

B. Lemberg, Oct. 16, 1821; d. July 27, 1883. **Karl** composed "The Grenadiers' Camp" and "The Son of the Desert," operas performed at the National Theatre, Pesth, of which he was conductor; ballets and flute music; played flute; court chapelmaster at Stuttgart. B. Lemberg, 1826; brother of ALBERT FRANZ. **Arpad** composed the opera "Viel Lärm um Nichts," fest-overture, suite in B flat, scherzo, theme and variations for full orchestra; taught piano in New York, 1880-83; chorusmaster Court Theatre, Stuttgart. B. June 5, 1857, Pesth; son of KARL; add. Stuttgart.

**Dörffel (Dr. Alfred)** wrote history of the Gewandhaus concerts from 1781 to 1881, criticism for the "Neue Zeitschrift für Musik"; edited compositions for Breitkopf & Härtel and the Bach Gesellschaft. B. Jan. 24, 1821, Waldenburg, Saxony; d. Feb. 1905.

**Dorian Mode.** First of the "authentic" church MODES.

**Dorian.** *Fr.* Dorian.

**Dorn (Heinrich Ludwig Egmont)** composed "Die Rolandsknappen," Berlin, 1826, and in all ten operas; conducted Berlin royal opera; wrote criticism and opposed Wagnerian school; taught counterpoint to Schumann. B. Nov. 14, 1804, Königsberg, Prussia; d. Berlin, Jan. 10, 1892.

**Dörner (Armin W.)** wrote "Technical Exercises"; played and taught piano at Cincinnati College of Music; studied in Berlin, Stuttgart, and Paris. B. June 22, 1852, Marietta, Ohio; add. Cincinnati.

**Dorset Garden Theatre** was opened in London, Nov. 19, 1671, and was the scene of many musical productions, including the operas of Purcell, until demolished, 1706.

**Dot** added to a rest or note increases its length by one half; when doubled, by three fourths; when placed over a note, indicates that it is to be performed staccato; when placed under a slur in violin music, indicates SPICCATO; when two or four are placed on either side of two double bars in the spaces of the stave they indicate repeat; **Dot System** was a variety of TABLATURE for wind instruments;

in ancient Measured Music four dots were employed, known as Point of Perfection, Point of Alteration, Point of Division, and Point of Addition.

**Dotzauer (Justus Johann Friedrich)** composed the opera "Graziosa," 1841; a symphony, overtures, masses, and chamber music; played, taught, and composed for 'cello. B. June 20, 1783, Hildburghausen; d. Dresden, Mar. 6, 1860.

**Double.** *Fr.* Turn.

**Double.** Variations in harpsichord music; repetition of words in singing; understudy; used in combination to indicate the octave below.

**Double Action.** HARP mechanism for producing chromatic tones.

**Double Backfall.** Turn or ornament.

**Double Bar** indicates the end of a piece; the end of a movement; the end of a portion to be repeated; a change of key; a change of time; the end of a line of words set to music.

**Double Bass** is the largest instrument of the viol family, with a compass from E or G' to a. When there are three strings they are attuned to G', D, A by the French and Italian and to A', D, G by the English system. Where there are four strings they are attuned E', A', D', G'. The earliest specimens of the instrument are those of Gasparo da Salo, 1542-1609, and its introduction in the orchestra is accredited to Michael Monteclare about 1696. The music sounds an octave lower than written, and its English name may have originated in the fact that it was usually employed to double the bass of the 'cello. While of the utmost importance in modern orchestra, the double bass is too unwieldy for solo purposes, and the instrument played by Bottesini and other virtuosi was really a smaller one, properly called Basso di Camera.

**Double Bassoon** doubles the bass of the bassoon as the doublebass does that of the 'cello, with a compass from B" flat to F. The music sounds an octave lower than written. Numerous attempts have been made to improve the bassoon, which is un-