

valid, and on the advice of his physicians he retired from the management of the Opera on the conclusion of the season 1907-8, giving way to Messrs. Andreas DIPPEL and GATTI-CASAZZA. Mr. von Conried had previously retired from the management of the Irving Place Theatre, and in the fall of 1908 was endeavouring to regain his health in Europe and was at the same time engaged in writing his memoirs. B. Sept. 13, 1855, Bielitz, Silesia; d. Meran, Austria, Apr. 27, 1909.

**Consecutives.** The progression of parallel fifths or octaves, although occasionally exemplified in the works of the great composers, is forbidden by theorists. Consecutive fifths necessarily move in different keys, and doubling octaves, unless to strengthen a melody temporarily, would be throwing away a part in vocal music or string quartets, which could ill be spared.

**Consent, for Concert; Ital. Concerto.** Harmony; notes of a chord sounded together as opposed to arpeggio.

**Consequent.** The answer to a fugue subject.

**Conservatoire National de Musique et de Declamation,** referred to in this work as the Paris Conservatoire had its beginning in the École Royale de Chant, opened in 1784 by Gossec in the Hotel des Menus-Plaisirs du Roi. Plans had been submitted for the formation of such a school by a horn player, Rodolphe, in 1775. The first concert took place in 1786. A school for declamation was then added, and the institution became the École Royale de Chant et de Declamation. In 1792 Sarrette organized the École gratuite de Musique de la Garde Nationale Parisienne, afterwards known as the Institut National de Musique. On Aug. 3, 1795, both schools were incorporated as the Conservatoire de Musique, with Sarrette as president. Four years later the Conservatoire had 600 pupils of both sexes, 125 professors, and a printing office for the publication of "Études de Conservatoire," edited by Catel, Méhul, Rode, and Kreutzer. Napoleon made important changes in

the Conservatoire organization, improving it, as he had many other educational institutions; and in 1800 the faculty consisted of: Sarrette, director; Gossec, Méhul, Lesueur, Cherubini, Monsigny, inspectors of tuition; Louis Adam, Berton, Blasius, Catel, Devienne, Dugazon, Duvernoy, Garat, Gavinies, Hugot, Kreutzer, Persuis, Plantade, Rode, Rodolphe, Sallentin, and in all 31 first class professors; Adrien, Baillot, Boieldieu, Domnich, Eler, Jadin, and in all 40 second class professors. Again reorganized in 1812 by the Decree of Moscow, nine pupils of each sex in preparation for the Théâtre Français were allowed 1100 francs each for maintenance. When Louis XVIII came to the throne Sarrette was dismissed, reinstated during six months of 1815 and again dismissed, and the Conservatoire was closed, to be reopened in 1816 as the École royale de Musique, with Perne as inspector general. Sarrette had been allowed a budget of 240,000 francs, which was reduced to 100,000 in 1802, but he gave form to the courses of study by means of the "Méthode de Conservatoire," established the prix de Rome, 1803, founded the library, and inaugurated theatrical and concert performances for the pupils. Perne held office until April 1, 1822, formed special classes for declamation and opera, and an école primaire du chant, besides affiliating subordinate schools at Lille and Douai. Cherubini increased the number of public concerts, established an auxiliary school at Toulouse, opened additional instrumental classes, improved the discipline and in all ways raised the institution's standard to a higher plane. Among the faculty during his long administration were: Habeneck and Paer, inspectors of tuition; Lesueur, Berton, Reicha, Fétis, Halévy, Carafa, composition; Lainé, Lays, Garat, Plantade, Ponchard, Banderali, Bordogni, Panseron, and Mme. Damoreau, vocal; Benoist, organ; L. Adam and Zimmerman, piano; Baillot, Habeneck, and Kreutzer, violin; Baudiot, Norblin, and Vaslin, cello; Guilou, Tulou, flute; Voght,

oboe; L cambre, Meifred, Dieppo, mier, har Michelot, let, dram Cherubini establishe literature the buildi in the ref the facult tration in broise The tion; Elw taille, Dup Masset, v Herz, Marn Alard, C. sart, violin lard, 'cello; roust, oboe; Gallay, Mei ban, cornet; sant and action. Du Auber's ter pointed adn appointment the post of death of Aul trateur and tenance to J Under the Tl the general l in orchestra singing class Conservatoire allowance fro abled it to pa dore Dubois b death of Thor library of the more than 30 founded in 18 collection as a than 700 instr schools includ Lille, Lyons, gman, Rennes, The managem constituted as GABRIEL FAU fugue, CHARL WIDOR, Andre