

oboe; Lefèvre, Klosé, clarinet; Delcambre, Gebauer, bassoon; Dauprat, Meifred, horn; Dauverné, trumpet; Dieppo, trombone; Naderman, Prumier, harp; Adolphe Nourrit, opera; Michelot, Samson, Provost, Beauvallet, dramatic action. Feb. 8, 1842, Cherubini was replaced by Auber, who established lectures on the history and literature of music, greatly enlarged the buildings and equipment and aided in the reform of pitch. Additions to the faculty during Auber's administration included Adolphe Adam, Ambroise Thomas, and Reber, composition; Elwart, Bazin, harmony; Battaille, Duprez, Faure, Garcia, Revial, Masset, vocal; Mme. Farrenc, H. Herz, Marmontel, Le Couppey, piano; Alard, C. Dancla, Girard, and Massart, violin; Franchomme and Chevillard, cello; Tulou, Dorus, flute; Verroust, oboe; Willent, Cokken, bassoon; Gallay, Meifred, horn; Forestier, Arban, cornet; Reginier, Monrose, Bressant and Mlle. Brohan, dramatic action. During the latter part of Auber's term Lassabathie was appointed administrateur, but on the appointment of Ambroise Thomas to the post of inspector general on the death of Auber, the office of administrateur and the allowance of maintenance to pupils were discontinued. Under the Thomas régime lectures on the general history of music, a class in orchestra and a compulsory sight singing class were established, and the Conservatoire received an increased allowance from the state which enabled it to pay better salaries. Theodore Dubois became director upon the death of Thomas, 1896. In 1908 the library of the Conservatoire numbered more than 30,000, and the museum, founded in 1861 with the Clapisson collection as a nucleus, contained more than 700 instruments. The affiliated schools included those of Marseilles, Lille, Lyons, Nancy, Nantes, Perpignan, Rennes, Toulouse, and Roubaix. The management and faculty was constituted as follows: Director, GABRIEL FAURE; composition and fugue, CHARLES LENEPVEU, C. M. WIDOR, Andre Gedalge, Georges Caus-

saude, Lavignac, E. Pessard, Taudou, Leroux, Chapuis, GEORGES MARTY; history of music, Bourgault, Ducoudray; solfège, Rougnon, Emile Schvartz, Cuignache, Kaiser, Vervaelde, Auzende, Sujol, Piffaretti, Mlle. Hardouin, Mme. Marcan, Mme. Renart, Mme. Roy, Mme. Vinot, Mme. Sautereau, Mme. Massart, Mme. Vizenini; singing, Mme. ROSE CARON, Dubulle, Ed. Duvernoy, J. LASELLE, Manoury, de Martini, Lorrain, Engel, Hetlich, Cazeneuve; vocal ensemble, Büsser; lyric declamation, Max Bonvet, Melchisedec, Isnardon, Dupeyron; dramatic declamation, G. Berr, Leloir, Paul Mounet, Silvain, Jules Truffier, Mme. Sarah Bernhardt; instrumental ensemble, Charles Lefebvre, Chevillard, Capet; piano accompaniment, P. Vidal; organ and improvisation, GUILMANT; piano classes, Diemar, Risler, Delaborde, Philipp, Cortet; preparatory piano classes, Falkenberg, Mme. Chéné, Mme. Trouillebert, Mme. Long; harp, Hasselmans; chromatic harp, Tassu-Spencer; violin, Berthelier, A. Lefort, G. Remy, Nadaud; viola, Lafarge; preparatory violin class, Desjardins, A. Brun; cello, Loeb, Cros St. Auge; doublebass, Charpentier; flute, Tafanel; oboe, G. Gillet; clarinet, Milmart; bassoon, Eugene Bourdeau; horn, Bremond; cornet, J. Mellet; trumpet, Franquin; trombone, Alard. ERNEST REYER continued to be inspector-general of the auxiliary schools of the Conservatoire in 1908, and the librarian was M. Weckerlin. There was an enrollment of more than 700 free pupils of either sex in 1908.

Conservatori, or public schools for teaching music, were early established in Italy in connection with hospitals and benevolent institutions, and sometimes provided free board, lodging, and clothing for poor students of either sex, differing in these respects from the ACCADEMIA, which usually were devoted to the arts and sciences in general. Naples was the seat of the conservatori Santa Maria di Loreto, San Onofrio, De' Poveri di Gesù Cristo, and Della Pietà de' Turchino, all of which