

had their beginning in a music school founded in 1490 by the Fleming Jean Tinctor. In Venice were the conservatori L'Ospedale della Pietà, Dei Mendicanti, Degl' Incurabili, and L'Ospedale de' SS. Giovanni e Paolo; besides which there were many music schools attached to churches and cathedrals, patterned after the one established by Pope Gregory the Great in Rome. All these schools have passed away, although there are highly important Conservatori at NAPLES and MILAN, under royal patronage.

Consolante. *It.* Consolingly.

Consonance. Notes in accord which produce an agreeable effect sounded together as opposed to dissonance, or discordant tones.

Consort. Set of viols six in number; to sound in accord.

Construction. FORM in which a composition is expressed.

Contes d'Hoffmann. J. Offenbach's operetta to book by Jules Barbier was first performed at the Paris Opéra Comique, and speedily became popular in all parts of the world. Revived at the Manhattan Opera House, New York, Nov. 27, 1907, the name part was sung by Dalmores, with Mme. Zeppilli as Olympia; Jomelli as Giulietta; Trentini as Antonia; De Cisneros, as Nicklausse, etc. The poet Hoffmann is drinking with friends at Luther's tavern. Finding him very sad, they declare he is in love, but the poet tells them all that is in the past. Then he undertakes to describe his three love affairs, which are enacted in character with Olympia, Giulietta, and Antonia. An epilogue reveals Hoffmann alone in the tavern, which his companions have deserted. The Muse appears to him in a vision, and tells him she is the only mistress to follow, and the only one who will remain true to him.

Conti (Francesco Bartolomeo) composed "Don Chisciotte in Sierra Morena," and in all 16 operas, 13 serenades, nine oratorios; theorist and court composer, Vienna. B. Florence, Jan. 20, 1681; d. Vienna, July 20, 1732. **Ignaz** composed serenades and oratorios. B. 1699; son of

FRANCESCO BARTOLOMEO; d. Mar. 28, 1759.

Continued Bass. FIGURED BASS or basso continuo.

Continuo. *It.* Continued bass.

Contra. *It.* Indicates an octave lower.

Contrabasso. *It.* DOUBLEBASS.

Contrabass Posaune. *It.* TROMBONE; 16 ft. and 32 ft. organ stop.

Contrabass Tuba. *It.* BOMBARDON.

Contraddanza. *It.* COUNTRY DANCE or CONTREDANSE.

Contra Fagotto. *It.* DOUBLE BASSOON.

Contralto. The lowest female voice, generally ranging between g and d', but sometimes extending to three octaves. Rossini and his followers were the first to compose important music for this voice. The name is derived from the fact that this voice was contra or below the highest male voice or ALTO.

Contrappuntista. *It.* Writer on or composer in counterpoint.

Contrappunto. *It.* COUNTERPOINT; **Alla Mente**, improvised or Chant sur le Livre.

Contrappunto Doppio. *It.* Double counterpoint.

Contrapuntal. Pertaining to COUNTERPOINT.

Contrapuntist. Writer on or composer in counterpoint.

Contr'arco. Violation of approved bowing.

Contrary Motion. Melodies or harmonies progressing in opposite directions, some ascending while others descend.

Contrassoggetto. *It.* Counter subject.

Contra Tempo. *It.* Against time; syncopated.

Contratenor. *It.* ALTO.

Contraviolone. *It.* DOUBLE BASS.

Contrebasse. *Fr.* DOUBLE BASS.

Contredanse. *Fr.* Lively dance consisted of eight measure phrases, each repeated and in 2-4 or 6-8 time, which became popular in France during the Regency, although of English

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