Romanino (who had died suddenly) in Monteverdi's *Ariana*. Both A. and his wife became great favorites in Paris and frequently returned, as late as the time of Rossi's *Orfeo* in 1647. A. wrote the text and, with Monteverdi, M. Effrem and Sal. Rossi, the music of the 'Azione sacra' *Maddalena* (Venice, 1617), also other texts for some of the first operas.

**ANERIO** (1) **Felice**: Add that he collaborated with F. Suriano (q.v.) in the revision of the Gradual (*Edittio Medicaea*). Several of his compositions have long been ascribed to Palestrina. Of his works were printed 2 books of *Sacri hymni et cantica* (5-8 part, 1596, 1602), 1 book 4-part *Responsoria* (1606), 1 book 5-part *Madrigali spirituali* (1585), 1 book 3-part madrigals (1598),

2 books of 5-part do. (1587 [2nd ed.], 1585) and 6-part do. (1590), 1 book of 4-part canzonets (1586), others in collections. He also pub. *Gioje, madrigali 5 v. di diversi* (1589). (2) **Giovanni Francesco**: Add that he was probably a brother of (1); before becoming maestro at Verona Cathedral (1610), he was in the service of Sigismund III of Poland, and afterwards (1613-20) *maestro di cappella* at the Jesuit Church of S. Maria di Monti in Rome. He became a priest at the age of 49. His earliest printed works are a book of 5-part madrigals (1599), a book of 4-part galliards in tablature, a *Dialogo pasforale al presepio* in tablature. Besides these there are 3 books of madrigals (5-6 part, 1608; 1-2 part, 1611; 1-4 part, 1617), a book of 1-4 part motets, madrigals, canzonets, dialogues and arias (*Selva armonica*, 1617), a book of 1-3 part arias, canzonets and madrigals (*La bella Clori armonica*, 1619) and *Teatro armonico spirituale* (5-8 part sacred madrigals, Biblical dialogues, etc.), which has important bearing on the early history of the oratorio. Of his church works there have also been traced a book of 4-6 part masses, 3 books of motets (1-6 part with cont., 1609, 1611, 1613 [also litanies]), 5 books of *Sacrae cantiones* (2-6 part with cont., 1613-18), 7-8 part litanyes and antiphons (1611), *Responsoria de natiuitate domini Venite exultemus* . . . *Te deum* (3-8 part, 1614), *Ghirlanda di sacre rose* (5 part, 1619), 3-4 part vesper psalms and 4-part *Cantica B.M.V.* (1620), also scattered works in collections.

[d']**ARIENZO, Nicola**. Add the titles of his operas: *La fidanzata del perruchiere* (Naples, 1860), *I due mariti* (1866), *Le rose* (1866), *Il cacciatore delle Alpi* (1869), *Il cuoco* (1873), *La figlia del diavolo (seria)*, 1879, *La fiera* (1887), *I viaggi* (1875); *Lesbo di Rodio* and *Capitan Fracassa* (not prod.). He also wrote 2 quartets, 1 quintet, 1 nonet, 2 cello concertos, 2 violin concertos, a canonic piano sonata, other piano pieces, a 5-part *Miserere (a cappella)*, a 6-part *Stabat Mater*, w. organ and strings, *Christo sulla croce* (soli, chor. and orch.), 2 symphonies, orch. pieces, choral works w. orch., etc. His theoretical writings include *Il sistema tetracordale nella musica moderna* (1878), and *Scuola di composizione musicale* (1899), also historical studies on Gesualdo di Venosa (1891), early comic opera, early and modern opera, etc. He is the teacher of Leoncavallo, di Nardi, etc., etc.

**ARIOSTI, Attilio**: Add that from Berlin he went to the court of the Duke of Anjou, then gained the favor of Emperor Joseph, and became his general agent for Italy, but had to relinquish his patent on the Emperor's death. He returned to his monastery in 1712, and

travelled in South Germany, to Paris and to London, 1715-16.

**ARMBRUSTER, Karl**. He was an enthusiastic Wagnerian; settled in London 1863 and became an important factor among the progressive element there; was associated with H. Richter in the London Wagner productions, conductor at the Haymarket, later Drury Lane; prod. *Tristan* at Covent Garden, lectured on modern composers in England and America; stage conductor in Bayreuth, 1884-94; musical advisor to the London County Council. He edited songs of Liszt, ballades of Loewe and 4 books of 'Wagner Lyrics.'

**ARMSTRONG** (2) **William Dawson** (1868- ): b. Alton, Ill., pupil of Clarence Eddy, etc.; organist and teacher in St. Louis and in Alton, Ill., composed 2 operas, 'The Spectre Bridegroom' and 'Claudia,' operettas, etc.

**ARRIOLA, [Pepito] Rodriguez** (1896- ): b. Coruna, Spain; a musical prodigy at 4 years of age, pupil of Nikisch.

**ARS, or Volkov [Nikolai] Andreievitch** (1857- ): b. Moscow; studied in Geneva and Milan; composed a symphonic poem, a waltz, polonaise for violin and orch.; translated Gevaert and Kastner into Russian.

**ATTEGNATI**: family of famous Italian organ builders. *Ref.*: VI, 405.

**AUBERT, Louis Francois Marie** (1877- ): b. Paramé; pupil of Diémer and Fauré at the Paris Cons.; published several collections of songs; fantasy for piano and orch., an opera *La Forêt Bleue* (1906; in Boston, 1913). He writes in an idiom akin to that of Debussy. *Ref.*: III, 363.

**AUBRY, Pierre** (1874-1910): b. Paris, d. Dieppe; professor of oriental languages, head of the department of music in the École des hautes études sociales, author of several essays on mediæval and Oriental music, also numerous contributions to the *Mercur musical*, many of which were later published separately.

**AUSTIN, Ernest** (1874- ): b. London; brother of **FREDERICK A.** (q.v.); abandoned a commercial career; from 1907 became known as composer of ultra-modern tendency. He pub. 2 piano trios with wind instr., 2 piano trios with strings; orch. variations, op. 34; 'Don Quichote's Love Songs' for soli, chor. and orch.; Music Poems, a sonata, etc., for piano; Music Poems for piano with strings, also with wind instr., and songs.

[d']**AUVERGNE, Antoine**: Add that from 1763 he wrote motets for the Concerts spirituels. His trio sonatas were pub. (as op. 1) in 1739, others (op. 4) in 1751, solo violin sonatas w. bass (op. 2) in 1739. He was made 'Compositeur de l'Académie Royale de Musique' by the King in 1776.



**BACH, Johann Christian:** Add that before becoming organist in Milan Cathedral he was *maestro di cappella* in the house of Conte Agostino Litta in Milan, whither he went in 1754. His employer gave him leave and means to study counterpoint with Padre Martini in Bologna. He became a Catholic in 1760, when he became cathedral organist. His operas *Catone* in *Utica*, prod. in Milan (1758) and *Naples* (1761), and *Alessandro nelle Indie*, prod. in Naples (1762), as well as interpolations in other operas, besides masses, a Requiem, a Te Deum and motets, had spread his fame so that Paris publishers sought him, before he went to London in 1762. After producing his *Orione* (1763) and becoming music master to the queen he soon became the centre of London musical life, especially by virtue of the subscription concerts conducted by him and C. F. Abel (q.v.). Given in the Hanover Square Rooms from 1775 the Bach-Abel concerts were to London what the Concerts spirituels were to Paris. Aside from his 16 Italian and 4 French operas, 2 oratorios, arias, cantatas, choruses, canzonets, etc., B. wrote a great number of instrumental works (symphonies, including one for 2 orchestras, also *concertante*, many piano concertos, other concertos, quartets, quintets, trios with and without piano, sonatas for piano with violin, a piano sextet and many piano solo works which had a great share in popularizing piano composition), and it is in this field that his chief historical importance lies. He was one of the first developers of the new classic style inaugurated by Stamitz and his school (contrast effects), and it is from him that young Mozart, during his London visits, learned some of the essentials of his style, notably the 'singing allegro,' originated by Pergolesi. Thus, while following quite different tendencies from those of his father, B.'s true merits have undoubtedly been underestimated.

**BAND, Erich** (1876- ): b. Berlin, where he studied piano and composition at the Royal High School for Music, conductor in Mayence, Bremen and Rostock; Musikdirektor, 1905, became court Kapellmeister at the Stuttgart Hoftheater, also conductor of two choral societies. He pub. a sonata and other pieces for piano, a string quartet, romance for 'cello and orch., and songs; revised Auber's *Domino noir*, and wrote *Zur Entwicklungsgeschichte des modernen Orchesters*, etc.

**BANDINI, Primo** (1857- ): b. Parma; studied there; composed 3 operas, produced Parma, Milan, Turin.

**BARBARINO, Bartolomeo** (early 17th cent.): b. Fabriano (Ancona) [hence called *da Fabriano*, but 'ORRO IL PESARINO'], was singer in the service of Monsignor G. della Rovere in Padua,

1610, composer of motets with continuo (1610, 1614), 3-part madrigals with cont. (1617), 1- to 2-part canzonets with cont. (1616) and 4 books of madrigals for one voice and cont., on texts by Rinuccini, G. B. Marini, Rinaldini and other prominent poets of the period.

**BARBELLA, Emanuele** (1704-1773): b. Naples, d. there; son of FRANCESCO B. (composer of sonatas for violin and bass), pupil of Leonardo Leo and Padre Martini; pub. trio sonatas (2 v. and cont.) and melodious duets of violins, for violin and 'cello, also violin sonatas with cont.; with Logroscino composed an opera, *Elmira generosa* (Naples, 1753).

**BARBI, Alice** (1862- ): b. Modena; studied violin playing with her father, but adopted singing as a profession, studying with Zamponi, Busi and Vannucini; made her debut in Milan, 1882. She also wrote poems, some of which were set to music by Bozzini, and edited a valuable collection of arias. She married Baron Wolf-Stormersen in 1897.

**BARBOUR, Florence Newell** (1867-): b. Providence, R. I.; pianist, and composer of piano suites, piano duets, choruses for women's voices, children's songs, anthems, organ and chamber music.

**BARNEKOW, Christian** (1837-1913): b. St. Sauveur, French Pyrenees, of Danish parents, d. Copenhagen; studied with E. Helstedt there; president of the Society for the Publication of Danish Music, 1871-87, of the Copenhagen Musical Society, 1895; professor, 1891. He composed chamber music, idylls for string orch., 2 concert fantasies for organ, op. 28, organ preludes (4 books), 4-hand Humoresques for piano, and many vocal works, including 4 choruses for women's voices and orch., mixed and men's choruses, sacred choruses w. organ, cantatas, duets and songs (cycles), sacred songs and popular melodies; edited 8 books of old sacred songs (J. C. F. Bach, C. P. E. Bach, J. A. P. Schultze) with organ, selected works of Buxtehude for piano 4 hands, and pub. a chorale book (2 parts, 1678 [6th ed.], 1892).

**BARNETT** (4) **Nevill George** (1854-1895): b. London, d. Picton, New South Wales; studied organ with J. L. Hopkins, organist in London, then in Sydney, Australia, where he was also mus. director of the Synagogue, teacher at the Institution for the Blind, and music critic for leading newspapers. He prod. an opera *Pomare* in Auckland and left in MS. 'The Art Theory of Harmony.'

**BARTH** (7) **Adolf Franz** (1852-): b. Alsheben-on-Saale; studied medicine and held clinical posts in Rostock and Berlin, where he practised as ear specialist and also made researches in acoustics; then became

head of a polyclinic at Marburg Univ., in 1895, at Breslau Univ., and 1896 at Leipzig Univ., where he devoted himself chiefly to researches on vocal culture and the breathing capacity of singers; also gave lectures on acoustics and physiology of the voice in Borchers' Courses for Vocal Teachers and Choral Conductors. He pub., aside from non-musical works, *Zur Lehre von den Tönen und Geräuschen* (1887), *Bestimmung der Hörschärfe* (1888), *Dekrement abschwingender Stimmgebellen* (1888) and other essays in anatomical journals, etc., also *Über die Bildung der menschlichen Stimme* (Leipzig, 1904) and *Klang und Tonhöhe der Sprechstimme* (ib., 1906). (8)

**Hermann** (1866- ): b. Luxemburg; preacher in Ruhlsdorf and Marienwerder; pub. *J. S. Bach* (1902), *Geschichte der geistlichen Musik* (1903), *Fragwürdige Choral-melodien* (1904), etc.

**BARTOSCH, Karl** (1877- ): b. Brünn; pupil of Otto Kitzler and of the Brünn Cons.; conductor at the theatres of Brünn, Heidelberg and Mannheim, where he became Musikdirektor and organist of the principal synagogue. He composed male choruses, songs, orch. pieces, *Die Jungfrau* for male chor. with orch. and organ, etc.

**BARTZ, Johannes** (1848- ): b. Stargard, Pomerania; studied with Hauptmann and Reinecke at the Leipzig Cons., organist at the Church of St. Peter and St. Paul in Moscow from 1872, and conductor of choruses. He prod. an 'Evangelical Requiem,' etc.; an opera 'The Sergeant,' an orch. suite, an oratorio, 'The Heavenly Messenger,' a string quartet; pub. 3 piano sonatas, a violin sonata, 12 motets, 12 books of popular songs, etc.

**BATHE, William** (1564-1614): b. Ireland, d. Madrid; author of a theoretical work entitled 'A Brief Introduction to the True Art of Musicke' (1584), also 'A Brief Introduction to the Skill of Song' (1600), which is remarkable for its attempt to set certain rules for the use of accidentals and as signaling the change from the hexachord system to the octave scales. He also wrote a pedagogical work *Janua linguarum* (Salamanca, 1611), which in the main prefigures Comenius. B. became a Jesuit in Tournai in 1591, took orders in 1599, and was subsequently director of the Jesuit Colleges in Lisbon and Salamanca.

**BATTKÉ, Max** (1863- ): b. Schiffuss, East Prussia, studied in Königsberg and Berlin (Royal High School and Master School of the Academy); teacher at the Stern Cons., the Konservatorium des Westens, and conductor of the Mozart Choir; founded a seminary for music in 1900, which in 1910 became the 'Seminar für Schulgesang.' In 1902 he founded the Jugend-

Konzerte. He wrote *Elementarlehre der Musik* (1898, 3rd ed., 1908), *Primavista, eine Methode vom Blatt zu singen* (1900, 4th ed., 1912, also Czechish) and other pedagogical works; also edited 3 books of practice songs for mixed chor., women's chor. and male chor., and other collections, also, with Humperdinck, a collection of piano music.

**BÄUERLE, Hermann** (1869- ): b. Ebersberg, Württemberg, son of a teacher; ordained priest (1895); studied under E. Kauffmann, and with Haberl at the Church Music School in Ratisbon; court chaplain, 1899; teacher of harmony and counterpoint at Ratisbon, 1901; *Dr. phil.*, 1906; honorary canon of Palestrina and Monsignore (1906), was exempted as court chaplain (1908); is now clergyman in Reutlingendorf, Württemberg; composed numerous sacred vocal pieces a cappella; wrote *Palestrina muss populärer werden* (1903) a *Repetitorium der Harmonielehre* (1902); edited (1903) *Bibliothek alt-klassischer Kirchenmusik in moderner Notation* (Palestrina, Lasso, Vittoria, J. J. Fux); author of *Liturgie* (theory of the Catholic cult, 1908); *Der Vatikanische Choral in Reformnotation* (1907); pub. a *Graduale parvum*, *Kyriale parvum* and *Kyriale missae* in his reform-notation; composer of over 60 works (graduals, offertories, masses, etc.).

**BAUSNERN, Waldemar von** (1866- ): b. Berlin; pupil of Kiel and Bargiel at the Royal High School there; conductor of the Mannheim Musikverein and Lehrergesangverein, 1891, of the Dresden Liedertafel, 1895, also the Dresden Bachverein and later the Chorverein; teacher at the Cologne Cons., 1903, and conductor of the Cologne Tonkünstlerverein; director of the Grand Ducal Music School in Weimar. He was made professor in 1910. B. composed *Gesang der Sappho*, for alto and orch., 3 symphonies (No. 3, *Leben*), an orch. ballade, an overture, a string quartet, a piano quintet, a piano quintet with strings, clarinet and horn, serenade for piano, violin and clarinet, a string sextet and other chamber music; vocal works (sop. or tenor) w. orch., mixed choruses a cappella, 8 *Kammergesänge* for high voice, string quartet, flute and clarinet, piano pieces and songs, also the operas *Dichter und Welt* (Weimar, 1897), *Dürer in Venedig* (ib. 1901), *Herbort und Hilde* (Mannheim, 1902) and *Der Bundschuh* (Frankfort, 1904); also a ballad cycle. B. edited for the complete edition of Cornelius' works 'The Barber of Bagdad' and 'Cid,' also finished *Guntöd* (Cologne, 1906).

**BAYLY, Anselm** (1719-1794): b. Haresfield, d. London; member (1741) and subdeacon (1764) of the Chapel Royal there; wrote 'A Practical Treatise of Singing and Playing' (1771), 'The

Alliance of Musick, Poetry and Oratory' (1789) and pub. a collection of anthem texts with a preface on church music.

**BAWR, Alexandrine Sophie, Comtesse de (née Baroness Champgrand)** (1773-1860): b. Paris, d. there; married Saint-Simon, 1789, then the Russian Count Bawr. She was a pupil of Grétry, pub. a *Histoire de la musique* (1823, also German, 1826), and wrote romances, which became salon favorites.

**BEATTIE, James** (1735-1803): b. Lawrencekirk, Scotland, d. Aberdeen; professor of moral philosophy; wrote 'Essays on Poetry and Music as They Affect the Mind,' 1776 (1779), and 'Letter . . . on the Improvement of Psalmody in Scotland, 1778' (1829).

**BECKER** (12) **Hngo** (1864- ): b. Strassburg; excellent quartet player; studied under his father, JEAN B., Kanut, Kündinger, Friedrich Grützmacher, Sen., Karl Hess in Dresden, and with Piatti and Jules de Swerts; became solo 'cellist of the opera orch. in Frankfurt (1884-86); member of the Heermann quartet (1890-1906); teacher of 'cello and chamber music at the Hoch Conservatory; since Piatti's death (1901) his successor as 'cellist of the London Monday Concerts; Royal professor (1896); member of the Stockholm Royal Academy (1902); succeeded Rob. Hausmann as head teacher of 'cello at the Royal High School for Music in Berlin (1909). His playing is distinguished by classic dignity and void of all virtuosic eccentricities. He composed a 'cello concerto in A major (1898), variations and pieces for 'cello; E. d'Albert, Bazzini, Chevillard and Dohnányi dedicated compositions to him.

**BECKMANN** (1) **Wilhelm Gustav** (1865- ): b. Bochum; pupil of Radecke and Löschnhorn at the Royal Institute for Church Music in Berlin; school singing teacher there, then conductor of the Evangelical Church Choir there and in 1896 organist at the Kreuzkirche in Essen; Royal Musikdirektor, 1906; founded the Evangelical Organists' Society for the Rhineland and Westphalia, 1899, and the Society of Evangelical Church Musicians of Prussia, 1908 (Berlin). He pub. several hymn books, wrote (with Hackenberg and Klingemann) *Grundsätze und Richtlinien für Pfarrer und Organisten* (1911).

**BECKMAN, Bror** (1866- ): b. Kristinehamn, Sweden; pupil of J. Lindgren; director of the Stockholm Conservatory (1904); composed orchestral works (Symphony in F major, 'Summer Nights,' for string orch.), vocal pieces with orch. and with piano, chamber music (violin sonata, op. 1) and pieces for piano.

**Behm, Eduard** (1862- ): b. Stettin; studied at Leipzig Cons. and in

Berlin (Kiel, etc.), critic and teacher in Stettin, after some time in Vienna, teacher at the Erfurt Academy of Music, and director of the Schwantzer Conservatory, Berlin, till 1901. He composed a symphony, which won the Mendelssohn prize, a piano concerto, which won the Börsendorfer prize, also a trio, 2 violin sonatas, a clarinet quintet, a string sextet (with violotta), a violin concerto, a violin suite, 'Spring Idyll' for orch., male choruses, songs, also 3 operas (*Der Schelm von Bergen*, 1899; *Marienkind*, 1902) and *Das Gelöbnis* (1914).

**BEIER, Franz** (1857-1914): b. Berlin; student and teacher at the Stern Cons. *Dr. phil.*, Rostock, 1883, with a study on Froberger, theatre chorus director at Aachen and at Cassel, Royal Kapellmeister there in 1899. He prod. an operetta (1890) and a parody (1888); arranged Spohr's *Kreuzfahrer*.

**BELLAIGUE, Camille** (1858- ): b. Paris; studied law, also music with Paladilhe and Marmontel; became music critic of the *Correspondant* 1884, of the *Revue des Deux Mondes* in 1885; also contributor to *Le Temps*. His collected studies were pub. as *L'année musicale* (1886-91, 5 vols.), *L'année musicale et dramatique* (1893), *Un siècle de musique française* (1887), *Psychologie musicale* (1893), *Portraits et silhouettes des musiciens* (1896, English, 1897), *Études musicales et nouvelles silhouettes de musiciens* (3 vols., 1898-1907, Eng., 1897), *Impressions musicales et littéraires* (1900), *Les époques de la musique* (2 vols., 1909), *Mozart* (1906) and *Mendelssohn* (1907).

**BELLINCIONI, Gemma** (1864- ): b. Monza, Piemont, coloratura soprano, studied under her father, Cesare B. and Corsi, début in Pedrotti's *Tutti in maschera* (Naples, 1881); toured with Tamberlick in Spain and became one of the most celebrated prima donnas of Italy and abroad; married the tenor Stagno; created a number of prima donna rôles in modern 'veristic' operas (*Cavalleria rusticana*, *Nozze Itriene*, etc.); directress of an operatic school in Charlottenburg since 1911; pub. a *Gesangschule*. Her daughter Bianca made her début as soprano in Graz, 1913.

**BERGIRON DU FORT-MICHON** [de Briou], **Nicolas Antoine** (1690-1768): b. Lyon, d. there; founded the Académie des Beaux-Arts there, a concert organization which maintained weekly concerts with chorus and orchestra for a period of 60 years and for which he composed vocal and instrumental works. He was co-director and conductor of the Lyons Opera, 1739.

**BERNOULLI** (3) **Edouard** (1867-): b. Basle, 1867; wrote *Die Choralnotenschrift bei Hymnen und Sequenzen im späteren Mittelalter*, as thesis for *Dr. phil.*, Leipzig, 1896 (pub. in ex-

panded form, 1898); edited the new edition of H. Abert's arias (*Denkmäler d.T.*, vol. 12-12), and pub. with G. Holz and Franz Saran, the Jena Song MS. with transcription into modern notation (1901). In 1910 he became docent at Zürich Univ., having written a study, *Aus Liederbüchern der Humanistenzeit*. He also pub. *Oratorientexte Händels* (1905) and *Hector Berlioz als Ästhetiker der Klangfarben* (1909). He has prepared new editions of Prætorius' *Syntagma musicum, III* (1620) and a fac-simile edition of Attaignant's tabulatures of dances of the years 1530 and 1531.

**BIENSTOCK, Heinrich** (1894- ): b. Mülhausen, Alsace; studied with Georg Haeser and Hans Huber in Basle, and at the Royal High School in Berlin (conducting); composed a one-act opera *Zuleima* in 1911 (Karlsruhe, 1913), a 4-act pantomime *Die Bezwinger des Lebens* and a 3-act opera *Eine Künstlertragödie*. He was coach at the Karlsruhe Hoftheater and now resides in Munich.

**BITTNER, Julius**: Add that in 1915 he won the Vienna Mahler prize.

**BOCQUET, Roland**: contemp. German composer of songs and piano pieces, incl. a Ballade (op. 22) and 2 Preludes (op. 23).

**BOHNKE, Emil** (1888- ): b. Zdunska Wola, Russian Poland, studied with Sitt and Krehl at the Leipzig Cons. and Gernsheim in Berlin; composer of a prize-crowned trio, a string quartet, a symph. overture (MS.), also piano pieces (pub.).

**BOLZONI, Giovanni** (1841- ): b. Parma; studied at the Cons. there; violinist; was concert-master in Savona, director of the Morlacchi Conservatory, Perugia; then in Piacenza, now in Turin as director of the Music Lyceum and concert-master at the Royal Theatre. He composed the opera *Il matrimonio civile* (Parma, 1870), *La stella delle Alpi* (Savona, 1876) and *Jella* (Piacenza, 1881), a symphony, several overtures, serenades, etc., for small orch., pieces for string instr., some w. piano, piano pieces, etc.

**BOMTEMPO, João Domingos** (1775-1842): b. Lisbon, d. there; pupil of his father, FRANCISCO XAVIER B. (d. 1795), a native of Foggia, Naples, oboist and Royal chamber musician. B. studied further in Paris, where he appeared as pianist with the violinist, Felipe Libon, in 1809 and prod. his first symphony in the same year. Shortly after he joined Clementi in London, returned in 1815 to Lisbon, where, after further visits to London and Paris, he founded a Philharmonic Society, which existed till 1828. In 1833 B. became director of the newly founded Royal Cons. He wrote 6 symphonies, 4 piano concertos, a piano quintet, 4 piano sextets, sonatas (partly with violin), variations, masses,

a Requiem and an opera, also pub. a Piano School.

**BONAVENTURA, Arnaldo** (1862-): b. Leghorn; studied law and chemistry, abandoning both for musicology. He became teacher of musical history and æsthetics, also librarian, at the Royal Institute of Music in Florence. He pub. compositions of Peri, Frescobaldi, Barbara Strozzi, etc., and wrote *Manuale di Storia della musica* (Leghorn, 1898, 4th ed., 1913), *Storia degli stromenti musicali* (ib. 1905), *Dante e la musica* (ib. 1904), *La vita musicale in Toscana* (Florence, 1910), *Saggio storico sul teatro musicale Italiano, La esumazioni delle Musica antica, Le forme della musica strumentale da camera, Nicolo Paganini* (1911), *I violinisti Italiani moderni*, besides large works concerning literary history.

**BOOTT, Francis**: Add that he composed under the pseudonym TELFORD.

**BOPP, Wilhelm** (1863- ): b. Mannheim; pupil of Jean Becker, Ferd. Langer and Hänlein there, of Schradieck, Jadassohn, etc., at Leipzig Cons., and Emil Paur in Mannheim; in 1884 became conductor of the Liedertafel in Freiburg i. B., in 1886 solo répétiteur at the Frankfurt Stadttheater; assisted Mottl in Karlsruhe and Bayreuth; in 1889 returned to Mannheim as teacher at the Cons.; critic, leader of a mixed quartet and a chamber music society for the cultivation of Brahms' music, also of a second vocal quartet (with his wife, Frau BOPP-GLASER), which as Nouvelle Société Philharmonique appeared successfully in Paris; opened a High School of Music under the patronage of the Grand Duchess of Württemberg. In 1907 he was made director of the Cons. of the Friends of Music in Vienna, which, under his incumbency, became a state institution (Imp. and Royal Academy for Music and Dramatic Art). He is Grand-Ducal professor.

**BOSE, Fritz von** (1865- ): b. Königstein-on-the-Elbe; studied piano with H. Klesse in Leipzig and became a pupil of Jadassohn and Reinecke at the Cons. there, later of Bülow in Hamburg. In 1888 he first appeared as pianist in Leipzig, in 1893 he became teacher in the Karlsruhe Cons., in 1898 at the Leipzig Cons.; professor, 1912. He is particularly noted as chamber music player. He composed mixed and male choruses and piano pieces.

**BOSELET, Charles** [François Maria] (1812-1873): b. Lyons, d. St. Josse ten Node, near Brussels; studied at the Royal School of Music there; was theatre conductor at Boulogne-sur-Mer; again pupil of the Brussels Cons. (re-organized by Pétis); second conductor at the Royal Opera, 1835; professor of harmony at the Cons., 1840; composer of many male quartets, also ballets prod. at the Théâtre de la Monnaie, and church music.

**BOURDELOT, Pierre** (Pierre Michon) (1610-1685): b. Sens, d. at the Abbey Macé; Royal physician (1642); collected the material for a history of music at which he began to work with his nephew, Pierre Bonnet (1638-1708), whose brother Jacques (d. 1724) finished and published it as *Histoire de la musique et de ses effets* (Paris, 1715, 2nd ed. 1726, with a *Comparaison de la musique italienne et la musique française* by Lecerc de Vieville as 2nd-4th parts; in this form also a new edition in 1743).

**BRESLAUER, Emil** (1836-1899): b. Kottbus, d. Berlin; was at first a preacher of the Jewish Congregation in Kottbus, but from 1863 devoted himself to music. After studying at the Stern Cons. in Berlin (Kiel, Stern, etc.) he became teacher of piano and theory at the Kullak Academy, and later founded a conservatory and seminary for the training of piano teachers. In 1883 he became choir-director of the Reformed Synagogue and was also active as critic for leading newspapers. He founded the Verein der Musiklehrer und -Lehrerinnen in Berlin, which in 1886 was expanded and became the Deutsche Musiklehrer-Verband. From 1878 he edited the pedagogical periodical *Der Klavierlehrer* and he pub. *Die technischen Grundlagen des Klavierspiels* (1874), which earned for him the title of professor, also a *Notenschreibschule*, a *Methodik des Klavierunterrichts* (1886, 1896), a *Führer durch die Klavierunterrichts-Literatur* (1887), a *Klavierschule* (3 vols., 13th ed., 1898) and *Melodiebildungslehre* (2nd ed., 1895). He also pub. a number of sacred and secular choruses, songs, piano pieces, a serenade for string orchestra, etc.

**BRANBERGER, Johann** (1877-): b. Prague, where he graduated from the Cons.; *Dr. phil.*, Prague, 1905; studied musicology under Kretzschmar, Wolf and Friedländer at Berlin Univ. and visited the libraries of Germany and France. In 1906 he became professor and secretary of the Prague Cons.; edited the periodical *Dalibor*, active as music critic and with Spitta, arranged historical concerts in Prague. He pub. a 'Catechism of General Musical History,' 'On the Music of the Jews,' 'Rhythm and Tone,' 'How Shall We Listen to Music?' (in Bohemian), *Musikgeschichtliches aus Böhmen* (Ger.) and edited old Bohemian music. His wife, Doubravka Branberger-Cernock (b. Prague, 1885), is a concert singer and vocal teacher, and pub. a Pedagogical Survey of Vocal Literature (in Bohemian).

**BRANDUKOFF, Anatol** [Andreievitch] (1859- ): b. Moscow; 'cellist, studied at the Moscow Cons., lived in Paris till 1889. He made his début under Saint-Saëns at Angers, appeared

at important concerts in Paris and London, founded a quartet with Marsick in Paris; since 1890 resident in Moscow. He wrote solos for 'cello, some with orch.

**BREITKOPF & HÄRTEL**: Add that the firm co-operated with the Bach und Händel-Gesellschaft from its inception in the publication of the complete works of Bach and Handel. Since then it has undertaken independently monumental complete editions of the works of Mozart, Beethoven, Palestrina, Orlando di Lasso, Mendelssohn, Schumann, Schubert, Haydn, Wagner, Liszt and Berlioz. Branches of the house were established in Brussels, London and New York, the last-named becoming an independent corporation (B. & H., Incorporated) in 1916. The printing and art shops of B. & H. employ some 800 workers. New buildings were added in 1913. A son of O. von Hase, Hermann von Hase (q.v.) entered the firm in 1904.

**BRÜCKNER, Karl** (1893- ): b. Gotenburg, Sweden; son of Gustav B., a music teacher; pupil of Sitt in Leipzig and of the Leipzig Cons.; appeared as violinist at the age of 6 and has scored phenomenal success.

**BRUNE, Adolf Gerhard** (1870- ): b. Bakkum, Hanover, studied with his father and at the seminary in Osnabrück, went to America, was organist in Peoria, Ill., and continued his studies in Chicago with E. Liebling and B. Ziehn; became teacher at the Chicago Musical College in 1898. He pub. a violin sonata, 2 ballades for piano, 2 piano suites, 4 string quartets, a string quintet, a trio, a piano quartet, 3 symphonies, 2 overtures, symphonic poems and large choral works, also organ pieces.

**BRZEZINSKA** (1) **Philippine** (née Szymanowaka) (1800-1886): b. Warsaw, d. there; composed piano pieces and sacred songs, of which one, *Me opuszczal nas*, is very popular in Poland. (2) **Franciszek** (1867- ): b. Warsaw; grandson of (1); studied with Kiszyński and Zawiski, also under Krehl, Reger, Nikisch and R. Hofmann, composer of piano pieces ('Polish Suite,' toccata, preludes and fugues), a violin sonata and a piano concerto (MS.).

**BUONAMENTE, Cavaliere Giovanni Battista** (17th cent.): *maestro* at the Franciscan monastery of Assisi about 1636; was one of the earliest composers of violin sonatas and a developer of violin technique; pub. 7 books of sonatas, *sinfonie* and dance movements in Venice (Venice, [?], [?], [?], 1626, 1629, 1636, 1639), the last four being preserved in the Breslau Municipal Library. The 4th, 5th and 7th are for 2 violins and bass, the 6th for 1-4 violins, *basso da braccio*, *cornetto*, *dolcina*, *fagotto* and trombone. They are

notable, considering their period, for their unity, simplicity and breadth of style.

**CALZABIGI, Raniero da:** Add that he wrote *Dissertazione su le poesie drammatiche del Abbate Pietro Metastasio* (1775), and an answer to a *Risposta* to the same.

**CAPPI** (1) **Giovanni** (early 19th cent.): publisher, who, after leaving the firm of Artaria & Co. (q.v.), founded an art firm under his own name (Johann C.), which was continued after his death by his widow and son. Joseph Czerny became a partner in 1824 (Cappi & Co., 1824; Cappi & Czerny, 1826) and C. left the firm in 1828, which then became 'Josef Czerny.' Mathias Traussen bought it in 1832. (2) **Peter:** also left the Artaria firm (1816) to found the publishing house of 'Peter Cappi.' With A. Diehl as partner the firm became 'Cappi & Diabelli,' and, after C. was succeeded by C. A. Spina, 'Diabelli & Co.' In 1852 Spina alone continued the business under his own name.

**CAPRIOLO** (or **Caproli**), **Carlo**, DETTO IL VIOLINO (17th cent.): left Rome at the invitation of Mazarin, and in Paris prod. the opera *Le nozze di Tete e Peleo* (April 14, 1654), the text being written by Buti. He also wrote an oratorio,  *Davide* (1683), and was one of the creators of the cantata.

**CAVOS, Catterino:** At the age of 12 he wrote a homage cantata on the occasion of a visit of Emperor Leopold II to Venice. He went to St. Petersburg in 1797 as a member of an Italian opera troupe and 2 years later became conductor at the Imperial Theatre. From 1803 he also directed the Russian opera and from 1806 confined himself to this activity, while writing operas for 3 troupes—French, Italian and Russian. The comic operas *Les trois bosus* and *Les trois sultanes* were his first successes, followed by 'Russalka' and 'Ilia the Hero' (1806), also 'Ivan Sussanin' (1815). He wrote further 'The Fugitive Bridegroom' (1806), 'The Peasants' (with Bulant, 1814), 'The Ruins of Babylon' (1818), 'Dobrynia Nikitish' (with Antonolini, 1818), 'Swellana' (1822), 'Confusion' (1823), 'The Youth of John III' (1823), 'The Mountains of Piemont, or The Devil's Bridge' (with Lehnhardt, 1825), 'Miroslava' (1827); also the operetta 'Poet and Cossack' (1812), the ballets 'Zephyr and Flora' (1808), 'Cupid and Psyche' (1810), 'Love of Country' (1813-14), 'Acis and Galatea' (1815), 'Carlos and Rosealba' (1817), 'Roland and Morgana' (1825), 'Phedra' (with Turik, 1825), and 'Satan' (with Turik and Shelichoff, 1825), also many dramas and comedies. C. became inspector (1821), then director (1832) of all the Imperial Orchestras and his salary reached 21,000 rubles.

**CAZZATTI, Maurizio** (ca. 1620-1677): b. Guastalla, d. Mantua; was chamber conductor to the Duke of Sabloncta at Bozolo, 1647, *maestro di cappella* at San Maria Maggiore, Bergamo, 1653, at Bologna, 1657, and *maestro* to the Duchess Anna Isabella of Mantua from 1673 till his death. He is remarkable as a composer of instrumental music and was the teacher of G. B. Vitali, with whom he developed a more compact form from the hitherto loose and variegated style of sonata writing. He wrote over 60 works and also produced masses, psalms, motets and other church music, most of which were written in the new 4-part style with instruments and only some for 4 or more parts *a cappella*, also many arias, cantatas, chamber duets, madrigals and solo canzonets, others for 2 or 3 voices with continuo, besides 4 books of sonatas for string instruments with cont. (3-5 parts, 1642, 1648, 1656, 1677), and 2 books of dance movements (3-5 parts).

**CHEVALLIER, [ERNST AUGUST] Heinrich** (1848-1908): b. Hanover; studied there and in Hamburg, where he founded and conducted the *Lehrergesangverein* and the *Chorverein*. He pub. choral songs, of which many became popular, also songs, piano pieces, violin pieces, etc., and left a comic opera, etc.

**CHINTZER, Giovanni** (18th cent.): presumably Italian composer of many trio sonatas (2 violins and cont.) and 4-part symphonies, also duets for flute or violin and sonatas and other solo pieces for violin and bass (printed in Paris, ca. 1740). He also wrote some church music and arias with instruments (MS. preserved in Dresden and Vienna), also 6 operettas and 2 oratorios.

**CHIPP, Edmund Thomas** (1823-1886): b. London, d. Nice; eminent organist occupying various posts in the British Isles, became organist and choirmaster at Edinburgh Cathedral in 1867; composed an oratorio 'Job,' a biblical idyll *Naomi*, besides 2 Te Deums, a Service, a Gloria for men's voices, and pub. a book of organ pieces, small choruses and a collection entitled 'Music for the Church Service.'

**CHITZ, Arthur** (1882- ): b. Prague; studied natural sciences and music in Vienna, Prague and Dresden; *Dr. phil.* with *Die Hofmusikkapelle Kaiser Rudolf II.*; studied composition with Novak and F. Spilka, piano and violin with Hoffeld, Mařak and Bandler; devoted himself to the study of Beethoven's early period, and pub. *Beethovens Kompositionen für Mandoline, Une Œuvre inconnue de Beethoven*, etc.; teaches theory and musical history in Dresden.

**CHLADNI, Ernst [Florens Friedrich]** (1756-1827): b. Wittenberg, d.

Breslau; studied law and became doctor in Wittenberg, then studied natural sciences and later lectured on acoustics, making his discoveries known all over Europe. His name is permanently connected with the Chladnian 'tone figures,' i.e., the peculiar regular, star-like formations which are produced, if a glass plate, strewn with sand, is set in vibration by a bow. He also invented the 'Euphon' (a glass-rod instrument) and the 'Clavi-cylinder' (a glass-rod piano). He wrote *Die Akustik* (1802, French, 1809), *Neue Beiträge zur Akustik* (1817), *Beiträge zur praktischen Akustik* (1821), *Kürze Übersicht der Schall- und Klanglehre* (1827) and many other studies on acoustics published in various periodicals.

**CLARK** (1) **Richard** (1780-1856): b. Datchet (Bucks); d. London; lay-priest of St. George's and Eton College; lay-vicar of Westminster Abbey and vicar choral of St. Paul's; made a name with his glees, anthems, etc., but especially with a few monographs ('Reminiscences of Handel' [1836], on 'God Save the King,' on the etymology of the word 'Madrigal'); wrote 'Reading and Playing from Score Simplified' (1838); pub. a collection of texts to popular glees, madrigals, rondos and catches (1814). (3) (**C.-STEINIGER**), **Frederick Horace**, also called **Leo St. DAMIAN** (1860- ): b. America; studied at the Leipzig Cons.; and with Deppes; lives in Halensee near Berlin; fantastic and eccentric theorist on piano playing; wrote *Die Lehre des einheitlichen Kunstmittels bei dem Klavierspiel* (1885), *Phorolyse des Klavierspiels* (1885), *Liszt's Offenbarung, Schlüssel zur Freiheit des Individuums* (1907), *Pianistenharmonie* (1910), *Brahms-Noblesse* (1914).

**CLEMENS, Charles Edwin** (1856-): b. Plymouth; studied with Weeks, Martin and Pauer at the Royal Academy of Music, London, became organist of the English Church in Berlin, 1889, and teacher of the Scharwenka Cons. In 1895 he went to Cleveland, Ohio, where he is active as organist, teacher and choral conductor. He pub. 'Pedal Technique' (2 vols.) and 'Modern School for the Organ.'

**CORSI, Giuseppe** (called **Celano** after his birthplace): 17th cent. composer of cantatas; *maestro di cappella* at Santa Maria Maggiore, Rome (1659), San Giovanni di Laterano (1663), Loreto Cathedral (1668-74) and again in Rome, but had to leave the city because of the distribution of interdicted books; after 1681 he was at the court of Parma.

**COTES, Ambrosio de** (?-1603): d. Seville; Royal chapel master in Granada; cathedral chapel master in Valencia (1596); in Seville (1600). An important 5-part mass *De plagis* and motets by C. have been preserved in the cathedral archives of Valencia; sacred

madrigals and chansons are probably lost.

**CROCE, Benedetto** (1866- ): b. Pescasseroli (Aquila); philosopher in Naples; hon. *Dr. phil.* of the University of Freiburg; Italian senator; directed the publication of *Classica della filosofia moderna* (24 vols.) and *Scrittori d'Italia* (40 vols. at present); wrote *I teatri di Napoli nei secoli XV-XVIII* (1897), *Problemi di estetica* (1909), *Estetica come scienza dell'espressione e linguistica generale* (1902, German, 1905, 4th ed., Bari, 1912), and *Breviario di estetica* (1913, also German), editor of *La critica* (*Rivista di letteratura, storia e filosofia*, Naples).

**CUCUEL, Georges**: Add to his writings *Sources et Documents pour servir a l'histoire de l'opéra comique en France (L'Année musicale III, 1913)*.

**DEMANTIUS, Christoph** (1567-1643): b. Reichenberg, Bavaria, d. Freiberg, Saxony; composer of church music, including a 6-part *Te Deum* (1618), a 'German Passion according to St. John' (6-part, 1631), besides various collections of Magnificats, psalms, motets, masses, intros, prosas, threnodies, etc.; also secular songs (5-part, 1595) and arrangements of secular songs by Gregor Lang (5-part, 1615, in 2 parts), songs of war and victory (6-part, 1600), canzonets, villanelles (1609); also a collection of Polish and German dances with and without texts (4-5 parts, 1601), 6-part dance movements, some with texts (1609), 4-5 part dance movements, some with texts (1613) and a number of nuptial songs. He also wrote 2 theoretical treatises, *Forma musices* (1592) and *Isagogae artis musicae* (1607, 10th ed., 1671).

**DENTE, Joseph** (1838-1905): b. Stockholm, d. there; violinist, pupil of d'Aubert (Stockholm) and Léonard (Brussels); also studied composition with Winge and Franz Berwald; member of the Stockholm court band, 1853, *corepetitor* at the court opera, 1861 concertmaster, assistant, then chief Kapellmeister (1879-85) and teacher of composition, etc., at the Cons., also director of the symphony concerts, 1890-91. He composed a symphony (prize, Berlin, 1888), a concert overture, a violin concerto, a romanza for violin and piano, a number of songs and an operetta.

**DEUTSCH** (1) **Moritz** (1818-1892): b. Nikolsburg, Moravia, d. Breslau, where he was cantor of the New Synagogue; studied at the Vienna Cons. and in Breslau; became 2nd cantor at the Vienna Temple in 1842 and in 1844 went to his last position in Breslau, where from 1855 he was also music teacher at the Jewish Theological Seminary and founded a musical institute for Jewish cantors and teachers in 1859. He was also noted as tenor in oratorio performances. He made an artistic arrangement of the Jewish rit-

Drake

Fink

ual chant, and pub. 12 organ preludes (after old synagogue intonations), 'German Synagogue and School Songs' (1867), *Vorbeterschule* (1872), an appendix to the same (1890), Breslauer Synagogengesänge (1880, with 2 appendices), *Col Nidre* (traditional), for solo voice with organ or piano. (2) **Otto Erich** (1883- ): b. Vienna, where he was art critic to the *Vienna Zeit*, 1908-09, and assistant at the Art Historical Institute of the Vienna Univ., 1910-11. Besides studies on the history of art and literature he wrote monographs on Haydn, Mozart, Beethoven, Schumann, Liszt and especially Schubert, also pub., with Ludwig Scheibler, *Franz Schubert. Die Dokumente seines Lebens und Schaffens* (Munich, 1913f).

**DRAKE, Erik** (1788-1870): b. Hagelsrums Gärd, d. Stockholm; teacher of musical theory; secretary, librarian and inspector at the Stockholm Musical Academy; author of several theoretical school books including a 'Harmony' (2 vols., 1839-40), 'Counterpoint' (1845), 'Preparation for the Organist's Examination' (1846), 'General Musical Treatise' (1830); translator of Zöllner's 'Organ School' and Gollmick's 'Lexikon,' and collector of Swedish folk-songs. He composed 2 string quartets, a Sing-spiel, and *Sappho* for 3-part chorus and declamation.

**DRANGOSCH, Ernesto** (1882- ): b. Buenos Ayres; studied at the Berlin Royal High School, won a state scholarship and studied further with An-sorge and Humperdinck in Berlin; toured as pianist, and in 1905 returned to Buenos Ayres to become director of the Cons. He composed sonatas, Konzertstücke, etc., for piano.

**DUNN, John Petrie** (1878- ): b. Edinburgh, pupil of Niecks and Tobias Matthay, also of Max Pauer and Samuel de Lange in Stuttgart. He appeared as pianist at an early age, became teacher at the Stuttgart Cons., 1902, and after further tours as pianist, first piano teacher at Kiel Cons., also vice-director of studies. He pub. *Das Geheimnis der Handführung beim Klavierspiel* (1914).

**EATON, Louis H.** (1861- ): b. Taunton, Mass.; organist there, in Milwaukee and in San Francisco.

**EBERS, Karl Friedrich** (1770-1836): b. Cassel, d. Berlin; composer. He wrote prolifically in all musical forms and was best known by his piano arrangements. Of his compositions only the drinking song *Wir sind die Könige der Welt* is still sung in Germany.

**EGGER, Max** (1863- ): b. Vienna; grandson of Simon Sechter; pupil of A. Seydler and Rudolph Bibl; lives in Vienna; composed to his own texts the operas *Der Trentjäger*, *Frau Holda* (Vienna, 1908), *Der Pathe des Todes* and *Hexenliebe*.

**ENGELKE, Bernhard** (1884- ): b. Brunswick; studied philology and musicology in Halle and Leipzig; *Dr. phil.* 1906, with a study on Joh. Fr. Fasch. He now resides in Magdeburg as vocal teacher and organist and has devoted himself particularly to research concerning the musical history of Magdeburg, preparing *Denkmäler* for publication; also pub. editions of old music (J. P. A. Schulz, Mozart, Haydn, etc.), and is in charge of a volume of symphonies from the circle of Frederick the Great for the *Denkmäler der Tonkunst*.

**ERB, Maria Joseph:** He is organist at the Johanniskirche and instructor for organ, piano and composition at the Strassburg Cons. (Royal Professor, 1908). He also wrote a suite for piano and violin, an orch. suite and 20 offertories; also (in MS.) a number of orchestral and chamber music works.

**FAISST, Klara [Mathilde]** (1872-): b. Karlsruhe; studied at the Cons. there and with Bruch, etc., at the Royal High School, Berlin; composer of piano pieces, pieces for 'cello and organ, songs, choruses, motets, ballads, etc. She lives in Karlsruhe.

**FEDÉLI** (1) **Ruggiero** (d. 1722): at the Bayreuth court, 1687, the Dresden court, 1687-88; court composer (1691) and court Kapellmeister (1701) in Berlin, court Kapellmeister in Cassel, 1705; composer, of whose works are preserved a number of cantatas, a mass with orch., parts of masses, a 4-part Magnificat with instr. and other church music, also an opera *Almira* (Brunswick, 1703). (2) **Vito** (1866- ): b. Voligno; pupil of A. Leonardi and E. Terziani in Rome; composer of the operas *Ivanhoe*, *La Vergine della montagna* and *Varsovia* (Rome, 1900), also masses a *cappella* with organ and with orch., other church music, pieces for orch., for organ, choruses and songs. He contributes to the *Rivista musicale* and other periodicals and has lectured at the congresses of the International Musical Society in Vienna (1909) and London (1911). He is director of the Novara Municipal Institute of Music.

**FEDERICI, Vincenzo** (1764-1826): b. Pesaro, d. Milan; composer of 14 serious operas and 1 comic opera, *La locandiera scaltra* (Paris, 1812) and a number of cantatas; professor of counterpoint, and, from 1812, censor at Milan Cons.

**FÉVRIER** (2) **Henri** (1876- ): composer of a comic opera *Le roi aveugle* (Paris, 1906), a grand opera *Monna Vanna* (Paris, 1909, also Chicago, etc.), the operettas *Agnes, dame galante* (Paris, 1912), *Carmosine* (Paris, 1913) and the fairy play *La princesse et le porcher* (Paris, 1912).

**FINK** (1) **Gottfried Wilhelm** (1783-1846): b. Sulza, Thuringia, d. Leipzig; studied theology and became



assistant preacher; directed an educational institution, 1812-27. From 1808 he was a collaborator on the *Allgemeine musikalische Zeitung* (his first article being *Über Takt, Taktarten*, etc.), and during 1827-41 was its editor. R. Schumann's *Neue Zeitschrift für Musik* was founded to offset F.'s 'soft-soaping.' He composed pieces for violin and piano, songs, tertets, male quartets, 'Homely Meditations,' etc., and he wrote various books on musical history, harmony, pedagogy (*Der musikalische Hauslehrer*, 1846, 2nd ed., 1851), also polemics. He left a *Musikalische Kompositionslehre* (1847), and contributed to encyclopedias. (2) **Christian** (1822-1911): b. Dettingen, d. Esslingen, where he became assistant music teacher at the seminary, studied organ and composition at the Leipzig Cons. and with Johann Schneider in Dresden, and, after achieving a reputation as organ virtuoso and teacher in Leipzig, returned to Esslingen as head music teacher of the seminary, also Musikdirektor and organist of the principal church; was made professor in 1862. He pub. a series of sonatas, fugues, preludes, etc., for the organ, also psalms, motets and other church music, and 4 sonatas and other pieces for piano, and songs. (3) **Hermine**. See [D']ALBERG.

**FISCHER** (1) **Johann** (1650-1721): b. Swabia, d. Schwedt; pupil of Capricornus, went to Paris and became 'notist' to Lully; musician at the Barefoot Friars' Church, Augsburg, 1681, then successively at the Ansbach court, at Mitau, Schwerin, Copenhagen, Stralsund, Stettin, Stockholm and Schwedt, where he was court Kapellmeister to the margrave. He was one of the first composers to introduce the French overture in Germany. His works include *Musikalische Maientlust* (50 French airs for 2 violins and thoroughbass, 1681), *Die himmlische Seelenlust* (German arias and madrigals for one voice w. instr., 1686), *Musikalisches Divertissement* (2-part suites, 1700), *Tafelmusik* (6 overtures, chaconnes, 'lively suites,' with an appendix of 3-4 part Polish dances, 1702, 2nd and 3rd ed. as *Musikalische Fürstenlust*, 1706, 1708), *Feld- und Heldenmusik* (1704). Many of his works were lost. (2) [Johann Kaspar] **Ferdinand** (1650-1746): d. Rastatt; court Kapellmeister to the consort of Ludwig Wilhelm of Baden at Schlackenwerth, Bohemia, then at Baden-Baden; according to Gerber, one of the 'strongest clavier players of his time'; composer of works for clavier and organ: *Musikalisches Blumenbüchlein* (8 Partien and a varied aria, 1896); *Ariadne musica*, *Neo-organoedum per XX Praeludia, totidem Fugas atque V Riceratas*, etc. (1715), *Musikalischer Blumenstrauss* (8 suites, ca. 1735), *Musikalischer Parnassus*, etc. (1738), *Prae-*

*ludia et fugae pro organo per 8 tonos ecclesiasticos*. He also pub. 5-part airs and ballets w. trumpets *ad lib.*, under the title *Le Journal du printemps*, also vesper psalms, litanies and antiphones. (17) **Otto** (1861- ): b. Altenburg; professor of physiological physics at Leipzig Univ., whose investigations on the functions of the muscles had great influence on the modern theory of piano playing. (18) **Wilhelm** (1886- ): b. Vienna; studied with H. Grädener and G. Adler, became *Dr. phil.* in 1912 and assistant at the Institute for Musical History there. He edited G. M. Monn's works (Vol. 19, ii, of the *Denkmäler d. T. in Österreich*).

**FLATAU**, **Dr. Theodor S.** (1860- ): b. Lyck, East Prussia; physician in Berlin; also studied musical science and in 1901 became docent for physiology of the voice in the state course for seminary teachers; also lectures on vocal physiology and hygiene at the Klindworth-Scharwenka Cons., etc.; professor since 1912. He pub. the periodical *Die Stimme*, 1906-12, and wrote *Intonationsstörungen und Stimmverlust* (1899, 3rd ed., 1908), *Das habituelle Tremolieren der Singstimme* (1902, 3rd ed., 1908); *Die funktionelle Stimmenschwäche* (1906), etc.

**FLEISCHER** (1) **Friedrich Gottlob** (1722-1806): b. Cöthen, d. Brunswick, where he was employed as organist and member of the court orchestra nearly all his life. He was one of the leading representatives of the uninspired school of song composers popular in the late 18th century; one of the first to supply chord accompaniments in place of figured bass, and to adorn his melodies with copious ornaments. Besides his 'Odes, Songs and Melodies' (2 parts, 1756-57, etc.), cantatas, etc., he wrote a *Singspiel*, *Das Orakel* (text by Gellert, 1771), and piano pieces. (2) **Reinhold** (1842-1904): b. Dabsau, near Herrnstadt, Silesia, d. Görlitz; studied at the Royal Institute for Church Music and at the Royal Academy in Berlin; organist of the Hauptkirche and conductor of the Singakademie in Görlitz; Royal Musikdirektor; composer of organ pieces, songs, motets and a cantata, *Holda*.

**FOOTE**, **Arthur**: Add that he wrote, with A. R. Spalding, 'Modern Harmony in Its Theory and Practice' (1905).

**FRIDZERI (Frizer)**, **Alessandro Maria Antonio** (1741-1825): b. Verona, d. Antwerp; organist in Vicenza, from 1771 instrument and music dealer in Paris; then music teacher in Antwerp. He composed the comic operas *Die seidenen Schuhe* (Paris, 1776, Bonn, 1782) and *Les deux miliciens* (Paris, 1771), etc., a mass and other sacred music, a *symphonie concertante* (a 11), 6 *quartette da camera*, 3 string quartets, violin duets, etc.

**FROMM (3) Karl Joseph (1873- )**: b. Vienna; composer of several operettas, orchestral works and piano pieces; wrote a text-book on composition, another on instrumentation.

**GÄL, Hans (1890- )**: b. Brunn a.G. (Lower Austria), *Dr. phil.*, Vienna, 1913; composer and teacher in Vienna. He wrote a comic opera *Der Fächer* (after Goldoni), a symphony (E maj.), symph. fantasy, serenade for orch., an overture, a women's chorus, a mixed chorus w. orch. (*Abendgesang*), part-songs, songs, chamber music and piano pieces (mostly MS.). He received a state prize for composition in 1915.

**GASPAR VAN WERBECKE (ca. 1440- )**: b. Audenaarde, Flanders; at the court of the Sforza in Milan, 1472; Papal chapel singer in Rome, 1481-89; then lived in his native city as composer. Of his works, printed by Petrucci, are preserved 5 4-part masses (*Misse Gaspar*), parts of masses in the *Fragmenta missarum* (1509), a mass in *Missae diversorum* (1508), motets in *Motetti trenta tre* (1502) and the 4th book of 5-part motets (1505), 'Lamentations' in the 2nd book of Lamentations (1506); other masses in MS. in the Papal Chapel library.

**GHELUWE, Lodevyk van (1837-1914)**: b. Wanneghemde near Audenaarde; d. Ghent; studied at the Ghent Cons.; wrote a report on the condition of music schools in Belgium, which led to his appointment as inspector of these schools; became director of the Bruges Cons. (1870); composed the cantatas *De Wind* and *Van Etijk*.

**GLASS, Christian Hendrick (1821-1893)**: b. Copenhagen, d. there; studied singing with Siboni; piano and composition under J. P. E. Hartmann; sang first in theatres; turned to teaching piano and singing; lived in Aarhus, 1846-49; settled in Copenhagen, 1850, where he became organist of the reformed church and director at the Cons.; established a conservatory of his own (1877), of which his son Louis (q.v.) is director; published compositions, especially for piano.

**GÖHLER, Georg**: Add that since 1915 he has directed the symphony concerts and the Philharmonic Choir in Lübeck.

**GOLDSCHMIDT (4) Hugo**: Add to his writings *Das Cembalo im Orchester der italienischen Oper der 2. Hälfte des 18. Jahrhunderts* (Liliencron-Festschrift, 1911), *Geschichte der Musikästhetik im 18. Jahrhundert* (Zürich, 1915).

**GOTTHELF, Felix (1857- )**: b. Munich-Gladbach; studied medicine, but also music (piano with J. Lange, J. Kwast, theory with Gustav Jensen and O. Tierseb, singing with Paul Jensen and Karl Scheidemantel), and especially composition under Draeseke; received encouragement from Ernst von

Schuch; was active as coach and conductor in Cologne and Kolberg; since then has lived in Bonn, Munich, and (since 1898) Vienna, as composer and writer. His works include a string quartet (C maj.), a symphonic fantasy, a mystery *Mahadeva* (prod. Stuttgart [in part, 1909], Düsseldorf and Karlsruhe), a *Hymnus* for violin, 'cello, harp and harmonium, a ballade for sop. and piano, and many vocal pieces with orch. He wrote on the 'Indian Renaissance' and the *Meistersinger*.

**GRÉLINGER, Charles**: contemp. composer of Dutch birth; prod. the operas *Sombrenil* (Bourges, 1896), *Les Pharaons* (Rheims, 1899), *Nicolas Nickleby* (1900), *L'arbre de Noël* (1903), 'The Hope for Blessing' (The Hague, 1907), *Goldhansel* (1913), and the operetta *Le pantalon rouge* (Paris, 1914).

**HASE (1) Dr. Oskar von (1846- )**: b. Jena; son of the church historian, Karl August von H.; uncle of Hermann and Raimund Härtel (see BREITKOPF & HÄRTEL), whom he succeeded in the management (with W. Volkmann) of the famous publishing house. He was chairman of the Verband der deutschen Berufsgenossenschaften till 1889, of the Verein der Buchhändler till 1898, founder and president of the Deutsche Buchgewerbeverein and the Verein der deutschen Musikalienhändler to 1901. He contributed several studies to the history of the book trade (*Die Koberger, Breitkopf & Härtel: Aus den Papieren des Geschäftsarchives 1664 bis 1894*, and *Emil Strauss: Ein deutscher Buchhändler am Rhein* [1907]). (2)

**Hermann von (1880- )**: h. Leipzig, son of (1); *Dr. jur.*; partner in the firm of Breitkopf and Härtel since 1904, devoting himself chiefly to sifting the archives of the house for the benefit of musical history. He pub. *K. Ph. E. Bach und Breitkopf und Härtel* (Bach-Jahrbuch, 1911), *Jos. Haydn und Breitkopf und Härtel* (1909), *Sperontes singende Muse an der Pleisse* (Int. Mus. Soc., 1913), and translated Ernest Newman's 'Hugo Wolf' into German (1913).

**HEMPEL, Adolf (1868- )**: b. Giessen; studied at the Leipzig Cons., organist in Eisenach, 1890, concert-organist at Munich since 1896, and organist and choir-director of the Markus-Kirche there till 1913; toured Germany as organist. He composed organ pieces, songs with organ, and choruses.

**HENRY, Hugh Thomas (1862- )**: b. Philadelphia, director of the Roman Catholic High School there; editor of 'Church Music'; 1905-9 wrote on church music in the 'Musical Quarterly', etc.

**HEUSS, Alfred**: Add that he was one of the founders, and is now president, of the Verband deutscher Musikkritiker. He was concert reviewer of the *Signale*, 1902-5, then opera and concert reviewer of the Leipzig *Volkszeit-*

tion and since 1912 of the *Leipziger Zeitung*. He edits the *Kleine Konzertführer* for Breitkopf & Härtel, and contributed analyses of works by Bach, Handel, Pergolesi, Beethoven, Liszt and Bruckner to the series.

**HOLM** (2) **Augusti**: Add that since 1913 he has been teacher at the Municipal High School in Stuttgart.

**ISUARDON, Jacques** (1860- ): studied at the Paris Cons., singer at the Opéra Comique, at the Théâtre de la Monnaie in Brussels, also in London, Milan, Monte Carlo, and 1894 again at the Comique. He now teaches at the Conservatoire; pub. *Le Théâtre de la Monnaie* (1890).

**JACOBSON, John** (1835-1909): b. Löffholmen, near Stockholm, d. Stockholm; pupil of L. Norman, G. Mankell and F. Berwald, began as music dealer, pursued his studies abroad and became organist and musical director of the synagogue in Stockholm (1870); composed a mass for soli, chorus and organ, *Agnus Dei* for soprano and orch., an operetta *Ungmors kusin* (1868), string quartet, piano trio, piano quartet, an overture *Sommarminnen*, a cantata for the silver wedding of Oskar II., choral songs, songs, pieces for piano and other music.

**JOSEPH (Joseph), Georg** (17th cent.): 'Musicus' to the Prince-Bishop at Breslau, composer of the sacred songs of Angelus Silesius, or Johann Schiffer (*Heilige Seelenlust*, etc., Breslau, 1657-68; 5 parts, 184 of the 205 melodies by J.). Many of these hymns were incorporated into German chorale books.

**JOSS, Viktor**: Add that he also acted as music critic of the *Abendblatt*, which he edited 1897-1915, and as contributor to *Die Musik*, the *Allgemeine Musikzeitung* and the *Guide musical*. He edited the *Richard Wagner-Zeitung*, 1892-94, etc., wrote the texts of several modern operas and translated Czech and Slovak folk-songs into German. He wrote *Die Sängervereinigung der Prager Lehrer und ihr Dirigent* (1913), *Von Mozart bis Mahler, Gesammelte Essays*, and *Die spanische Musik und ihre Meister* (1915).

**JUNK, Victor** (1875- ): b. Vienna, Dr. phil. and private lecturer at the University there; author of *Goethes Fortsetzung der Zauberflöte* (1900), *Max Reger als Orchesterkomponist und sein symphonischer Prolog* (1911); arranged Hugo Wolf's 'Italian Serenade' and Mahler's second symphony for piano (2 hands), composed *Spiegelin an der Hand* for solo voice and grand orch., symph. poem, *Dürnstein*, *Die Wildfrau* (opera in one act, book by Georg Hirschfeld).

**KAPP, Julius** (1833- ): b. Steinbach, Baden; studied in Marburg, Berlin and Munich (Dr. phil., 1906); founder and co-editor of the *Literar-*

*ischer Anzeiger*; wrote and edited biographical works on musicians, including *Richard Wagner* and *Franz Liszt* (1908), *Franz Liszt* (1909), *Liszt-Brevier* (1910), *Register zu Liszt's Schriften* (1910), *Liszt und die Frauen* (1912), *Niccolo Paganini* (1913), *R. Wagner's ges. Schriften und Briefe* (24 vols., 1914) and *Hector Berlioz* (1914).

**KITZLER, Otto** (1834-1915): b. Dresden; d. Graz; studied under J. Otto, Joh. Schneider, F. A. Kummer ('cello); after a short period as musical director in Eutin continued his studies with Servais at the Brussels Conservatoire; was active as 'cellist in operatic orchestras in Troyes, Linz, Königsberg, Temesvár, Hermannstadt, Brünn; (Anton Bruckner was his pupil in composition 1861-63); became director of the Music Society and its associated music school (1868) and conductor of the male choral society; retired 1898; composed piano and orchestral works, also songs; wrote *Musikalische Erinnerungen* (1904, with letters from Wagner, Bruckner and Brahms).

**KNEISEL, Franz**: The Kneisel Quartet disbanded at the end of the season 1916-17. K. received the honorary degree of Mus. D. from Princeton Univ. in 1915.

**KOTHE, Robert** (1869- ): studied law and music in Munich, practised for a time as lawyer but turned entirely to music, specializing in the study of the old German folk-song and lute playing; performed as Liedersinger to lute accompaniment with the assistance of his wife as gamba player (1903); published several collections of poems *Trabe Rösslein, trabe* (1910), *Mutter, gib mir deinen Sohn* (1915), 12 books of songs w. lute accomp., also one each with lute and gamba, and w. lute and women's chorus, partly to his own words, a school for artistic guitar and lute playing (Magdeburg).

**KREBS, Carl August** (real name **Miedke**) (1804-1880): b. Nuremberg, d. Dresden; adopted by the opera singer J. B. Krebs, who trained him for the most part. After further study with Seyfried in Vienna he became 3rd Kapellmeister at the Vienna Court Opera, Kapellmeister at the Stadttheater in Hamburg, where he played an important part in the musical life of the city. In 1850 he became court Kapellmeister in Dresden and retired in 1872. He composed many songs, popular in their time, operas, *Te Deum*, masses, piano pieces, etc. His wife **Aloysia K. Michalesi** (1826-1904) was a celebrated opera singer and his daughter **Mary** (married **BRENNING**) (1851-1900), a pianist of note.

**KRÜGER, Felix E.**: Add to his writings *Das Bewusstsein der Konsonanz* (1903).

**LANG** (5) **Heinrich** (1858- ): b. Laidingen, Württemberg; pupil of Chr.

## ADDENDA

### Leichtentritt

Fink in Esslingen Seminary, of Faisst, Penckner and Doppler at the Stuttgart Cons.; teacher of the Stuttgart Preparatory school (1884-97); organist of the Union for Classic Church Music and, after Faisst's death (1894), organist and musical director of the cathedral, teacher for organ, composition, *dictée musicale* and choral singing at the Stuttgart Conservatory (1897); professor, 1900; president of a state organ school for teachers, president and one of the founders of the Württemberg Society for Organists, 1907, vice-president of the Royal Conservatory (1910); composed sacred songs for mixed chorus, motets, folksongs, male choruses, songs, introduction and double fugue for organ, prelude, sonata, numerous chorale preludes, canons, etc., in various collections; edited the Organ-Album of the Württemberg Teachers' Fund Society (1896), and children's songs (*Liedertust*), identified with the Württemberg chorale book reform (report in Evang. Church Singing Society on the Württemberg Chorale Book, 1903).

**LEICHTENTRITT, Hugo:** Add the list of his published compositions: string quartet, op. 1, 11 songs, op. 2, 13 songs to old German texts, op. 3, and *Chinesisch-deutsche Tages- und Jahreszeiten* (German by Goethe), op. 4.

**LITEMANN (1) Fritz (1839-1909):**

### Listemann

b. Schlotheim, Thuringia; violinist; pupil of Ullrich (his uncle) at Sondershausen and David at Leipzig Cons.; became chamber virtuoso to the Prince of Rudolstadt, 1858, went to New York in 1867, then to Boston, member of the Thomas Orchestra, 1871; joined the Philharmonic Club (sextet) in Boston, 1874, the Philharmonic Orchestra in 1878 and the Symphony Orchestra in 1881; taught from 1885, and toured with the Listemann Concert Co. He wrote 2 violin concertos, a 'Grand Polonaise' and *Idylle*, and songs. (2) **Bernhard (1841-1917):** b. Schlotheim, d. Chicago; brother of (1); pupil of Ulrich, David, Vienxtemps and Joachim; concert-master in the court orch. at Rudolstadt 1859-67, accompanied his brother to America, 1867, toured, and was leader in the Thomas Orchestra in New York, 1871-74; founded the Philharmonic Club in Boston, 1871, toured till 1878, organized the Boston Philharmonic Orchestra and conducted it till 1881, when the Boston Symphony Orch. was organized with L. as concert-master (till 1885). He also founded the Listemann quartet, was soloist and director of the Listemann Concert Company, 1885-93, and taught first in Boston, then in Chicago, where he became head of the violin department in the Chicago College of Music in 1893. He pub. a 'Violin Method.'







