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Coquard (Arthur) composed the operas "L'Épée du Roi," 1884; "Le Mari d'un jour," 1886; "La Jacquerie," 1895; "La Troupe Joliceur," 1902; many dramatic scenes for voice and orchestra; wrote "De la Musique en France depuis Rameau," criticisms for "Le Monde"; lectured at the National Institute for the Blind. B. May 26, 1846, Paris; add. Paris.

Cor. *Fr.* Horn.

Corale. *It.* Chorale, hymn, or psalm tune.

Cor Anglais. *Fr.* Tenor oboe set in F and a fifth lower than the oboe proper, ranging in compass from e to b^b flat. Although the name means English horn, and it is "Corno Inglese" in Italian, and "Englisches Horn" in German, the instrument is doubtless of German origin, being a development of the tenor POMMER. Modern composers employ it frequently.

Coranto. COURANTE.

Corbet (Francisque) played guitar at courts of Louis XIV and Charles II; real name Corbetti or Corbetta; taught De Vabray, De Visé, and Médard. B. about 1620, Pavia; d. 1681, Paris.

Corbett (William) composed incidental music to Shakespeare's plays, concertos, and sonatas; played violin at the London Opera; collected Italian music and violins during sojourn in Italy; returned to England 1740, playing in Royal orchestra. D. Mar. 7, 1747.

Corda, sopra una. *It.* Directs that a passage is to be played on one string.

Corde a Jour. *Fr.* Open string.

Cor de Chasse. *Fr.* Hunting horn.

Corde Fausse. *Fr.* False string.

Corder (Frederick) composed "Nordisa," which was produced with brilliant success by the Carl Rosa

Opera Company, 1887; "River Songs," "Roumanian Dances" for violin and piano; overture "Prospero," the cantata "Bridal of Triermain" for the Wolverhampton Festival, 1886; "O sun, that waken'st all," song to Tennyson's words; "The Sword of Argantyr," cantata for Leeds Festival, 1889; taught composition Royal College of Music, London; conducted Aquarium Concerts, Brighton; wrote criticisms and made translations. B. Jan. 26, 1852, London; add. London.

Cor de Vaches. *Fr.* Cow horn.

Cordier (Jacques) played violin and rebec and taught dancing to Henrietta Maria, Queen of Charles I, of England; called Bocan. B. about 1580, Lorraine.

Corelli (Arcangelo) founded the technique of violin playing; composed chamber sonatas and concerti grossi which have influenced later orchestral development; ranked as the first great violin virtuoso; pupil of Matteo Simonelli in counterpoint, and of G. B. Bassani on the violin; among the most admired and least spoiled musicians in history. In early life he visited Germany, probably Bavaria and Hanover, possibly staying in Paris for a time on his homeward journey. About 1685 he was settled in Rome and had published 12 sonatas, acquiring a high reputation both as composer and violinist. Cardinal Pietro Ottoboni became his friend and, except for occasional visits to other cities, there Corelli lived for the remainder of his life, leaving the Cardinal about \$300,000 in money and a collection of paintings. (The money was distributed to Corelli's surviving relatives it should be added.) B. Feb. 12, 1653, Fusignano, Imola; d. Jan. 10, 1713.

Corfe (Joseph) composed a volume of church music, glees; wrote on Singing and Thorough-Bass; sang in Salisbury Cathedral and Eng. Chapel Royal; master of choristers Salisbury Cathedral. B. Salisbury, 1740; d. July 29, 1820. **Arthur Thomas** composed a service and other church music, wrote "The Principles of Harmony and Thorough-Bass"; succeeded

his father and organist B. Salisb. JOSEPH; **Charles** Christ Ch. 1814, one THOMAS John Da Cathedral. CHARLES

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